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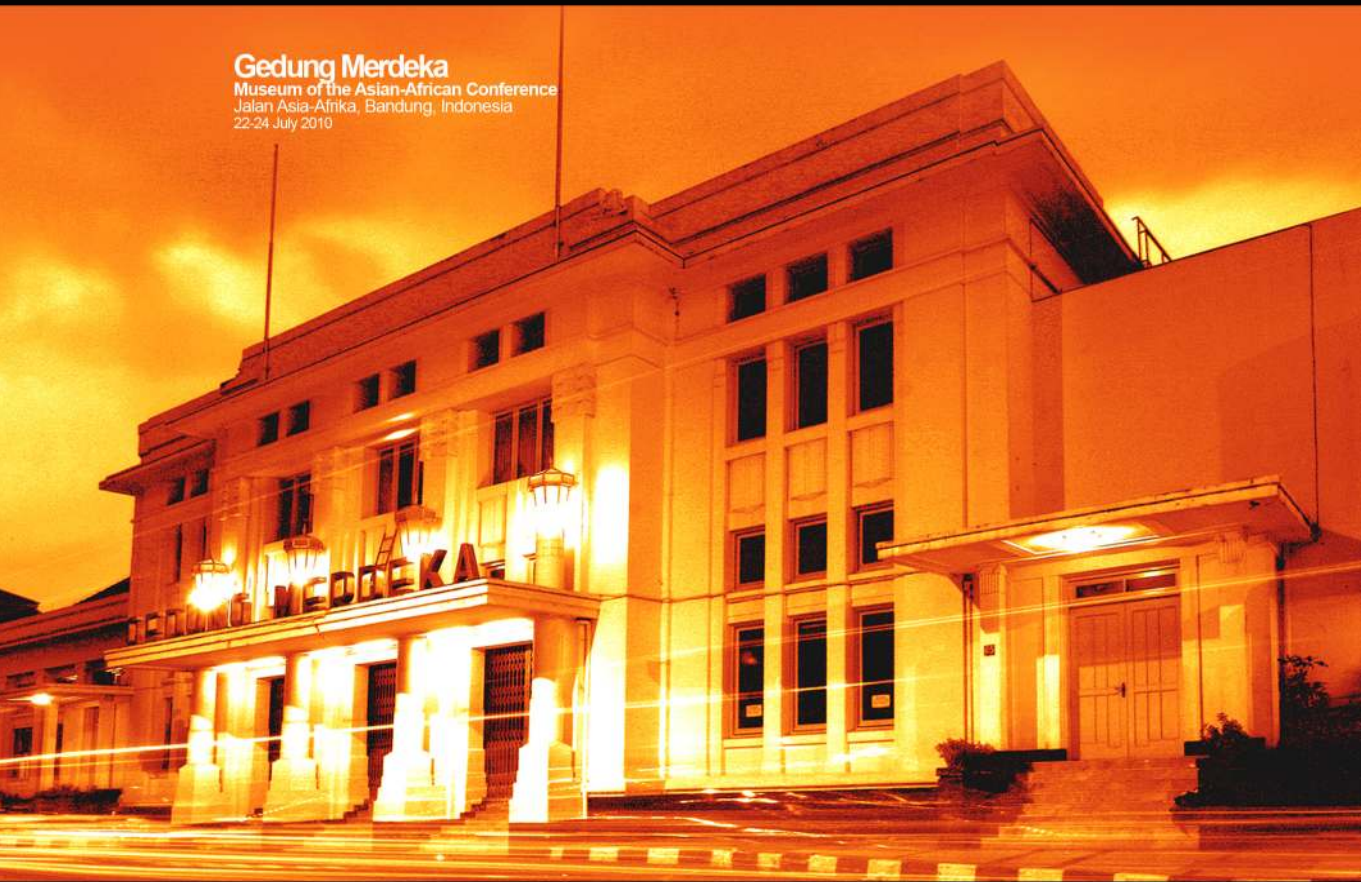
creative collaboration and the making of place

Learning from Shared Creative Experiences

Volume 2

Gedung Merdeka

Museum of the Asian-African Conference
Jalan Asia-Afrika, Bandung, Indonesia
22-24 July 2010



Architecture Program
School of Architecture, Planning and Policy Development
Institute of Technology Bandung (ITB)
INDONESIA



Proceedings

Arte-Polis 3 International Conference **Creative Collaboration and the Making of Place:** **Learning from Shared Creative Experiences**

Bandung, 22-24 July 2010

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Proceedings

Arte-Polis 3 International Conference

Creative Collaboration and the Making of Place: Learning from Shared Creative Experiences

Bandung, 22-24 July 2010

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PREFACE

The third biennial **Arte-Polis** International Conference between the 22-24 July 2010 brings together to Bandung, Indonesia, creative champions from different places around the world, to share and learn from each others creative experiences in making places.

Under the theme of *Creative Collaboration and the Making of Place: Learning from Shared Creative Experiences*, **Arte-Polis 3** underlines the importance of sharing collaborative and creative experiences through international and local best practices, and their policy implications on place-making.

The **Arte-Polis 3** International Conference critically examine these issues:

- (1) what is the understanding of creative collaboration?
- (2) how and to what extent does the creative economy influence the collaborative nature of place-making?
- (3) what shared experiences on creative collaboration can be learned from the cultural and economic contexts of diverse places?
- (4) how can creative activities can be managed, planned, designed and replicated to enhance the quality of places for their communities?
- (5) what are the appropriate policies and collaborative strategies that encourage development of community-based creative economy and place-making?

Keynote and Featured Speakers provide a platform for discussion of the Conference theme to be elaborated in parallel sessions of the Conference Tracks:

- **Prof. Nezar ALSAYYAD, Ph.D.** Professor of Architecture, City Planning, Urban Design and Urban History, University of California, Berkeley and Director/President, International Association for the Study of Traditional Environments, **USA**.
- **Prof. Eku WAND** Braunschweig University of Art, **GERMANY**.
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- **Astrid S. HARYATI, MLA.** City and County of San Francisco, **USA**.
- **Prof. Dr. Suhono Harso SUPANGKAT** Institute of Technology Bandung, **INDONESIA**.

In this publication, Parallel Session papers are compiled to provide an insight for reflection and sharing of the best practice experiences from over 15 countries. We trust that you will find Arte-Polis 3 International Conference on Creative Collaboration and the Making of Place a rewarding and enriching learning experience worth sharing.

The Editors
Arte-Polis 3 International Conference

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KEYNOTE AND FEATURED SPEAKERS

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University of California, Berkeley and Director/President, International Association for the
Study of Traditional Environments, **USA**
“Consuming Heritage and the End of Tradition”

Prof. Eku WAND

Braunschweig University of Art, **GERMANY**
“Design Thinking”

Prof. Togar SIMATUPANG, Ph.D.

Institute of Technology Bandung, **INDONESIA**
“Development of Creative Economy in Indonesia”

Nancy MARSHALL, Ph.D.

University of New South Wales, **AUSTRALIA**
“Layers, Lenses and Landscapes”

Astrid S. HARYATI, MLA.

City and County of San Francisco, **USA**
“Strategic Placemaking: First Trespass, Second ... ”

Prof. Dr. Suhono Harso SUPANGKAT

Institute of Technology Bandung, **INDONESIA**
“ICT and Creative Content”

C. Culture, Arts and Design
showcasing Creative Collaboration

Tales of Archipelago: Open Source Concept Design for Creative Media Development

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ABSTRACT

Comics are easily distributed and relatively cheap to produce mass media. The possibility of comics as cultural media may not be obvious, but its potential for elaboration is abundant. Japanese comics or manga is a successful example on how their comic artists elaborate their stories with good cultural knowledge, which fascinates its readers to become totally engaged with the cultural artifacts shown in those comics.

This paper depicts the action research of elaborating culture into sequential media, particularly comics, in order to revamp wayang, one of Indonesia's ingenious cultural artifacts. Applying the newest phenomenon in interactive media and communication technology, this research attempts to design a template to elaborate content into visual media, particularly comics with relatively high possibility of creative content exploration.

Keywords: wayang, comics, sequential media, media strategy, design 2.0

INTRODUCTION

Comics has widespread range of distribution with relatively cheap and easily to consume. Comics also could generate an industry that has potential power as one of strategic creative industry in the future. Japanese comics or manga is one successful example on how their comic artists elaborate their stories with good cultural knowledge that fascinates its readers and become totally engaged with the cultural artifacts shown in those comics. Comic may work as media that could educate and encourage its readers, examples such as translated *Budha* (Osamu Tezuka) & *Kartun Riwayat Peradaban* (Larry Gonnick) that delivers information through visual sequence as intriguing stories yet educative. Comics also as media that could trigger the media linkage and start never-ending visual media cycle (Zpalanzani, 2005). Comics also works as an effective cultural penetration media toward its readers based on his research on manga influence in Indonesia. Many Indonesia teenagers are more appreciative towards Japanese culture than their own although Indonesian cultures are more rich and diversified (Ahmad, 2009).

Based on the above premises and findings, our research team tries to develop a concept that elaborate one of infamous local ingenious of Indonesia's cultural products which recently inaugurated as one of world's cultural heritage, *Wayang*. *Wayang* is a series puppets usually played in a cultural ceremony to deliver morale values toward the audiences. Today, *Wayang* is cherished and yet neglected by Indonesian teenagers because it represent conservative, old-fashioned, and old-school image. In spite of its richness, many people are trying to develop *wayang* for youth through various media and various forms of storytelling. But in some way, those efforts seems fruitless because the phenomenon did not appear.

Our research uses those failure stories of *wayang* development and success stories of pop media and storytelling from abroad especially Japan's visual entertainment industry. The creativity of developing the content, form, storytelling, and visual media in Japan is undoubtedly creates huge success such as *Dragonball* (Akira Toriyama) that developed from Journey to the West epic and *Gundam Saga* (Yasuhiko Tomino). There are several similarity between *Wayang* and Japanese successful visual entertainment content especially comics and animations:

- a. **Cartoony yet Vivid Characters** (Tsukamoto, 2006), the characters in several successful contemporary manga or anime (japanese term for comic and animation) are rich in visualization yet simplistically designed especially in characterization and visual appearance. In fact, cartoony appearance is very compatible for delivering clear-cut message, because graphically beautiful may creates biased message. While in *Wayang*, although the appearance may look rich and beautiful, the message is very clear who becomes the protagonist or the antagonist through color, gesture, and form difference of each *wayang*.
- b. **Graphical yet Realistic Setting**, the cartoony character design in manga or anime becomes accepted through nearly realistic time and place setting. The sets act as grounding the fantasy and imagination. Sometimes in *wayang* performance, the *Dalang* or puppet master uses realistic time and place setting in order to embrace or preserve audience's interest towards the story.

- c. **Complex Storyline and Immersive Storytelling** (Caputo, 2003), the story in manga or anime is not just achieving goals of the main character but usually adding the relationship complexity and values among protagonists which is sometimes, shifting from its original goal of the story. Similar process in also occurs in *wayang* performance, it is not the goal of the story that matters, but the process of achieving goals which creates meaning of the story.

BENCHMARKING THE CONCEPT DESIGN 2.0

In study of information and communication technology, a new trend of communication known as web 2.0 is developed. The core idea is harnessing collective intelligence presented by Tim O'Reilly (O'Reilly, 2005). Developing new media or new concept of re-design *wayang* clearly needs lots of efforts. Especially when there are various school of thoughts meddling in *wayang* development in Indonesia, from the most conservative groups of people who are very strict about how to develop *wayang* design to most avant-garde groups of people who concern most on how to create awareness among Indonesian teenagers. Regardless the endless debate in developing *wayang*, we concern more on how to embrace all and create a synergy among them. How to harness those knowledges and passion about developing *wayang* in a fluid design concept. As a result, we develop a concept design of *wayang* titled Tales of Archipelago as the pilot project to develop contemporary *wayang* for Indonesian teenagers to appreciate.

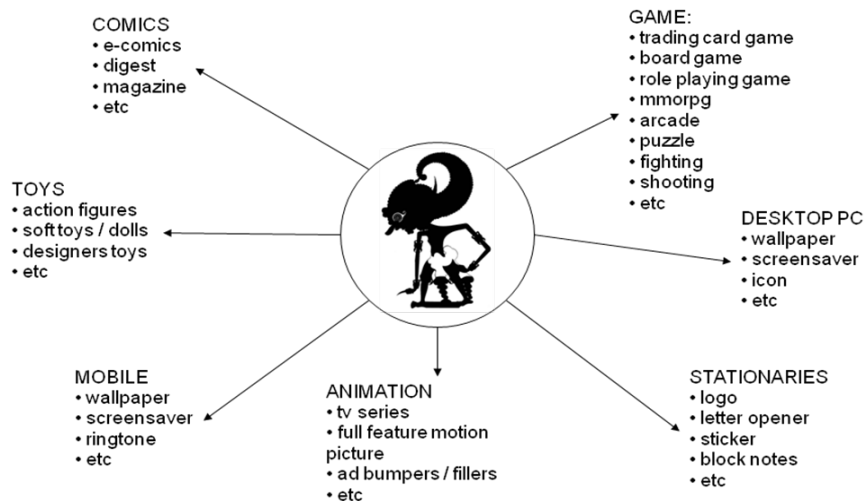


Figure 1. The Potential Media Divergence of *Wayang*

Source: SABANA,Setiawan (2009)

Although the trend of communication and information technology are going convergence but on the other side, the freedom to deliver a message and or receive a message creates divergence of media. Comic is pronounced as the entry media based on two values: First, the production cost relatively cheap and almost all

region in Indonesia already familiar with printing and publishing technology. Second, comic is a printed media which directly consumed by its reader without any other support system or platform such as television, radio, or internet. It is an independent visual media based on production and consumption attitude. Zpalanzani (2005) mentioned that comic is an entry media in creative media cycle that contributes the everlasting cycle in creative industry in Japan.

TALES OF ARCHIPELAGO: A Platform of Design 2.0 in *Wayang* Development

Tales of Archipelago is a series of place setting and conceptual characterization of *wayang* as benchmarking for designers to start with. The platform itself divided into two major system, the place setting and characterization setting.

Place setting of Tales of Archipelago is a alternate universe which may mimicking the real world or absolutely phantasy setting relatively based on each designer's imagination. But the tales of Archipelago universe is simply divided into four worlds that categorization based on visual style. The visual style in Indonesia designer's paradigm is a critical point, whether of which visual influence that he or she apply. Therefore, the four regions in Tales of Archipelago universe is as follow:

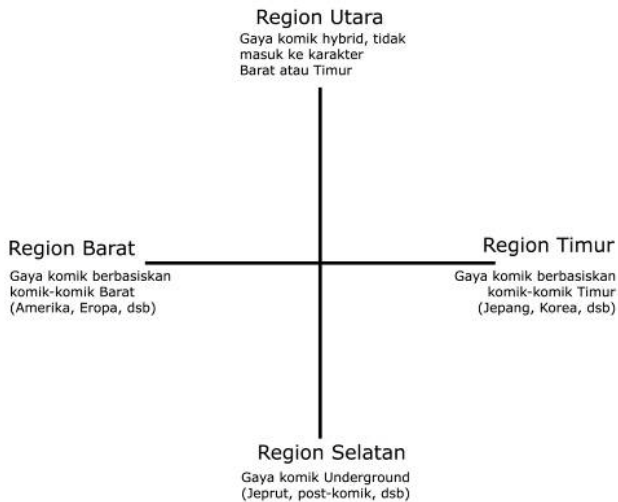


Figure 2. Regions in Tales of Archipelago Universe

Source: SABANA, Setiawan (2009)

The northern region is sets for designers with unique visual style which may unrelated to certain visual style influences. The eastern region is sets for designers who influenced more by Japanese, Korean, or Hongkong visual style. The southern region is sets for designers who emphasize more on artistic values of visual style rather than create a stereotype visual storytelling either from US or Japan. And the west region is sets for designers who influenced more by US or European visual style. Every designers may interact with others create a symbiotic visual style regardless their original regions in central region as the meeting point.

Characterization setting in Tales of Archipelago is designed as following guides:

- The main characters are childrens age around 6 to 15 years old.
- The *wayang* characters play as the children's partner in various forms such as virtual friends, robots, animals, animated figures, and many more.
- The interaction between children and *wayang* may various depend on the basic character of *wayang* and the children. It is possible that an antagonist *wayang* build partnership with a protagonist child or vice versa. Although the commonly used teaming is both are protagonists or antagonists.
- Each child could only have one *wayang* except in a certain circumstances such as a main character has *Pandawa* characters (five heroes in Mahabharata story) with a restriction, the *wayang* could be summoned only one at a time.
- The concept of interaction among *wayang* is fighting others in broader term. The form of fighting may elaborate as competition without any physical contact among participants. For example, the competition among players may not in meelee combat, but also competing in accomplishing the mission through time trial or mission trial.

Wayang in Indonesia takes various forms regarding geographical origins, therefore the *wayang* designs for a character may form various designs and appearances as following examples.



Figure 3. Various Application of *Wayang* Designs and Appearances
Source: SABANA,Setiawan (2009)

Tales of Archipelago Design Paradigms

There are several values in Tim O'Reilly's web 2.0 concept, which applied in design 2.0: Tales of Archipelago paradigm

- Participation**, the driven aspect in developing Tales of Archipelago is participation from various designers. The designers participation is the essence in continuing the development initiated by the researcher through various media, especially comics.
- Platform**, in order to create a common goal, we design a place setting fluid enough to apply almost all place setting ideas from potential participants. The platform titled Tales of Archipelago is designed theme and place setting to create a new developing world of *wayang*.

- c. **Decentralization**, Tales of Archipelago is decentralized in architecture, participation, and usage of platform material to create a cycle of virtually visual culture of *wayang*.
- d. **Openness**, the various possibilities to generate and create concepts of *wayang* form, visual, social interaction, ability, and even technology.
- e. **Designer Control**, Tales of Archipelago is a series of guides to maintain a close connection among storyline from various designers. Each designers get almost limitless possibilities to create their own *wayang* re-design.
- f. **Identity**, every designers own their character instead of monolithic ownership. Therefore, each designers may develop their own story in “Tales of Archipelago” universe as long as they want.

The above paradigms of design 2.0 give the artists almost full authority to create, to develop, and to elaborate their own characters, stories, and visual storytelling styles based on *wayang* original design, stories and characters. The process in elaborating creative culture atmosphere are developed in 3 (three) stages, they are:

- a. **Phase I (Initial stage)**, the creative culture development in early stage is initiated by the research team through collaborative workshops with several comic artists. This is an ongoing project and the final artworks will be compiled and proposed to a certain publishers. As mentioned on introduction, comic is relatively cheap and can be consumed without any supporting media, therefore comic in Tales of Archipelago 2.0 design works as entry media. The concept of Tales of Archipelago is registered for patent rights.
- b. **Phase II (Content and Media Development)**, the creative culture development in this stage is still initiated by the research team through collaborative workshops with various media developers such as web developers, animation studios, game designers, and local trading card game (TCG) developers. Through this development stage, the creative visual media developers aware with the content and the possibility of developing it.
- c. **Phase III (Participatory stage)**, this is the final stage of Tales of Archipelago where we will send open call for Tales of Archipelago character design. The characters that are submitted by the participants are developed by several comic artists into short comics and will be published as compiled short comics under Tales of Archipelago universe.

CONCLUSION

Tales of Archipelago is a design concept to create participation from creative communities in Indonesia in form of comic books. The concept is still on initial stage which requires more efforts to be perpetuated in the future. The foundation in perpetuating Tales of Archipelago is encouraging designers and readers communities in Indonesia to participate without fear and creates enough room for creativity takes place.

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TutoK: A Mural of Artistic Collaboration. A Probe on Evolving Collective Creativity

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ABSTRACT

TutoK is an organization of artists. Recognizing the opportunities for discourse through art, TutoK has fostered artists' initiatives towards providing an avenue to exhibit its collective voice. It has, since its inception, tackled various causes like human rights violations, the current economic crisis, Philippine history and education or the lack thereof. It carried-out these issues in various forms: from well-received exhibitions to art events; from art forums to public murals. Using art as a conduit, advocacies were conveyed.

What began in 2005, as a gathering of artists and organizations to enact a visual response to the spate of extra-judicial killings in the Philippines, TutoK is still a refreshingly fruitful work-in-progress on artistic collaboration. Accessing the Philippines' rich communal art tradition, TutoK is able to harness artists and networks to build creative partnerships and espouse a collective message.

TutoK's focus is set by 20 artists that act as a collegial body. This core convenes and works as an organizational committee. We come from various persuasions; we volunteer our time, talent and energy. We are visual artists, writers, teachers, performance artists and cultural workers; each busy with our own art practice, vocation, individual commitments or exhibitions. It is from this multiplicity that we have conceptualized projects that have impacted the art scene in terms of participation, motivation and appreciation.

The potency of TutoK can be attributed to the following factors: respect for the creative process, a shared vision on art's possibilities, value for our peer's efforts, the ability to multi-task different roles and our own self-discovery. This paper will discuss the various projects we have undertaken and the steps involved to bring it to fruition. It will also probe on the collaborative exercise within the group, so as to appraise its assets and drawbacks in line with its current perspective.

Keywords: *TutoK, art, Philippine visual artists, artists' collective, artist run initiatives, collaboration*

INTRODUCTION

Emmanuel Garibay and Karen Ocampo Flores are two of the artists who formed the collaborative group Sanggawa in 1995. Meeting again in 2003 at Kulay Diwa, Garibay brought up the idea of reconvening social realist artists—older and younger—to organize a big exhibit on the parallels of Catholicism and social issues in the Philippines. Garibay wanted reputable curators to lead the project. Flores said that such a project will only make a difference if artists were the ones to lead and implement it. The idea was shelved and 2 years later, an opportunity to revive such an undertaking became apparent through occurrences that now form a large part of legal actions being prepared against the supposed outgoing administration of Gloria Macapagal-Arroyo.

In late 2005, a group of artists involved in a workshop-conference on women, art and healing had a discussion on the human rights violations being perpetrated by the Arroyo regime. One must take note that these were precarious times especially for progressive and cause-oriented Filipinos. According to the 2005 annual report of KARAPATAN Alliance for the Advancement of People's Rights, the situation back then was "characterized by the wanton use of repression and state terror by a scandal-rocked President desperately clinging to power in the face of the people's rejection."¹ In fact, during that same year, the alliance was able to document "874 cases of human rights violations victimizing 99,011 individuals, 14,302 families in 288 communities for the period of January to November 30... making 2005 possibly the worst year for human rights in the post-Marcos era."²

During this informal dialogue, the idea to honor the victims of forced disappearances came about. An exhibition of their portraits which was to be launched on Human Rights Day in December was the initial plan. Unfortunately, it was already November and such an endeavor might be for naught if it was executed in a haphazardly manner. Acting judiciously, it was then decided that the exhibit be planned for the following year. This would also provide ample time to further develop the initiative and enjoin more artists to take part in the cause.

From November to December 2005, a series of meetings and planning sessions were undertaken to thresh out the logistical and conceptual details for the impending project. It was in one of these meetings that TutoK Karapatan (at times also spelled Tutokarapatan) was born. A steering committee was formed to take charge of the various tasks needed to mount the project. Those who were first convened on November 30, 2005 and who participated in the planning for TutoK Karapatan in March 2006 were Jose Tence Ruiz, Emmanuel Garibay, Karen Ocampo Flores, Noel Soler Cuizon, Ferdinand Montemayor, Ruel Caasi, Ramon Zapata, Wire Tuazon, Michael Munoz, Mideo Cruz, Raquel de Loyola, Arlene Brosas, Iggy Rodriguez, and Max Santiago. The organizations Anting-Anting, Neo-Angono Artists Collective, UGAT Lahi and neworldisorder were also involved. It was chaired by Garibay with Flores, as Project Director.

TutoK Karapatan as a project involved three *Perspektibas*, *Dos Por Dos*, *Re-View: Pasang Masid*, and TutoK's sponsorship of Neo-Angono's *Publikhaan (Angono Public Art Festival* in 2006) which was planned in March 2006.

TutoK Karapatan

In the vernacular, TutoK is a play on two Filipino words, hence, the contraction and the style by which it is written. *Tutok* in Filipino means focus, while *tuto* connotes learning. In the beginning, the group was known as TutoK Karapatan, since the main concern then were the contraventions on basic rights or *karapatan* in Filipino. Literally and figuratively, the group focused on civil liberty issues.

TutoK Karapatan began as an art project “on human rights where art practitioners can congregate and as such, facilitate the distillation of various ideas into visual contexts via a series of workshops..., group exhibits that will be organized by a curatorial team... and collateral events that will help educate audiences and stimulate discussions on human rights issues.”³ From 2006 until the first quarter of 2007, Tutok was able to mount these activities in various venues – galleries, universities and public places. The help of institutions and art aficionados were also enlisted. Fund raising efforts also ensued to help sustain the project.

Parameters of Study

As previously stated, TutoK began in 2005. Since its inception it has instigated a number of projects in partnership with other organizations, institutions and individual artists. However, this study will concentrate on the period and activities from 2007 to the present. For one, it was during this interval that I became an active member of TutoK, therefore, I have personal knowledge of the occurrences within this time frame. Secondly, this interlude also reflected the changes and evolving collaborative processes within the group.

Being a relatively new, yet active member of the group, my views and observations on the processes within come from a rather fresh perspective. This position enables a probe into the inner-workings, development and progressions experienced in TutoK. This paper will explore different projects to illustrate the ways by which the collaborative drill occurs.

MURAL-MAKING: SETTING THE STAGE

My first encounter with TutoK was in mid 2007 by means of a mural project. I was then the Executive Director of the Constantino Foundation (CF), a policy research, publication and advocacy institute. TutoK was approached to create two murals to commemorate the 100th year of Macario Sakay's hanging and the 20th anniversary of Lean Alejandro's murder. They were two brave souls, two ordinary Filipinos who gave an extraordinary part of their lives for the country. The aim was to start a national trend to reclaim public space and to transform these into visual tools for social emancipation by recapturing memory and history. Murals and other artistic forms of expression serve as additional cultural beacons for participating locales while making art truly accessible to the citizenry. The finished murals are now on view in San Juan City's Municipal Hall and at the lobby of Makati City's government hospital.

In retrospect, the mural making project served as an apt take-off point. Public murals, being effective tools to bring art to a wider audience also serve as a large base to work together.⁴

Pre-production Stage

As soon as the agreement to push through with the project was reached, preparations started. It began with the division of responsibilities between the two entities. It must be noted that although the creative output required were the murals, the collaborative process starts way before the first splash of paint is brushed onto the canvas. In an essay about TutoK, Flores wrote that, “TutoK is also called an artists’ initiative; this is so not only because it was started by artists, but also because the artists who are part of it are expected to multi-task. Indeed with TutoK, making art comes later after a litany of other tasks, such as convening, consulting, fundraising, conceptualizing, and then consolidating the outputs of these latter tasks into a general project plan.”⁵

A list of duties was drawn out – manpower, materials, research, schedule, logistics and a host of other mundane details were threshed out. Meetings were set to finalize the timeline and involvement that will be asked from the participants. Every TutoK project carefully outlines these tasks. That in itself involves a great amount of give and take from the volunteers. In the same essay, Flores explains that “what is most interesting about TutoK is that it is being shaped by many and different contributions. It is continuing proof that people are a primary resource in any undertaking. This is a project that started with nothing: no funds, no organization; its only advantage is that it has dependable and experienced people lending a hand. And I emphasize the term *lending* here because despite the name, no one working in TutoK is exclusively focused on it. Everyone is busy with something else, be it memberships in organizations or a full calendar of exhibits and other commitments elsewhere. Even the hours spent on this project amount to borrowed time.”⁶ Key people from the steering committee volunteered to be in charge of the following: organizing the forum, creation of the studies, material procurement and the general coordination amongst artists.

Production Stage

As soon as the production schedule was set, artists were briefed about the project. These artists were invited to a forum given by CF regarding the subject matter. TutoK has always deemed education as an important facet in an artist’s development. CF provided this component for the mural project. Participating artists utilized the forum as a basis for contextualizing the required thematic concerns. The discourse that ensued also enabled them to further integrate these concepts into the composition.

The next phase was the creation of the studies. After a recapitulation, each member was asked to make their own interpretations of the theme. Style, content and rendition were given careful consideration. When all matters were exhaustingly deliberated, a consensus was reached. Facilitated by Garibay and Flores, the group plucked various elements from the individual studies that can be incorporated into a more comprehensive and cohesive composition. An artist was tasked to redraft these components into the final study.

While this part of the process was underway, another artist took note of all the requirements for the project. Canvases, paints, brushes and all other materials needed for the mural were purchased. As soon as the study was approved, everything was ready for the images to be translated onto the canvas. It took almost three months to create the murals. Some provided the under-painting, others concentrated on the details; some worked on the figures, others on the background. Essentially, each artist was immersed on the visual goal while contributing what they could to reach this. It was a seamless production of twenty-six artists working together to create large-scale paintings.



Figure 1. Upper Panel – San Juan City Municipal Hall.

Lower Panel – Makati City Government Hospital

Source: Constantino 2007

CONVERGING EVENTS

Through its various projects, TutoK has always aimed to merge art with advocacy as it created linkages amongst artists, organizations and communities. In 2008, TutoK conceived of *2talk: creative convergence*. This 4-day art festival kicked-off with *TutoK KARGADO*, a group exhibit of “charged” new and existing works curated by Jose Tence Ruiz, at the Ateneo Art Gallery, Rizal Library, Ateneo de Manila University, Quezon City. Subsequent activities were held at the Sambalikhaan, Artist Village, in Quezon City from 26 February to 01 March 2008. This stimulating multi-disciplinary event delved on the perils of globalization, the unsustainable damage that it has inflicted on our biosphere and increased inequality coupled with the attrition of established cultures and traditions. Revolving around these matters were poetry readings, musical performances, live art, round table discussions, video installations, collaborative graffiti sessions and site-specific installations. The festival served as a converging point, not only of Manila based artists but other regional and international artists as well; where relationships and connections were established beyond geographic boundaries.



Figure 2. Left Panel – 2Talk Creative Convergence Poster.

Right Panel – Performance of Noel Soler Cuizon amongst outdoor installations at the event site

Source: TutoK 2008 and Constantino 2008

In terms of scope and scale, *2talk: creative convergence* entailed a lot of strategic planning. TutoK quickly harnessed its valuable resource of able and willing art practitioners. As expected, everyone had to multi-task, “in our natural and collegial way, given that to ‘curate’ is intrinsic in the act of organizing any art project. In effect, everyone in the committee is an artist, curator and organizer; and all possible hitches will be resolved with the lead persons at each venue having final say.”⁷

Each artist involved with the project had dual, and at times, multiple functions to carry out. It was not surprising that the curator of performances also acted as the production assistant of a performance artist as he directed the flow of the whole program. On yet another day, he was seen handing out meals to the participants. He was also a reactor in the forum one afternoon. This was a typical scenario in *2talk: creative convergence*. Every member aspired to be an efficient gear within a well oiled machine. No task was too big or too small to perform; ready to be a helping hand to whoever needed it.

EXHIBITING FIRM FOUNDATIONS

TutoK is at the forefront in creating possibilities to enable discourse and networking within the art community and beyond. This is most apparent when it comes to the exhibitions it has mounted through the years. In the last three years it has conceptualized and curated well received shows. These exhibits involved the participation of over 150 artists responding to particular issues.

Since 2007, TutoK began focusing on other national concerns aside from human rights. That year *TutoK Kasaysayang* was unveiled. In its letter of invitation to the artists, it stated that the project aimed to “approach the following objectives: to represent history as a continuing and vivid process, through artworks that intend to debate the past as a present concern; to explore and connect the disparate points of history parallel to the development of Philippine contemporary art; and with respect to the diversity of historical outlooks and contemporary art practice, the curatorial selection will be representative of past, present and emerging Manila-based and regional artists working in various media.”⁸

The following year, 2008, *TutoK K K K: Krisis, Kalunasan... Anong K Mo?* (*TutoK K K K*) was launched. As stated in its press release, “artists were asked to contribute new works on the theme of crisis: probing into its metaphors and transmutations as it collectively forms an active stance beyond resistance. Crisis marks a point of instability in the same way that it highlights a turning point: we are in a crucial moment where decisions will and have to be made.... *TutoK K K K* was also an invitation towards a more in-depth scrutiny of pressing issues.”⁹

During this period, some reshuffling within the core group occurred. Wesley Valenzuela took the helm as the new Managing Director of TutoK with Flores as Ex-Officio. After several consultations and meetings, a more organized yet flexible structure was put in place. Three main committees were formed to streamline the responsibilities, namely: Advocacy/Education, Cultural Exchange and Productions & Promotions.

The year-end exhibit of 2009 was *TutoK SOeNA: State of Education and the Nation (SOeNA)*. This was “a visual congress to represent and assert a diverse range of contemporary explorations to promote further inquiry and discussion.... *SOeNA* was part of TutoK's current focus on education, where a series of works investigated the manifestation and operation of education as systems, objects and people.”¹⁰

All these year-end assemblies incorporated the following components: paintings, sculptures, installations and live art; wherein each had its own curator to manage the works. An overall curator took charge of the exhibit's whole design. Due to the sheer number of participants, at least four artists coordinated the invitations, confirmations and submissions. Others took care of the forum, promotional materials, preparation of press kits and coordination with the galleries, collectors and guests.

Essentially, the complementary skills of each and every member coupled with a unified purpose resulted in a prevailing group effort. As sociologist of art Howard Becker wrote, “the artist... works in the center of a network of cooperating people whose work is essential to the final outcome.” In a nutshell, this is what working within TutoK delivers.



Figure 3. Left Panel – TutoK Kasaysayang Invitation

Upper Right Panel – TutoK K K K Invitation

Lower Right Panel – TutoK SOeNA Invitation

Source: TutoK 2007-2009

FIGURING S-W-O-T

According to Flores, “TutoK corresponds to a strong collaborative and community art tradition that we have in the Philippines, albeit such is also denied or subverted by art market forces that thrive on individual success and competition. As such an even development is curtailed and the practice is dominated by artists privileged by money, class and access to education.”¹¹ In its own way, TutoK attempts to balance things out. Members of TutoK have unselfishly volunteered their time, effort and talent with each and every art project it has committed itself to do. This collective creativity has enabled the group to fulfill pre-set objectives. Identifying the strengths, weaknesses, opportunities and threats of TutoK will help further its development.

Strengths

TutoK’s main resource is its members. Its composition is diverse, coming from various backgrounds, age brackets and leanings. Some were members of already disbanded collectives, others emergent players.¹² Visual artists, writers, teachers, performance artists and cultural workers make up this distinct community. All are committed “to the idea of upholding art as discourse towards the formation of an ideology based on aesthetics emanating from Filipino culture and values.”¹³ Working towards a goal for all TutoK projects to be “an organized endeavor where artists multitask and interact with communities to create projects that fulfill specific developmental objectives by propelling art as medium, message and motivation.”¹⁴

In an interview with Noel Soler Cuizon, one of the founding members of TutoK, he states that “Our potency in TutoK is the commitment that we have. Moreover, it’s the willingness of the artists to be part of the consultative process. The participation in the creative exchange has blurred the hierarchical lines. The dedication to our objectives and our current processes has enabled us to take turns in mobilizing, organizing and designing.”¹⁵

Weaknesses

“At times, there are a few members who may not be as vocal or assertive when it comes to relaying their ideas or concerns. They have not gotten used to the free-wheeling discussions we have been having since the change of leadership,” Cuizon adds. Given that the convening core acts as an overall organizational committee, one must overcome the apprehension to share his opinions.

Opportunities

There is always the possibility of learning, especially with the kinds of projects that the group advances. According to Cuizon, this creative learning process hones each member to be more adept in their field, whether as an individual creator, organizer or curator. He also hopes for more concrete artist exchange programs that artists under TutoK can be part of. This will provide not only more avenues for collaboration, cultural exchange and networking. TutoK can be a viable conduit for such efforts.

Threat

As with any assembly, personal aspirations and ambitions may get in the way. Essentially fueled by volunteerism, this may not be a lucrative or income generating undertaking. When the needs become too much, other sources of personal income may be sought. This may result into half-baked commitments or dispassionate efforts. Cuizon adds that, “Other threats may be an individual’s careerist tendency and when political inclinations create tension.”



Figure 4. TutoK Logo
Source: TutoK 2005

TutoK PERSPECTIVE

Fundamentally, the creative process within TutoK is a constant. Each member of the core brings with him their experiences from other projects and involvements. Threats and weaknesses notwithstanding, the stimulus is the appreciation of the creative exercise. As Flores expounds, “Collaboration therefore need not be preceded by motive, it is totally expected that the individual members of the core team collaborate on other projects outside of TutoK. It is a practice that they bring into the core team, and the dynamics of maintaining this team to further inform and educate the individual and collaborative outputs of each member.”¹⁶

It cannot be denied that the current art market exacts an amount of influence on the collaborative nature of the projects that TutoK does. What is important is for the artists to play an active role in the whole scheme of things. For Flores, “...we also create new markets, advocating and strengthening new markets within the realms of education and social interaction. TutoK utilizes the rules of the marketplace for its own sustenance. It is after all an ongoing project that was borne out of and continues to be sustained by sales and fees and non-revenue accommodations intrinsic in the art market. By partnering with galleries, schools, NGOs, LGUs and cultural institutions, TutoK initiates a professional and mutually beneficial relationship with its stakeholders.”¹⁷

Despite and in spite of all possible trepidations, the collaborative exercise can be further advanced. Maturity, consciousness and acceptance are important factors that each core member needs to contend with. Flores emphasizes, “It involves a joint process of assessment by the artists of themselves – their identity, milieu and their world of issues and concerns – and an assessment of the particular time and place that they live and work in. It’s about an awareness, not just of problems but of the whole ecology of factors that play into given conditions. It is both a creative and problem-solving exercise that artists can involve themselves in.”¹⁸

CONCLUSION

TutoK creates a positive atmosphere for curiosity and discovery. This is part of the reward. Despite the number of roles each member needs to play, the whole experience is enriching in a personal and professional level. So as to make our complicated lives a little simpler we follow these steps:

- 1) We focus on the task at hand and the objectives that need to be fulfilled.
- 2) We discuss, debate, dissect and brainstorm in order to wring out innovative approaches and ideas.
- 3) After deliberation, we arrive at a consensus and stand by it.
- 4) We give our concepts justice by acting on it, implementing necessary actions and carrying out our duties and responsibilities to achieve the desired results.
- 5) Post assessment is a must. We take note of our shortcomings in order to avoid it the next time around.

We are reinforced by the possibilities that our unified efforts have achieved. Our successful creative collaboration is the result of our commitment to a shared vision. The consultative practice is a byproduct from adhering to a process of discourse, acceptance and flexibility. A supportive and encouraging environment, where every individual's effort and contribution to the project on hand is recognized and appreciated, paves the way for such a system to exist.

As Flores succinctly illustrates, "TutoK will help redefine artmaking within the dynamics of strengthening communities. It should play a strong role in society not through the operations of partisan politics but through art education and cultural education. The artist as leader, organizer and educator is the artist now called by the present and into the future."¹⁹ Indeed, there is still much to be learned and culled from this collaboration. We can only hope to be better.

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Veneerboo Products and Machine Development for Small- and Medium-Scale Enterprises in West Java

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ABSTRACT

In the countries of its origin, bamboo has already been processed and made into numerous functional objects for generations. It has been used for constructions such as bridges, scaffoldings and houses, for utilities such as furniture, baskets, musical instruments and toys, and for decorative purposes. Depending on the purpose, bamboo can be shaped into different kinds of 'production material', from its original tubular form and splits to thin strips and very thin sheets or veneer. The latter is originally produced by manually peeling the surface of a bamboo tube with a very sharp knife, a skill that is currently possessed by only a couple of aged craftsmen in Tasikmalaya, West-Java. The veneer is of high quality: with even thickness, a smooth texture, and showing the unique patterns of the bamboo nodes on the sheet. So far, this veneer has only been applied for decorative elements of woven bamboo products, despite the remarkable skill put into its production. Considering the fact that one day these aged craftsmen can no longer produce the veneer, and that no younger generation of craftsmen is interested or skilful enough to inherit the skill, an attempt was made to create a machine to produce bamboo veneer for use in small and medium-sized enterprises (SME). Moreover, considering the potential of bamboo veneer as a very strong material by itself, this research also deals with attempts to create new product designs that are mainly composed of bamboo veneer, respecting the strength and appearance of the material. This paper presents the research process and its results: a prototype of the machine and new product designs made of bamboo veneer. Finally, this research hopes to increase the productivity and income of bamboo-based SME's while elevating the value of bamboo as an industrial material

Keywords: *bamboo, product design, small- and medium-sized enterprises, veneerboo, West Java*

BAMBOO PRODUCT IN INDONESIA

As one of the countries of bamboo's origin, Indonesia has innumerable traditions that involve bamboo, both in symbolic and functional activities. This section briefly discusses the traditional use and production of bamboo, bamboo product enterprises and the application of hybrid technology in small- and medium-sized enterprises in order to create bamboo products that fit current needs and demands.

Traditional Bamboo Use and Production

Since many variations of the traditional use and production of bamboo exist – from construction material and building elements to farming products, household utilities, musical instruments, to food and medication – this discussion focuses on the use of bamboo for interior elements (furniture, tableware, etc.). These products are made based on the daily needs of the Indonesian people, the majority of which worked in agriculture. Bamboo, a plant that is available in abundance, has become a reliable material resource for this application and has been fashioned for generations with a number of production techniques, such as weaving strips to make mats and tying poles together to make structures. Traditional bamboo products were made by the same people who also used them and were adequate to fulfill their needs. These people, also referred to as 'internal users'^[1] could maintain and fix the products themselves and even modify them according to their specific needs, since they possessed the necessary skills that have been handed down through generations. These skills include wisdom in proper maintenance of bamboo groves, correct timing and methods to cut mature bamboo poles, preservation techniques, preparation of production materials out of a raw bamboo pole (strips, planks or any other necessary shape), production and assembly techniques. However, the decrease of farming land and the growth of the population has resulted in the reduction of agriculture work and income for farmers. Farmers and their families who used to rely on their harvest had to find other sources of income and processing bamboo into products was among them. This condition has led to the emergence of bamboo product enterprises.

Bamboo Product Enterprises

The production of bamboo products is no longer conducted to merely fulfill the producers' own daily needs, but also to be sold in a marketplace to gain income. Producing bamboo products has become an additional job, next to tending farms or plantations. Bamboo product enterprises can be referred to as home industry, since the craftsmen work at no particular studio or workshop, but at home. In this activity, craftsmen in certain areas possess particular skills, which are different from craftsmen in other areas^[2] resulting in typical varieties of bamboo products, joints, weaving techniques and patterns. However, traditional production has no special division for product research and development, which means that the craftsmen have been producing more or less the same products for generations. Efforts by craftsmen to modify the designs went no further than changing minor details such as colors and additional decorations, often as imitations of styles seen on TV and in fashion magazines. This method of 'design development' cannot

adequately fulfill the requirements for a contemporary product that can attract a wider market. This condition has led to stagnating sales of bamboo products and, consequently, a lack of income for the bamboo craftsmen. Bamboo production enterprises that employ traditional methods are no longer economically sustainable, since they provide inadequate income. They are also not ecologically sustainable, since a proper propagation of bamboo plants hardly exists and craftsmen merely acquire wildy grown materials from neighboring backyards. An intervention by product designers, as an attempt to improve the performance and appearance of bamboo products, recommended the use of hybrid technology for bamboo product enterprises in Indonesia, employing human crafting skills and to a certain extent machinery to assist in the production process.

The Application of Hybrid Technology in Bamboo Industry

Considering the existing bamboo production methods (traditional – no longer sustainable, and advanced – not affordable for the majority of bamboo producers in Indonesia), a hybrid production method is proposed as the most appropriate approach for Indonesia. As Table 1 describes, the hybrid production methods concern different production variables, but all mainly suggest the use of simple machinery/tools support and aim to create improved, contemporary products.

Table 1. Hybrid Technology for Bamboo Product Enterprises in Indonesia

Source: Larasati, 1999

	Modified traditional method	Combination of traditional and advanced methods	Adaptive advanced method
Production material	Raw bamboo: culm, rod, split, strips, etc.	Raw bamboo: culm, rod, split, strips, etc., and pre-treated bamboo: boards, composites, etc.	Pre-treated bamboo: boards, composites, etc.
Preservation method	Traditional method	Traditional method, injecting preservative substances	
Processing	Manual technique with machinery support		Manual processing of pre-treated production material
Tools	Simple household possessions, additional small machinery	Specialised tools, additional small machinery	
Other materials and substances	Adhesive substances, additional product elements		
Product assembling	Weaving technique, conventional manufacture assembling, adapted manual technique	Conventional manufacture assembling	
Finishing	Variable: natural, polishing, colouring, laminating		
Product groups	Kitchen ware, tableware, furniture, accessories, etc.		
Design	Modified traditional products, new and improved design		
Users	External users		
Enterprise	Labour intensive, improved household enterprise, with co-operative organisation of producers that are protected by the government's policies.		

Among the attempts to propagate a hybrid technology is a research about product and machine development, which was a collaboration between craftsmen, industrial designers and engineers. This collaboration created a new genre of bamboo product that uses bamboo veneer as its main 'production material' (the first variable of Hybrid Technology application in Table 1), while applying 'additional small machinery' as a tool in the production system (the Adaptive Advanced Method column of Table 1).

***VENEERBOO* PRODUCT AND MACHINE DEVELOPMENT**

The production of wood veneer is done with machines that can mass-produce veneer from logs and is common in Indonesia. Also in the case of bamboo, which is commonly treated in a similar way to wood, such a veneering machine exists, even for mass production. A mass production method for making *veneerboo* (veneer made of bamboo), however, is unsuitable for Indonesia, since no proper bamboo propagation or preservation centers exist, in order to ensure the raw material supply. On the one hand, circumstances that support the establishment of a bamboo product industry which uses advanced technology are not available. On the other hand, it is known that improvement of bamboo products through design has a huge potential. Therefore, a research that focuses on creating improved bamboo products was conducted at the Institute of Technology Bandung (ITB), involving a number of different parties.

Resources

The research was one of the officially approved research proposals of ITB that were funded and conducted in the year 2009. It involved designers from the Human & Industrial Product Design Research Group ITB working on the design development of products with *veneerboo* as the main production material; engineers from the Energy Conversion Research Group ITB developing a *veneerboo* machine that is suitable for small and medium-sized enterprises; and Apikayu, a foundation that focuses on collaboration with craftsmen in the context of community development; in this case, bamboo product artisans in the rural areas of Tasikmalaya.



Figure 1. Bamboo veneering machine at work

Source: research team, 2009

Methodology

The research team agreed to develop a machine that can peel a bamboo culm of about 40cm long, a size that can be controlled by a person in a small workshop, to produce thin layers of bamboo 'skin' or *veneerboo*. The design of the *veneerboo* machine referred to existing machines, with similar functionality, which are used for wooden logs and/or bamboo poles on a mass-industry scale. At the same time, the design team designed products made of *veneerboo* in order to create a new genre of bamboo-based products. The products were limited to household utensils, tableware and interior elements (detached from building structures), with a dimension that does not exceed 40 cm in length. Craftsmen with the skill to peel bamboo^[3] were asked to produce a certain amount of veneer for the purpose of making product prototypes based on the design, because the *veneerboo* machine was still under development.

Discussion

A veneering machine for wood was adapted for bamboo by rotating the object and the skinning blade in a radial position (Figure 1). It was not a simple task to design a peeling machine for bamboo culms as compared to one for wooden logs, since a bamboo culm is hollow, its diameter is variable and the outer skin is hard and smooth, which particularly adds to the difficulty in shaving the surface since the knife easily slips off the culm. The outcome of the experiments with the machine to peel a bamboo culm was a couple of *veneerboo* sheets with uncontrollable thickness and cut (Figure 2). A solution for effective operation might be to soften the bamboo culm first, before shaving.



Figure 2. *Veneerboo* that was produced by the bamboo veneering machine
Source: research team, 2009

As for the design development, a number of products have been designed, including lighting shades and a set of food containers and cutlery. The *veneerboo* for these products was produced manually by craftsmen, who also assisted the designers in processing and assembling the products according to the designs. During production, weaknesses of the *veneerboo* were identified, such as its

fragility (easily torn along the fibers) and irregularity in width and thickness. However, it also possesses strengths, such as flexibility and a wide range of possibilities in product application, since it can be laminated, bent, folded, pressed into desired shapes, and so on.

Result

The results of the research include one prototype for a bamboo veneering machine and several products that are (mainly) made of *veneerboo*.



Figure 3. A lighting shade made of *veneerboo*, designed on behalf of the research team, being exhibited at ITB in March 2010

Source: bamboo product expo committee, 2010



Figure 4. A set of tableware and cutlery made of *veneerboo*, designed on behalf of the research team, being exhibited at ITB in March 2010

Source: bamboo product expo committee, 2010

CONCLUSION

It is evident from the products that were created as prototypes that the application of a hybrid technology in a bamboo product SME could create innovative products that fit current trends and demand. Therefore it is suggested for follow-up research to keep developing products with a similar approach with more variety in function

and style. The potential of *venerboo* product development can be mapped within the range of manual or machine production systems (y axis) and between geometrical and non-geometrical forms (x axis) as seen in Diagram 1.

The prototype of the veneering machine is still facing a number of technical problems, which is common for the first prototype, and therefore it is recommended to develop the machine further and to consider proper treatment of the bamboo culm, before and during peeling. A further recommendation concerns developing a scenario for the marketing and promotion of the *venerboo* products, establishing and expanding existing rural SME's and developing a business model for this new bamboo product variation. Additionally, in order to support the establishment of this industry, a proper propagation of bamboo is crucial and therefore training programs for professional bamboo farmers and the establishment of preservation centers are highly necessary.

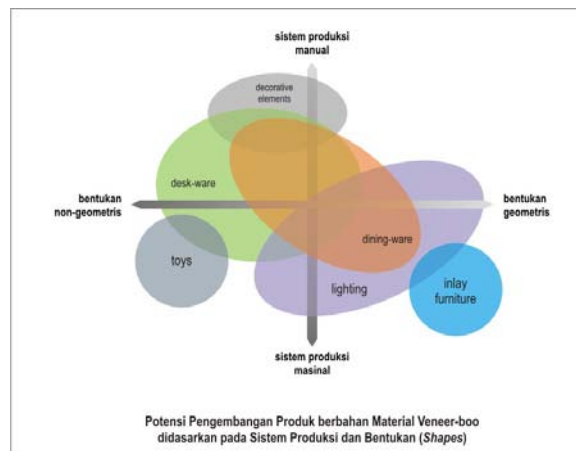


Diagram 1. Potential Development of *Venerboo* Products, Based on Production Systems and Shapes.
Source: research team, 2009

ACKNOWLEDGEMENT

The authors would like to address their sincere gratitude to the Institute of Technology Bandung that funded this research, the Apikayu Foundation and the bamboo artisans in Sitube'et Village in Tasikmalaya for their collaboration.

ENDNOTES

- [1] The term 'internal users' refers to people who produce bamboo products and use them for their own purposes, as opposed to the 'external users', which refers to people who purchase and/or use bamboo products for purposes different from the products' original functions (Larasati, 1999).
- [2] Such were the findings during the research team's field surveys that were conducted largely in the Tasikmalaya region, which is the center of bamboo product craftsmanship in the Province of West Java.

- [3] Craftsmen with such skills are exceptionally rare. A survey that was part of this research found that there are only a couple of elderly men left in a rural village of Tasikmalaya who have the ability to peel a bamboo culm into veneer, with no younger generation willing or able to inherit the skill.

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Meniscus - The Eye Diagnostic Integrated Facility

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ABSTRACT

Meniscus is an eye diagnostic product, using a semi-automatic system. Designed to answer eye diagnostic problems, many opticians complain of the impractical process of manual diagnostic products, meanwhile patients also complain the low accuracy result of automatic system. It is indicated that there are some opportunities in blue ocean area. The design result must meet these criteria: practical, accuracy, and ergonomics. By doing observations, the author tries to create a new product development in new product line, within semi-automatic system.

Meniscus is a tool that uses FluidFocus Lens replacement lens mechanism. Replacement lens control mechanism is set by the operator remotely by microcontroller, integrated in personal computers that have been equipped with computer applications test eye-chart software. These replacement methods, which still need using optician's effort, are the keyword of "semi" in automatic system means. But, it doesn't mean Meniscus bury the accuracy result, FluidFocus Lens will guarantee the current accuracy result problem.

Meniscus is a whole process in product design. But the difference is in the methods; the starting point is not from the problem identification, but from the innovative technology findings then tries to find idea in product application. Beside the design and technology, ergonomics and aesthetic are still the main design considerations of this product. The image design is taken from keywords "simple-futuristic" style. The design process includes sketch - rendering - modeling - prototyping.

This paper is an improvement of previous paper with same subject. The main concern now is to describe the adjustable frame design, so Menicus can be used for any age user with many kinds of face characteristics. The author hopes that these early research can be continued and produce a real product.

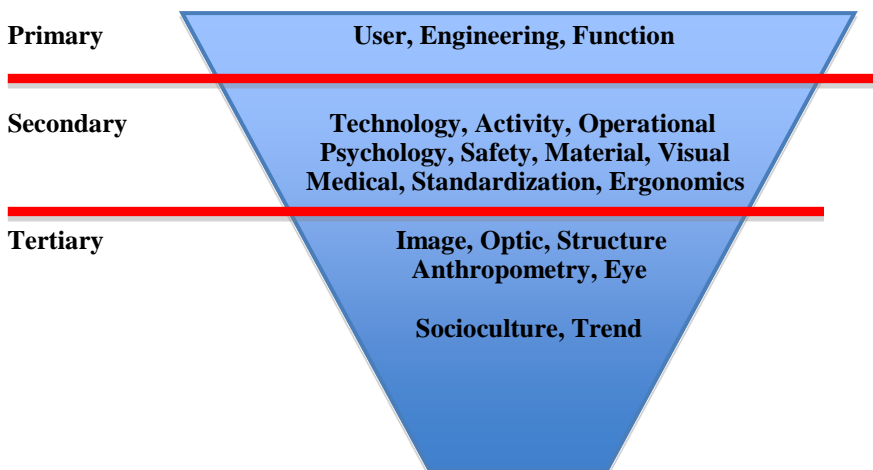
Keywords: *product design, eye diagnosis, semi-automatic, lens, practical, accurate, ergonomomy*

INTRODUCTION

Eye as a primary aspect of human senses yet supported by related product. Lack of eye diagnostic tools is one of the problems frequently encountered. Another trend now is a manual system now being abandoned, the impression of its impractical make people obsessed with everything which are computerized and digital. One of biomedical instruments that still use manual system is an eye diagnosis. This could be an opportunity for designers to create a system that is compatible with computer. Potential market still needs a computerized diagnostic tool eye with high accuracy.

Table 1. Design aspect based on problem identification
Source: Kumara 2006

	Problem List	Aspect
Background	There's no integrated eye diagnose product	Medical
	Existing product system is unpractice	Psychology
	New product development in range of socioculture with technology based inovation product	Socio culture
Product description	Inaccuracies diagnostic results, so no wonder if our eyes checked at another clinic, the results would be different too	Function
	Replace lens manually need a longer time & energy drained	Ergonomy
	Human error, due to manual system need more human touch operating procedure	Procedure
	There's an eye test chart software, but there's no eye diagnosis glasses to complete the system	Technology Engineering



DESIGN CONCEPT

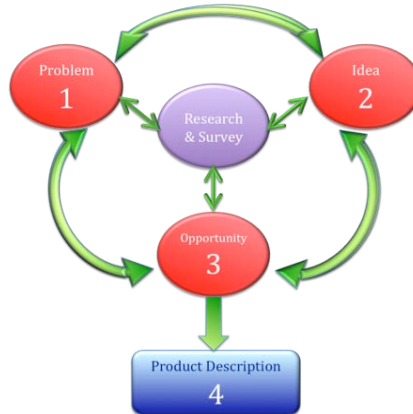


Diagram 1. From design research to product description

Source: Kumara 2006

Research and Survey until Design Opportunity

1. Research & Survey

FluidFocus lens, is the result of recent research that found by a research team at Philips technology Hanover Germany in March 2004. Features of this lens is can change both size and concave-convex without changing the position and shape of other mechanical components. In future, FluidFocus Lens is very suitable for supporting the camera phones, endoscopes, home security systems and optical storage drives. The principle working of this lens is actually adapting ability of the human eye where there is a conducting aqueous, a kind of liquid that is able to change the focus range of the ability to see without changing shape. Other privileges, FluidFocus Lens has a very small dimension, a diameter of 3 mm and 2.2 mm long.

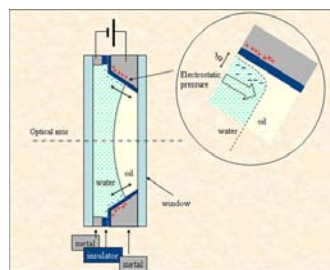


Figure 1. FluidFocus Lens schematic system
(Source: www.dpreview.com)

For the purposes of supporting vision test chart, currently found in the market computer software to eye diagnose. This software is very complete in addition to containing vision chart snellen, there are also other charts. Such as a test image to read the teletext on TV, UK plated number tests, a tests for car drivers to read the

license plates of cars, for this test was used to test a driver's license in the UK. And there is also clinical images, contain information about the parts and function of the eye that is useful to explain to the patient about his condition. Besides the benefits of this software compared to the manual system, it has been equipped with such other supporting instrument: Integrated IR sensor for remote control, IR remote control handset, RF remote keyboard and optical mouse, Adjustable wall mounting plate and fittings, Test Chart 2000 PRO pre-installed and calibrated red visor.

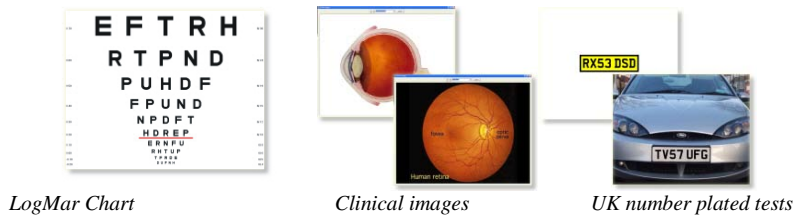


Figure 2. Software test chart feature
(source <http://www.thomson-software-solutions.com>)

2. Idea Gathering

1. Integrating automatic test chart and eye glasses
2. Lens replacement system and test chart are operating by computer
3. Eye glasses design equip with an automatic sensor replacement
4. A compact eye glasses test which can be use for any age

3. Design Opportunity

When its compared with the other manual eye diagnostic, there are obviously many advantages. Even if compare with the eye diagnosis in the other classes, diagnostics method that do not require a test chart and glasses, which only requires position sensors shadows fall on the cornea. Eventhough it much more simple tool to use. Still can't beat the integrated test systems. So with this product market opportunities, the needs to complete the test software to chart the existing mandatory demand enthusiasts. Clearly, places such as clinics, hospitals eye will be the main targets of sales. Although individual users such as households, are also still able to enjoy this product.

Product			
	Trial-lens	Poroptor	Auto-ref
System	Manual	Semi Automatic	Automatic
Accuracyy	Good	Excelent	Fair

Diagram 2. Position based on product system & result accuracy.

Source: Kumara 2006

4. Product Description

a. Product Name : The Eye Diagnostic Integrated Facility, "Meniscus".

b. Function :

- Eye diagnosis with an integrated system
- Diagnose the condition of patients suffering from eye and hipermetropi miopi, which is well known size needs glasses.

Secondary : To serve as additional supporting instruments for test software charts that already exist, where the function to be achieved by software that is able to diagnose the patient's eyes in order: Recognize the ability of cylindrical, accommodation reflex raises eye on a moving subject such as moving text.

c. Uniqueness selling point:

- Accuraccy of eye diagnosys result
- To help eye diagnosys operator for a practical activity.

d. User : Patient & optician in hospital & clinique, with specification :

- Age : 5 Years old kids until unlimited
- Sex, Race, Religion: Unlimited
- Job : Unlimited, patient (primary), optician (secondary)

Design Specification

- A diagnosis glasses with semi-automatic system. Inside glasses there is a lens that can be driven back and forth from the eyes of patients with a computerized system.
- The glasses can adjust the size of someone's face in accordance with the target user which start the children above five years up to seniors. Therefore we need an adjustable handle of spectacles, which can be adjusted in accordance with the long-short size of the patient's face.
- At the other instruments of this system, a eye test chart software, coordinated directly with a PC. Therefore, besides the replacement lenses, eye tests charts are also operated via a PC. So to support the integration between instruments, it takes the LCD projector, remote sensors, red / green Visor.



Figure 4. Integrated system on eye test chart
Source <http://www.thomson-software-solutions.com>

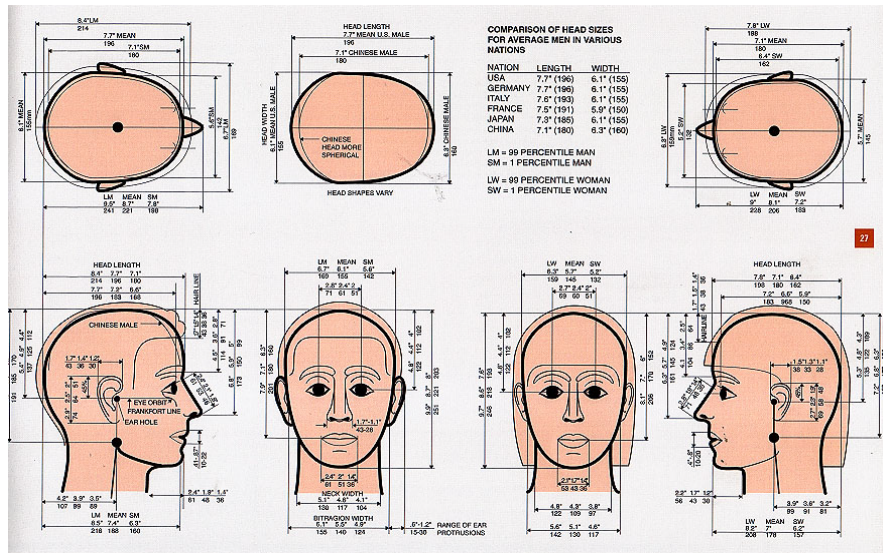
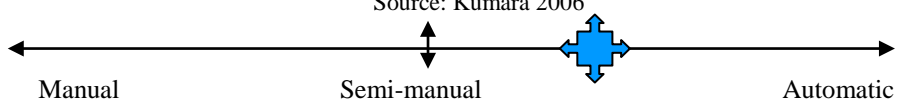


Figure 5. Anthropometric data for human head
 Source http://www.head_measurement_for_man_and_woman.com

Design Positioning

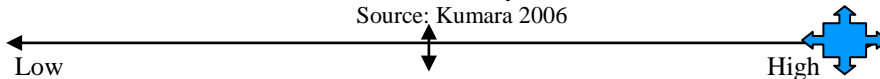
- Position on similar product lines

Table 2. Product Positioning
 Source: Kumara 2006



- Position on the results accuracy

Table 3. Accuracy result
 Source: Kumara 2006



Design Image

The image chosen was "simple and futuristic." Simple, because the product will be designed to change the impression gained by the patient's about previous product, which is complex and confusing. Futuristic, because this product is equipped with a highly complex technical part. And also, direction of current design trend in biomedical instrument product, appointed to futuristic style with clean look and neutral color.



Figure 6. Image board design
Source: Kumara 2006

Design Range

This product can not be use stand alone, like on its name its a medium that has an integration to operate. So this product should be utilized with other products. But on this occasion, designers simply try to design an instrument from a variety of eye diagnostic instrument support. That is diagnostic instrument eye glasses. These eye glasses are designed with a system that can be associated with other eye diagnosis instrument like the test chart. The design itself has created its own levels of complexity. Complexity can be viewed on the lens mechanism to accommodate the needs of the patient eye sight conditions. And also from adjustable frame so this product can be used by patients with age. Because of these considerations designer only focussing to eye glasses

Design Problem

In the designing process, there are some problems that become design constraints:

- The success of the lens system
- Thickness of frame that is still accommodate lens legth
- Minimum and maximum size of adjustable frame can be used to accomodate all the patient's age range.
- Effectiveness of biopac system functions to set the long-distance lens system needs.

PRODUCT DEVELOPMENT

The process of developing an evolutionary manner, starting from the optimization of operating procedures, creation of tables needs and components solutions, product components requirements and process of achieving the design, to manufacture the mock up and prototypes.

Visual Development Study



Figure 7. Preliminary Design
Source: Kumara 2006



Figure 8. Adjustable frame mechanism
Source: Kumara 2006

Adjustable frame: Skeletal system used must be pursue in such a way that in the framework of the frame remains sturdy despite its size flexibility. It can be done with a locking system and proper material selection. In this component, human antropmetri aspect becomes dominant, the size of which will be used is a static measure of the human body. Related directly to the product is the size of a human face range data over five years to seniors, not influenced by gender.

Final Design



Figure 9. 3D modeling using 3D max and prototype on final design
Source: Kumara 2006

CONCLUSION

A brand new product with ergonomically unique selling point, which can be adopted by all characters' faces and eyes. Thanks to an adjustable frame design system. Innovative findings in eye diagnosis with a computerized system. Taking advantage of technological sophistication FluidFocus Lens and support by the existence of computer application software eye chart test. Generate a handy product for individual users and optical / eye clinic, is not restricted to age, sex, religion, educational background whatsoever. With the functions of diagnosing a patient suffering from eye conditions like hypermetropia, myopia, recognizing the ability of cylindrical, bring forth accommodation reflex eye on a moving subject such as moving text. It wears like normal eye glasses, and then integrated with the computer. Image of a futuristic design and simple, contributed to design the optimal position compared to other products, both on the quality of diagnosis and practicality use.



Figure 10. Product operational that can be used in different face characteristics
Source: Kumara 2006

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The Affective Ground: The Possibilities of a Cross-Cultural Dialogue through Process

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ABSTRACT

My paper investigates the possibility of how a sense of place can be developed and communicated across different cultural backgrounds. Through the process of creating art that investigates place, a dialogue is set up with the specific community and also other cultural groups that have an interest in communicating about place. In Australia a major shift in the art world occurred through the Indigenous art movement. The art of Indigenous Australians revealed a different way of looking at the land we live in. Indigenous ancestors animate the land and the history of people and place are continuously interwoven. The art making processes and materials reveal a particular way of occupying place. Settler Australians can learn through these images a new way of being in the land.

*My paper, *The Affective Ground*, will explore how drawing may be used as a model to have a cross-cultural dialogue about space, place and spirituality between artists in Australia and the Asia-Pacific region. I will discuss the process and development of my own art practice on the site of Gundaroo Common and how it responds to propositions seen in the work of Indigenous Australian artists. I propose that the materiality and visual understanding of these artists develops in the viewer empathy for place alongside an acknowledgement of the displacements that have occurred in contemporary Australian society. I argue that this is an invitation to others to develop a new and more sensitive relationship to place, that acknowledges Indigenous presence and creates a commitment and responsibility to the place we live in.*

Keywords: *cross-cultural, collaboration, visual language, indigenous artists, dialogue, spirituality*

INTRODUCTION

The Affective ground is the space opened up by an artwork for a dialogue between the work, the artist and the viewer. I will discuss how this ground is a possible zone for a cross-cultural dialogue about place, space and spirituality in the Asia Pacific region. Colonization has had an enormous impact on the region and a sense of place is under negotiation as different cultural groups share the land. I propose that sharing the land makes it necessary to negotiate a way of being in place that is accepting of differing worldviews. Cross-cultural collaborations enable a dialogue to occur in visual language, which gives each cultural group an equal say in the dialogue, as translation need not go back to the dominant language.

The philosopher Edward Casey argues that place is our first way of knowing the world and it is discovered through the body, through all our senses.¹ Through observing how work is made, it is possible to understand how place can be experienced rather than represented. It is this phenomenological way of approaching place in the visual arts that may be accessed across cultures. I explore how artists create a space that includes the viewer and invites them to negotiate the place. The viewer is invited to negotiate a new space inclusive of difference.

In order to have a cross-cultural dialogue I propose that Art is a form of communication that can transcend its cultural context and communicate to others. This is made easier through working alongside artists and learning about their use of materials and processes. David Bohm developed this concept of dialogue in his book *On Dialogue*.² Bohm argues that dialogue is an open sharing of knowledge and way of being in the world. He sees communication as “making something *in common*, creating something new together.”³ In this way meaning is arrived at in the interaction between artist, artwork and viewer. It is not a culturally fixed meaning to be conveyed and imparted on the viewer but something to be worked at together. There is an active ground opened up by the artwork that includes the work, the maker and the viewer in a dialogue.

I pursue this concept in the context of an artist’s dialogue with materials and processes and also a dialogue between cultural groups through the visual arts. Is it possible to look into the work of another artist and realise the depth of their knowledge and understanding of how materials can communicate their investigations? As a printer I have worked alongside artists from other cultures and been amazed at the solutions given to a new process and how the mark making is intrinsic to the process and also communicative of another way of being in the world. In working alongside artists there is often a visual dialogue occurring, as Bohm suggests, like “*a stream of meaning* flowing among and through us and between us.”⁴

PLACE

A cross-cultural collaboration with Nancy Gaymala Yunupingu, a Yolngu artist from Yirrkala in Arnhem Land brought to my attention the importance of place in

the construction of identity. We sat together for several days working on a lithograph and Gaymala Yunupingu impressed on me the link between her art, her country, her identity and her culture. She was responsible for the place she came from and her artwork enabled her to meet some of those responsibilities. The land was animated and kept alive by her work as she remembered the plants and animals and painted them whilst they were in season, linking art with natural cycles. As she told the story of Baru, the crocodile, and what was happening around the form and how it related to her life, I became aware of a different art practice from my own. There was a strong link to a place that she was strongly connected to and also responsible for and her art practice was part of this responsibility. I began to realise the importance of place for a culture and its understanding of identity. Working with Gaymala Yunupingu I was introduced to a worldview where daily life, cultural and ceremonial life and ancestral links were completely intertwined with place. This became a major focus of my work as I searched for how Settler Australians could become placed in the land and how that could be developed in a visual language.

To adapt to Australia I argue we can learn through art, both in the making of it and in learning to understand the art made by Indigenous inhabitants who have had centuries of dialogue with the land. I focus on how, through our bodies, we gain an understanding of place, and how through our bodies we make art. This common understanding of our physical learning of place and knowledge of our mortality, which returns our bodies to the land, can be a meeting point for a dialogue to occur. By working in collaborations it is possible to learn how the body is used in the development of a work and how this is reflective of a particular worldview and informs the meaning of the work. Settler Australians are still a young community in this land. Tim Flannery in the introduction to the Wentworth's Group' *Blueprint for a Living Continent*, states,

Three human lifetimes – about 218 years – is simply not enough to become truly adapted to Australia's unique conditions, for the process of co-evolving with the land is slow and uncertain.

Yet it has begun, and the transformation must be completed, for if we continue to live as strangers in this land – failing to understand or live by its ecological dictums – we will forfeit our long term future here by destroying the ability of Australia to support us.⁵

The artist Peter Adsett, who has done many cross-cultural collaborations, brought to my attention the importance of tacit knowledge in understanding the job of the visual arts. The proposition put forward by the philosopher Michael Polanyi that “we know more than we can tell”⁶ is especially relevant to the visual Arts. It is a way of developing and gaining knowledge that cannot be translated properly into words. The knowledge that is revealed is felt and understood through the senses and through thought in ways that cannot be easily explained. That is why I believe the visual arts are an important tool for communication across cultures. I argue there is no need for a translator as an understanding of process through the body can be used to allow meaning to come in directly.

SPACE

A space for dialogue can be created by a work of art. This is the place we can meet across cultures. The space created in a work of art can mirror back the world we imagine we live in or it can challenge that view and suggest other possibilities. The space around and in the work can allow artist and viewer to enter into a negotiation. When the work stays active in its engagement with the world it can be inclusive of people across time and cultures. When someone looks at work through reading the visual clues, following the indexical marks and understanding how they were made, the process helps to construct meaning. It opens up pathways and that's why it can be read across cultures.

Glimpses of other worldviews and ways of being can be given through disturbing the visual logic of an artwork. By unnerving visual methodologies the mystical world is alluded to. Viewers with a deep understanding of their own sacred traditions can read 'presence' in another culture. The secret sacred knowledge can only be attained through initiation into the culture but the presence of that knowledge can be felt and respected.

At the Kaltja Conference held over a week at the Charles Darwin University in 1996, I worked with a group of women artists from Fitzroy Crossing. Molly Rogers and Paji Honeychild Yangkarr from Fitzroy Crossing were two of these artists and whose work I own and constantly contemplate. The images are made of scratchy lines. In Honeychild's the circle is a white void, whilst in Roger's the circle is made by dense, small scratchy marks. The artists said they were waterholes, their waterholes that they were responsible for. Were they different waterholes or the same waterhole perceived differently by each artist? When I view each work I believe there is an anthropomorphic function in the work. The mark, the land depicted and the artist are all one and the same. The emphasis changes as you focus on different properties of the images. The overall impression is of grasses around a waterhole but as you focus in, the image becomes more personal and then you step back and look at the marks that make the image, the bold scratches that shift in weight and bearing as they pull up the copper and hold the ink as a grass holds the detritus after a flood.

They are a halfway point between figure and ground. Because of the active state of the marks they do not sit as an image or a mark on paper. They shift between being the ground and the figure. If you read the marks as the country then what happens when you get to the hole in the middle of the image? The hole suddenly becomes the country and the marks vibrate as if their very existence is being challenged. Here the form and the content aren't split. These images act as a bridge to discuss place and spirituality across cultures. The importance of place is paramount in these works and we can see the aura they achieve through the intention of the artists to communicate the importance of the site. We have in common the human condition, the awareness of our mortality, and we need to respect the interpretation of that condition made by another culture. There is an ethical encounter when there is a sense of the importance of a subject in art, when another human being reveals what is spiritual in their culture.

These works challenge my concept of mark making and drawing. The lines are both raw and sophisticated. They were done spontaneously in a new medium, with foreign materials and yet were linked to the traditional artistic heritage of the artists. They are both abstract marks on a paper and a strong acknowledgement of a place and identity. They challenge my cultural notions of representation and abstraction as the works were understood by people within the culture as a specific site but were not the usual language for that site. As they were new marks, it was an active proposition, the site and the artist was made active during the work. That action made the work resonate for both the artists and the viewers. All the prints were sold within the week of the conference, whilst we were still incapable of articulating what they were. They are still beyond my language but they can reach across cultures through those gaps in our language. They appear to be a proposal; the first marks in a new form. Perhaps that is why they were so immediately appreciated; people could recognise the first steps towards a common ground. The artists took our western media and produced new marks that resonated for both cultures.

Place informs the development of the work and the space of viewing informs the way the work is experienced. I am interested in this porous zone of communication and believe this is an area for cross-cultural dialogue. As the process of a work of art is read it affects the viewer and helps them to position themselves in relation to the work. It is a bodily sensation that informs the way we think, the work of art can reveal the relationship between the body and the world.

SPIRITUALITY

In the Asia Pacific region spirituality is an important aspect to many works of art. In order to engage in a cross-cultural dialogue in the visual arts I believe the spiritual content of works needs to be addressed. As spirituality is developed by each culture in response to their environment and social framework the story and belief system becomes encoded into works of art. In order to understand the story across cultures a translation is required. However, within a culture the story and rituals are well known so a work of art often tries to engage the viewer beyond an illustration of the story. I propose that the role of the visual arts concerned with spirituality is to affect the viewer, to make them aware of the mystery underlining the story and make them aware of the importance of this story for their culture. Often, it is the “non figurative” elements that are used to make direct contact to the senses. To make the viewer aware that something more is happening here than appears on the surface. The surface is important as it keeps us grounded in the material world but as it shifts or shimmers a presence is felt and the invisible is made palpable in the visible world. I propose that it is this sensation through the senses that makes the presence of the spiritual available across cultures.

The means used to emphasise the spiritual to its own culture makes it accessible to others. Culturally specific symbols and signs do not need to be interpreted; instead the way they are put in to operation is of significance. The significance of a site or the presence of a mystery is made apparent by the materials and processes used. These can be sensed by the human body, through haptic knowledge and an “awareness of our body’s position in space”.⁷

The body learns how objects are located in the world through touch. How the body occupies the space and relates to the world around them is informed by cultural beliefs. In the West the use of sight and the analytical mind are highly valued and often overshadow the way in which the other senses inform us of the world. The body learns to sense presence through shifts in the ground, smells, sounds and a myriad of other processes to alert us to a change in our regular surroundings. The visual arts can activate this haptic knowledge and the meaning of the work is understood in ways that are not always open to analysis.

An important influence in my understanding of this tactile engagement with the land is through collaboration with Waanyi artist Judy Watson. I am very aware of the materials and processes that Watson uses having seen her working on many occasions. Watson's work is on the horizontal, which involves the merging of the body with the land and the work that drawing on the ground entails. Watson states,

*When people fly over the country, they see the country through Aboriginal eyes. I think that has changed people's perceptions of Aboriginal art . . . I try to paint the land from both above and beneath to integrate the body with country.*⁸

I agree that Indigenous Australian art has changed the way we look at the land. We now recognise the aerial perspective and the sense of a presence beneath the surface informing what lies on top. The fecundity of what was once seen as arid country by settler eyes is now apparent and makes us look at the minutiae of the country as well as the spectacular formations. Watson's sophisticated and empathetic approach to the land is a significant influence on my work as I struggle with finding my own place in the land. Her sense of country comes from an Indigenous perspective that inspires me and has shifted my worldview leaving me with a desire for a sense of belonging.

In a pluralistic society it is often hard to explain where our ontology's come from. Charles Taylor in his philosophical inquiry into the construction of the modern identity argues that people often deny the spiritual basis of their moral judgements, thinking that they are a 'natural' part of being human and this is compounded by "the tentative, searching, uncertain nature of many of our moral beliefs."⁹

It is this search for meaning of what makes a human life worthy of respect that I believe is a point of reference for spirituality across cultures. I am interested in the moral laws that humans place on themselves to live together especially the respect for life and the boundaries that shift in order to kill. What makes it permissible to kill another human or what stops us from killing? And why does the presence of decaying bodies make a site significant and worthy of respect?

At the Kaltja conference there were many significant artists working and elaborating on the process and meaning of their work. Rover Thomas was quite relaxed in this environment as he had often stayed in Darwin and worked in the printmaking department in collaboration with the printer Leon Steiner. He gave a moving rendition of the Cyclone Darwin story, part of the Krill Krill (Gurirr Gurirr) ceremony cycle that helped develop his distinctive style of painting.

Thomas produced many paintings but I remember being fascinated by his painting of a line for an etching. He picked up a brush and with a fluid and determined movement made a thick mark that sat just within the rectangular plate. There is a tension between this organic artistic mark and the straight geometric cut of the etching plate. His fellow countrymen nodded and named the country he had just painted. Would it ever be possible for a settler Australian to paint a mark signifying country in the same way?

As we live on the same land I am interested in a means of communicating differing worldviews that occupy the same space. If we enter into a space opened up by an artwork there is the possibility of difference occupying the same space. It becomes an area for negotiation. Our bodies inhabit the same space even though our worldviews are different and this space allows an acknowledgment and an awareness of other ways of perceiving the world but are negotiated by our bodies in a similar way.

I thought this was significant as the land contains the history of what happened to the Indigenous people even if it goes unacknowledged in European colonial histories. Many of the paintings by Indigenous artists recognise this history in the land. Louis Nowra writes about the use of— which then testifies to the solid permanence of the spiritual site.”¹⁰ In black by Rover Thomas and the white dots marking the boundaries as “they corral the blackness Rover Thomas’ paintings of the Ruby Plains Killings, Nowra writes,

*For Thomas the murdered have become part of the land. Travelling through this region is to know that the landscape has become an act of remembrance. The western painters would urgently tell us to remember this present incident. Thomas is telling us that the victims, and therefore the memory of the killing times, have become one with the land and will always be remembered.*¹¹

These works are now part of the Australian art tradition and I believe that this worldview, this remembrance of people in the land is seeping into our consciousness. I am working with the notion that the Land bears traces of events and people that have crossed over it. Through art, the common knowledge of the human condition of mortality that we will end up as matter back in the earth can be communicated. Our cells will mingle with the earth as we go through a continuous cycle of life and death, as our atoms are transformed continuously in patterns that fleetingly pass into our subconscious. Indigenous artists accept and emphasise this link between people and place and as more generations of settlers live on this land, this will be a common link for dialogue.

In recent years in Australia, the ANZAC memorial has become a significant event in the cultural calendar. Citizens turn out in huge crowds to pay their respects for fallen soldiers and many visit gravesites in Gallipoli forming a pilgrimage of significant sites. Through the care of the sites and their attraction to so many Australians across age and cultural groups it seems tacitly acknowledged that the ground is ‘sacred’ as it holds the bodies of so many soldiers, Australian and Turkish alike. I believe the respect given to the human body in life and in death is a strong meeting point for cross-cultural dialogues about spirituality. If it is

possible to respect the ground our Australian predecessors have died in, it becomes possible to accept a worldview that acknowledges ancestors in the land at specific sites.

RESPONSE

In response to what I have learnt through my collaborations I decided to have a dialogue with the land I live on, the place I walk and the community I live amongst. I use the process of drawing to record the marks, indexes and traces of the land and myself as we meet in differing conditions. I use the materials of drawing, such as the paper, the charcoal and the ink to be sensitive and responsive to the environment they are worked in. For the past 6 years I have focused on a paddock in the village of Gundaroo, situated near Canberra, where I live with my family. The village was first settled in the 1820s and is a fairly typical example of a 19th century Australian village. By making work about and on the place I live in my work has begun to reflect the processes of the land. As I become more involved with the community my work begins to track the cycle of births and deaths and how the land and art holds traces of their presence

Collaborations, with artists across cultures, on the process of art making has led me to a new way of thinking. I started to learn about the land through all my senses and this was realised in my drawings. The action of touch, the movement of my hand, the horizontality of the paper on the land can all be read in the work and develop the meaning in the work. This tracing of the motions of the human body is what I believe can be understood in an artwork across cultures. The philosopher Merleau-Ponty in his treatise *Eye and Mind* suggests,

It is by lending his body to the world that the artist changes the world into paintings. To understand these transubstantiations we must go back to the working actual body – not the body as a chunk of space or a bundle of functions but that body which is an intertwining of vision and movement.¹²

By using my body directly on the land, the interaction between the two can be read in an artwork. Through my practice as an artist I started to learn how marks were developed through this interaction and I could begin to read this ‘intertwining’ in other artworks. I could start to read the positioning of the body when an artwork is made and this hinted at the artists positioning of them within the environment.

CONCLUSION

I began my research into the possibility of a cross-cultural dialogue in the visual arts through the site of Gundaroo Common with the hope that I would learn a new way to be in the land. I have been excited by how much has shifted for me in my understanding of how art can be a form of knowledge, a way of learning about the world. Rather than drawing being used to depict the world conceived *a priori* to material constraints, drawing has become for me a model for learning about the

world and for having a dialogue with the land and its inhabitants. By using the process of drawing as the way of developing meaning rather than representing meaning held elsewhere I believe it can be a model for cross-cultural dialogue.

My works bear traces of the processes used, and occupy an ambiguous space. In this way the works pose questions about our relationship to place and challenge our visual readings of the world around us. They develop a space between matter and perception that opens up a negotiation with a spiritual understanding of the land. Indigenous artists have communicated the importance of the land we all live on and emphasised its active nature. Through collaborations I was inspired to enter into a dialogue with the land and learned to consider other ways of being in the land. Rather than relying on sight and rational analysis I began to learn from the land through other senses. My research led me to the pursuit of sensation as a reaction to my work. I learnt that the inclusion of the viewer in the work is required for a dialogue. To engage all the senses allows the viewer's body to understand the work and opens up a zone for negotiation across cultures. Rather than my work becoming resolved in the sense of a composition I have endeavoured to make my works remain active, to appear as if they are in a state of 'becoming' or decay. This active state enables the viewer to make their own decisions about the land and their relationship to it. Hopefully the response will be an ethical and moral one.

ENDNOTES

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Pasar Lama - Old Market: Chinese Heritage Settlement in Tangerang City which describes *Genius Loci* through Creative Collaboration between Chinese and Indigenous Inhabitants

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ABSTRACT

Pasar Lama - Old Market Chinatown alongside the Cisadane River at Sukasari district, is an urban heritage area in Tangerang Old Town. Chinese as the major occupant dominates the settlement and the local indigenous are the minority, but they can develop a collaborative and harmonious relationship. The uniqueness of this Chinese Tangerang community, which so called China-Benteng (China-Fortress), is the collaboration with local indigenous that have been reflected not only on the settlements but also on the social life.

In the end of 1800s, several Chinese were relocated by Netherlands Indies Colonial Government at Pasar Lama or Old Market Tangerang, which began spread to the other region in Tangerang. The Pasar Lama - Old Market settlement was a place where Chinese traders and local indigenous traders bartered their commodities. They had accessed into the place through the Cisadane River.

This paper describes the 'genius loci' of Old Market - the Chinese historic settlement – in Tangerang. First, the paper describes about the Old Market area in Tangerang city, about the history of the Old Market settlement, and about the Chinese community's cultural acculturation in Tangerang. Secondly, the paper describes about the two ethnics (Chinese and indigenous) that created a creative space on Old Market area. They could create the harmony of their settlement pattern, the harmony of figure/ground pattern of Chinese versus indigenous settlement and its building forms, and finally the harmony of social and cultural life transformed into the harmony of physical setting.

Keywords: *Pasar Lama, Chinese heritage, creative collaboration, genius loci, settlement, social life*

INTRODUCTION

Part of the urban design lexicon is the “*Genius Loci*”, the prevalent feeling of place, (Norbert- Schulz and Christian, 1979). Perceptions of a place are made up of layers of understanding - the settlement in the landscape, its overall structure, the district, the street, the building. They arise from understanding the physical and human geography, the history and morphology of past uses, the natural landscape and buildings, both on site and around it (Urban Design Compendium, 2000). So, this paper describes the ‘*Genius Loci*’ of Old Market - the Chinese old settlement – in Tangerang, from the history and morphology until the building typology and social life.

Physical Description of the Old Market Area in Tangerang City

Tangerang City is located at position $106^{\circ} 36' - 106^{\circ} 42'$ East Longitude and $60^{\circ} 6'$ South Latitude. The location of Tangerang City is very strategic because it lies between the capital city of Jakarta and Tangerang Regency. Tangerang City is one of the supporting zones of the capital city of Jakarta. The Old Market is located in the center of Tangerang city, on Sukasari sub district, alongside the Cisadane River. It is approximately 7.3 square hectares.

The Old Market and the surrounding area consist of commercial area of trade / services, commercial offices, houses, shop houses, public facilities of worship, and public facilities of education. The settlement consisting of row houses of two to four floors, and there is also a single houses form. There are also public facilities of worship such as Pagoda and Temple (Boen Tek Bio) and the Mosque (Kali Pasir Mosque).



Figure 1 Map of Old Market Area
Source: Tourism Map

The History of the Old Market Settlement

The ancestor of the Chinese in Tangerang is China Hokkian who came to Tangerang married to the indigenous people (Sundanese ethnic) and then occupied the place through generations in the Old Market area. They came into this area by boat through Cisadane River since 300 years ago. The Chinese ethnic in Tangerang which was later renamed “China-Benteng” was always be identified with the stereotype of brown-skinned people of China and most them have lived as farmers, ranchers, fishermen, and even as pedicab drivers, although some have been successful as traders. (Halim, Wahidin 2005).

The history of Chinese in Tangerang can not be separate with the Old Market area (Ki Samaun street and surrounding area) which is the first settlement of Chinese society there. The spatial structure is necessary as a forerunner of Tangerang City. The Old Market area consist of three alleys which are known as Kalipasir alley, Cirarab alley and Cilangkap alley. As a Chinese settlement area, the oldest temple has been built, called Boen Tek Bio. The temple has become the history witness that Chinese people have been living in Tangerang for more than three centuries.

Chinese Community Cultural Acculturation in Tangerang

The uniqueness of Chinese society in Tangerang is the acculturation and adaptation with the environment and local culture. In daily conversation, for example, they could no longer speak Chinese. The language is a dialect or accent of Sundanese and Batavian. This is different from the people of China Singkawang, West Kalimantan, whose daily language is Chinese although most of them are farmers.

In the field of art, they play the “Gambang Kromong” music which is a musical fusion of Sunda and Betawi. Gambang Kromong is played in the wedding parties, which is generally colored by Cokek dance. It was actually a cultural dance that originated from the Sunda coastal areas of Indramayu, called Tayub. Nevertheless, Chinese societies in Tangerang still maintain and preserve ancestral customs and traditions for hundreds of years. It is seen in wedding and death ceremonies. One of which is the form of "Table of Ashes" in their house.

Some ancestral traditions that are still maintained among others are Cap Go Meh (15th day after the Chinese New Year celebration), Peh Cun (celebration commemorating the Prime Minister China: Khut Goan), Tiorzg Ciu Pia (moon cakes), and Pek Gwee Cap Go (the day of perfection). Similarly they called “*encek*” (brother), “*encim*” (grandmother), and “*engkong*” (grandfather) still used as a sign of respect to the elder. Also greeting (pal) retained in the China Fortress family when meeting with others. Typical of *China-Benteng* society is the mixture of China and the Betawi culture on bridal apparel. The bridegroom is a Ching Dynasty clothing, as seen from his hat, while the bride's clothing is Chinese-Betawi as results of acculturation shown in its hair accessories, the wobbly flowers. This phenomenon of *China-Benteng* approves that there a closer relationship between Chinese and local culture.

CREATING A CREATIVE SPACE

The Harmony of Settlement Pattern

The characteristics of old Chinatown generally form a fortress, has a boundary / fence that surrounds the city as a defense. This also happened in the Tangerang city in the early that formerly was a fortress city, so that the ethnic Chinese Tangerang commonly referred to as "China-Benteng or Fortress Chinese." Nevertheless the former fortress bordering the town of Tangerang on the Dutch colonial era had now already gone and no trace. But its position is estimated at around Cisadane River the region which is now called "Benteng Makasar," or Fort Makasar. It located in the north of Old Market Tangerang.

According to Widayati (2004), In China the city is called "*Cheng*" which means city wall, so every city has walls surrounding it. Some gates are opened in each direction from the city to the villages and main roads linking the town, which formed a simple street grid pattern and placed the axis of North to South (Widayati, 2004). The main axis of the town started from Phoenix Bird Gate (at the South) towards the center of town where palace or government building is located, and ends at the gates of the black turtle (at the North), which becomes the axis symbols of the glory of heaven to Earth that presents the relationship between the emperor as a supernatural authority and citizenry (Widayati, 2004). This axis not only expresses destiny, but also indicates that the emperor is the representative of heaven and must be obeyed. The grid pattern can also be seen in the old town area of Tangerang, especially in the Old Market and even three-alley forming a grid pattern called "nine plots", which is also located at Glodok Chinatown in South Jakarta.

The settlement pattern of the Old Market in Tangerang is formed by the configuration of streets and blocks. According to information provided by Oey Tjin Eng (Public Relation of Boen Tek Bio Temple), the settlement patterns form the Chinese character 王 (*Wang*), which means King. This pattern forms a strong axis of the North to South and East to West.

The location of Boen Tek Bio temple is at the North end of Old Market settlement where the old pier ends at the South. Both are connected by the main street which also becomes a center line of settlement. Kali Pasir Mosque is in the West end (the direction of the Qiblah) parallel to the Temple. This situation represents that the mosque shares similar respect to the temple of Old Market Chinatown (Winandari, 2009). Referring to Johannes Widodo (2004) about the pattern of Chinatown, mosques and temples are always located in the heart of Chinatown. It is the evidence of tolerance and peacefulness of a pluralistic society.

Chinatown settlement patterns in the Old Market Tangerang can also be analyzed based on the urban planning concept of Chinese using Feng Shui. As stated by Widayati (2004), the main part of the Feng Shui compass direction is symbolically shown as follows:

- a). Black tortoise on the north
- b). Phoenix (fire bird/scarlet bird) on the south
- c). The green dragon on the east
- d). The white tiger on the west

The color and character of those animals are the symbols of good and evil orientation: Phoenix (fire bird / scarlet bird) symbolizes the sun, warm climate and a spirit that brings life for all creatures, Green dragon symbolizes the water which means immortality or longevity, Black tortoise and white tiger depict the crime and misfortune which symbolize the pain and occupation by the enemy. The enemies of the Chinese generally come from the North as well as the winter wind that destroy plants and jeopardize the health that is the reason to locate the main gate into the city (Widayati, 2004).

Axis position in the Old Market in Tangerang shows north-south axis and east-west. At the beginning, as recorded in the history of the formation of the city of Tangerang, Cisadane River has become the means of water transportation, so that the old town of Tangerang is formed as a waterfront city. The quay serve as an entrance to downtown. The quay is in the South position of Old Market area fits with the philosophy of Feng Shui, in which the city's main gate is at the South. While the position of Boen Tek Bio temple in the north or closed to fight evil, the position of Kali Pasir mosque in the west in order to deter crime (see figure 2).

According to Soepandi (2003), in pre-colonial era, Chinatown was the place for cosmopolitan immigrants who play the main role as the chain center of important economic for the kingdom of the archipelago in the maritime trade era in that area. Cosmopolitan enclaves, as stated by Soepandi (2003) were visited by people from all over the world: Arabic, Indian, Chinese, Malays, Bugis, and others. This abundant evidence of cultural artifacts and a variety of products, syncretism and acculturation has been recognized to dominate the coastal life in this region. Further, Soepandi (2003) also mentions about physical composition of the coastal towns of pre-colonial largely based on the integration of ethnic groups who are autonomous but interdependent. Culturally, it is interesting that those groups have unified and maintained their cultural identity on certain stages, depending on the demographical dynamics rather than political pressure. Even political expedition of Admiral Zheng He (Cheng Ho, 1405-1433) to Southeast Asia was closely connected with the mission to spread the Islamic religion, which successfully created a Moslem community in coastal Java, Soepandi (20003).

According to Johannes Widodo (2007), the Chinese community who came to many regions in Southeast Asia was pioneer growth of coastal cities, spreaded out the base structure of the pattern of the city (network, axis, and blocks), built variety of primary elements such as port, temples, markets, trade routes) and give special identity for housing. They became residence by adopting elements of architectural and cultural heritage of their own. A blend of new architecture is created, incorporating foreign elements into a harmonious whole. The architecture of Chinese Diaspora communities became symbiotic harmony that can be seen at a variety of building typologies.

The Harmony of Figure Ground Pattern of Chinese versus Indigenous Settlement and Its Building Form

Figure ground of ethnic Chinese settlement shaping a grid pattern, (see figure 2). This pattern is formed by perpendicular streets and building blocks. Blocks were filled by row buildings which become shop houses. Form of shop houses form are based on the original style of the china shop houses, i.e. long floor plan, curved

roof, the prayer room which has *'table of ash'*, and a void at the center of the house. The peculiar ornaments are dragon decoration, mushrooms, flowers, and people carved.

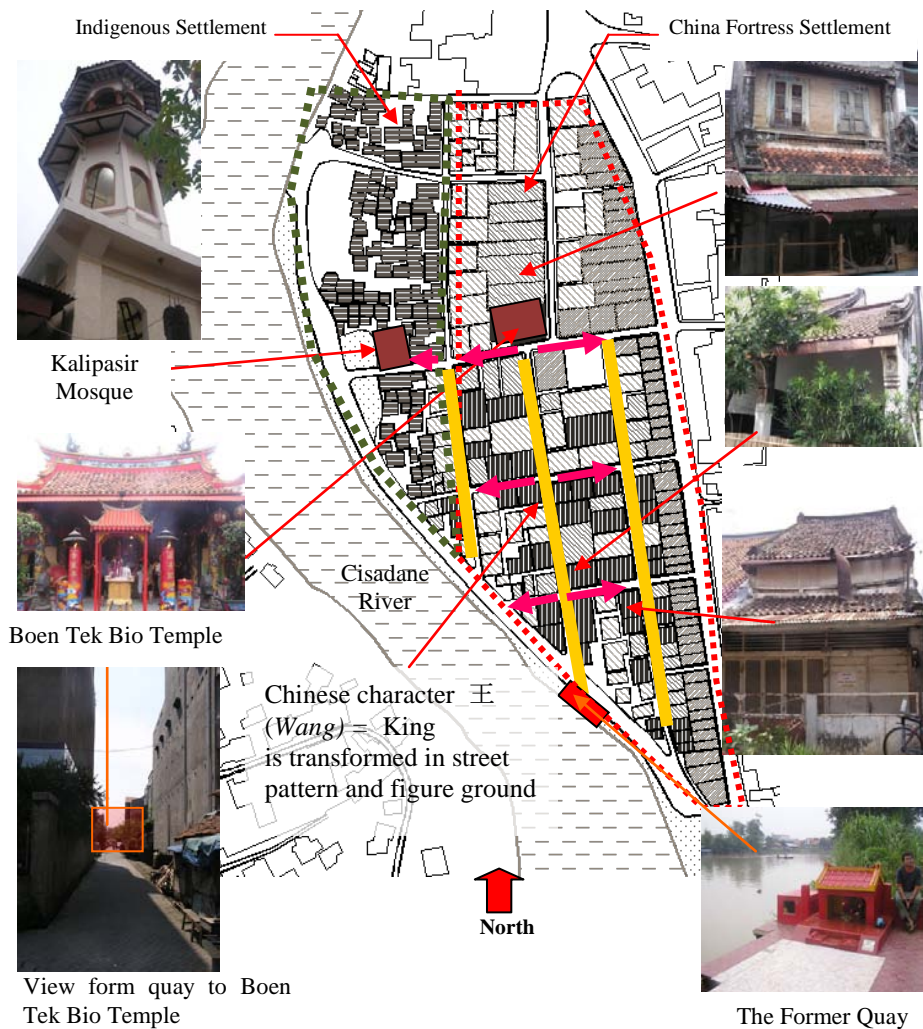


Figure 2 Grid Pattern "Petak Sembilan or Nine Plot " which was formed by the streets pattern in the Old Market in Tangerang and by the shape of a typical house of Chinatown

On the other hand, indigenous settlements around Kali Pasir mosque is patterning the organic figure ground, where the alley or a narrow winding road is among the buildings which stood close to one another, (see figure 2). The indigenous community build one-story house, with simple or ordinary form without ornament, the interior space consists of a guest room and two bedrooms, kitchen and room

service. The two ethnic settlements which have different characteristic can stand side by side harmoniously and form a pattern which complements each other, forming a unique 'genius loci'.



Figure 3. The Indigenous House at Old Market Area
Source : Field Survey Documents, 2007

The Harmony of Social and Cultural Life transformed into The Harmony of Physical Setting

Social and people cultural life of the Chinese Ethnic in the Old Market together with the indigenous resulted in tolerance and harmony in life creatively. One example of this is the organizing of Peh Cun celebrations. Peh Cun party is one of the famous parties in Chinese society. Currently, it still often held not only as a ceremony, but also as a festival known as the Dragon Boat Festival. The party is held every December 5th of the 5th month (Chinese lunar) to commemorate Chu Yuan, a Minister and the Chinese legendary who committed suicide by drowning himself into the Mi Lo river in Funan Province because he could not endure seeing the destruction of his country. Therefore, since then many people in droves to go to the river and threw a fistful of rice wrapped in bamboo leaves, known as "bacang".



Figure 4. Cisadane Festival
Source : Field Survey Documents, 2007

The celebration of Peh Cun in Tangerang has undergone modification, combined by indigenous local culture is known as the Cisadane Festival. The Peh Cun Festival shows not only Chinese arts attractions such as *Barongsai* and *Liong*, but also unique indigenous arts such as *Debus*, *Qosidah*, *Lenong*, *Gambang Kromong* that are alternately presented. Visitors can also buy various handicrafts and souvenir items that are produced by Tangerang home industries. This is represented of the unique combination of two cultures in a harmonious way.



Figure 5. The Dragon Boat Race at Cisadane River
Source : Field Survey Documents, 2007

In addition, there is also the Dragon Boat race held in Cisadane River from May to June.



Figure 6. The Sacred boat
Source : Field Survey Documents, 2007

The culminating event of Peh Cun ceremony in Tangerang is the ritual of bathing the sacred *Peh Cun*-Boat at Cisadane riverbank at midnight. This sacred boat, which had been made for hundreds years, believed to be the boat that brought of Chinese people ancestors came to Tangerang area through the Cisadane river.

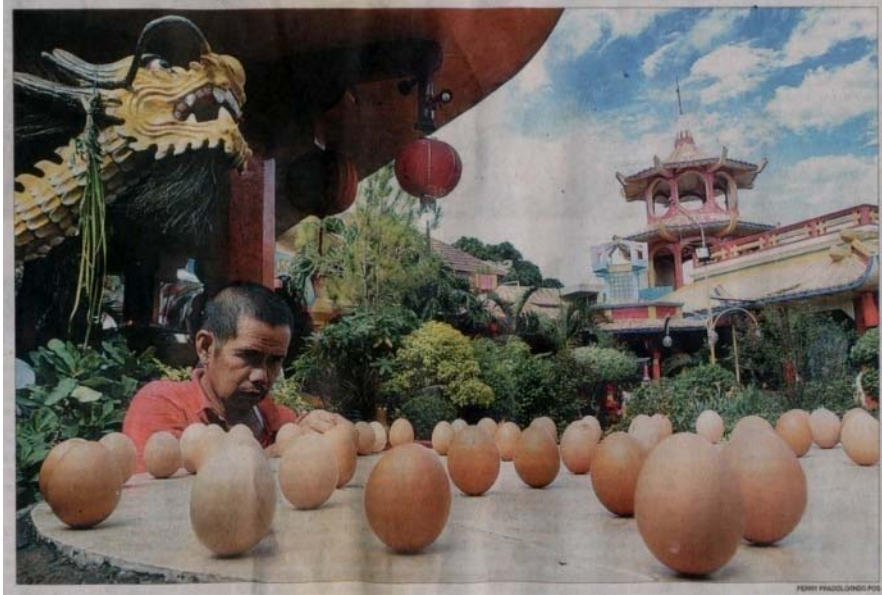


Figure 7. One hundred eight eggs can stand upright at Peh Cun ceremony at twelve o'clock. Source: Kompas Daily., June 19, 2007

In the afternoon at twelve o'clock, in the middle of June, on the Peh Cun days, there is also a ritual of 108 eggs. These eggs can stand upright without being supported. It is believed that is related to gravitational force which reaches its lowest point at that time.

CONCLUSION

The '*Genius Loci*' in the Old Market area is formed by the street pattern that describes the philosophy of Chinese culture which is adaptable to local culture. Physically, this harmony is also indicated by the location of the religious building: the Boen Tek Bio temple and the mosque that located at the pivot point of axis lines. The figure ground of Old Market provides a mixture of grid composition of Chinese settlements and the organic composition of indigenous settlements. These cultural differences which can coexist harmoniously are also reflected in the form of each building. Finally, '*Genius Loci*' can also be represented harmoniously in the form of cultural and social life which is transformed into its physical setting. One of which is the Peh Cun ceremony that held in public areas on the Cisadane riverside in the Old Market area. It is a unique event because it combines the two cultures, i.e. Chinese and local indigenous in one event which is called Cisadane Festival.

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Reading Balinese Traditional Architecture Cosmology: The Element Concept of Cosmologic Placing in the Justice Court Hall. Case Study: Bale Kertagosa, Klungkung, Bali

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ABSTRACT

In the Balinese architecture there are three cosmological orientations and ritual as a guidance to manage the environment. The three cosmologies orientations are: first cosmos orientations bhur/ the underworld, bwah/the world of human being, and swah/ the heavens above, second: ritual orientation Kangin/East-Kauh/West, and third : earth orientations Kaja/North-Kelod/. The unification of the two orientations values (ritual and earth) will formed an imaginary the Balinese compass rose (Sanga Mandala), which dividing areal into nine parts in accordance to earth orientation. This research discusses social building in its function as a traditional court of justice hall which built in the 18th century and situated within the compound of Puri Agung Klungkung. The purpose of the research is to read and analyze the placement concept of decorative elements at the court hall (Kertagosa). Qualitative descriptive method by emic perspective is utilized for this research.

The result of the research shows that the unique parts of the Traditional Court hall arrangement lies at placement of its cosmological concept: (1) Placement of puppet painting at the ceiling is trying to convey communication or moral message Karmapala in relation to Balinese perception about time (Tri Semaya), past time (athita), current time (nagatha) and future time (warthamana) ; the paintings consist of nine lines/rows and eight story themes and read based on cosmological orientations value, which is 'circling to the right' (purwadaksina). (2) Placement of 12 supporting pole based with 12 fauna symbols shows 'the vehicle' (wahana) of the devas and have meaning as to add the power of the deva based on its place, time and condition (desa kala patra).

Keywords: *Balinese architecture, cosmos, puppet painting, saka pillar*

INTRODUCTION

Traditional Court Hall

On the 14th – 19th century A.D, Bali had 9 puri or keraton, and *Puri Agung Klungkung* or *Puri Smarapura* as the government center is located at the Klungkung regency. *Puri Agung Klungkung* (1704) was the king (*Dewa Agung*) and his family residence. Dewa Agung Klungkung traditionally glorified as the “most honored ruler in Bali and Lombok”. Dewa Agung Jambe is the successor of the *Sri Kresna Kepakisan* dynasty, the forerunner to the next ruler of Bali came from Majapahit in the 14th century. Therefore, to understand the Bali’s culture history especially Balinese traditional architecture, it would be better to be accompanied with an understanding of Bali in the past. That the cultural mainstream of Bali nowadays, was mostly established or inherited by Majapahit’s culture, when Bali began to be colonized by Majapahit kingdom on 1343.

At the beginning of the 19th century, there was a great war in Bali (*Perang Puputan*). The Dutch Colonial government attacked the center of the royal government in Klungkung, which resulted with the fall of some royal family and Dewa Agung Jambe, and all of Puri Agung Klungkung main buildings to be destroyed. According to the *Candra Sengkala* inscription engraved on Puri’s *Pemedal Agung* (main door), that on the year of *Caka Cakra Yuyu Paksi-paksi*, each valued 1,6,2,2 so the year of *ćaka* 1622 or 1700 A.D, the buildings that left were only *Kertagosa* and *Pemedal Agung* (Warsika 1986:9). Based on the data on that year Puri Agung was ruled by *Sri Dewa Agung Jambe* (The first king in the government of the third period, known as the Klungkung period).

Kertagosa at that time had a function as the king and the royal officials’s place to convene a trial and held a conference. In Kertagosa environment there were two important buildings, namely *Bale Kertagosa* and *Bale Kambang*. On this paper, research is focused on Bale Kertagosa, with the consideration of limited time and many more important things that need to be disclosed. Especially in the way of reading the local wisdom of a creative idea which has occurred in the 17th century to the current meanings.

Bale Kertagosa based on its function, is a traditional court building which is located inside the Puri environment. Based on its history, *Kerta* court (customary court-*Raad Kerta*) is the king’s court who was accompanied by three Brahmana priests who act as judges and assisted by a number of *Kanca* (law expert) and a writer. This Bale Pengadilan has some uniqueness that does not exist in other buildings in Bali, the next two uniqueness will be outlined with the title decorative elements. In this paper we only discuss two uniqueness namely : first , Bale is a high-rise building, made of sculptured bricks that was Majapahit’s cultural characteristics, and opened on all four sides – the open space concept (*wantilan*). This Bale had twelve *saka* poles that supported by different fauna symbols on each of saka pole. Those fauna symbols shaped like : lion, bear, elephant, garuda, anoa, wild boar, anteater, goat, dragon, fish, turtle, swan.

Secondly, on the ceiling of this Bale court there are puppets paintings, visually some lines of those paintings look horrible. Those paintings are divided into nine

rows of paintings drawn upwards shaped like mountain or pyramid, and each line have different but related theme and story. The theme of those puppet paintings depicts the punishments that will be accepted in hell. Despite being horrible and containing the mystery of nature, these pictures are very beautiful and containing a symbolic and philosophical meaning.

There are some questions why this bale court has those uniqueness. Especially at the idea of applying twelve different fauna on each cosmological direction and those paintings on the ceiling, not at the proper place that is parallel with eyesight, what does the nine rows of pictures means and how to read those paintings? What is the correlation of the building's function with those decorative elements?

The purpose of this study is to read and describe the meaning of the laying concept of the decorative elements contained inside the court bale (Bale Kertagosa). As the building of Bali's cultural heritage, this Kertagosa is very important to read and discussed especially on discovering the meaning of cosmological laying of those decorative elements so that the process of creation of bale Kertagosa values become clear.



Figure 1. Puppet painting on the Bale Kertagosa's ceiling



Figure 2. Saka poles that supported by different fauna symbols

RESEARCH METHODOLOGY

In Levi-Strauss's point of view (Harris, 1999:32) *etik* approach is considered less natural and *emik* is considered more natural in representing cultural phenomenon. The term *etik* is also similar in understanding with the term *outsider* and *emik* with the term *insider*. In Rappaport's point of view, *etik* is in line with cultural description cognitively and *emik* is in line with cultural description operationally. Meanwhile, in Geertz's point of view, *etik* and *emik* are in line with *experience distance* and *experience near*. On the researcher, *etik* will make a distance with the participants and *emik* as though closer to the cultural phenomenon that was observed.

From the exposure of these characteristics, this research is placed on *emik* position and will make itself as an integral part of the culture that is being researched. Researcher comes to feel and acts as a full participant, and researcher will tend to be more successful in obtaining benefits. Although it's still difficult to avoid the subjective side, especially in this case the researcher is also the owner of that culture. It is necessary to take personal distance in determining the outcome of research.

Bali Cultural Wisdom

Balinese culture is essentially derived from the manifestation of religious concepts in regulating human behavior based on the Hindu religion. In Balinese culture, there are potentials to build basic strength and structure as the underlying basis to defend the original culture. These potentials are in the form of basic concepts, namely: *Rwa Bhineda*, *Desa Kala Patra*, *Trihita Karana*, *Karmapala*, and *Taksu*. It is said based on these concepts, Balinese culture has had the ability to maintain harmony and integrity of the original cultural development in facing the new culture challenges or modernization.

Basically, these basic concepts is a unified whole, but in this paper, the focus will be placed on several concepts related to the research object. *Desa Kala Patra* concept is a contextual concept of space, time and circumstances, meaning is to adjust with space, time and circumstances in facing every and each event.

Karmapala or the law of karma is a view and a belief that every thought and deed will certainly have a result. Good thoughts and good deeds bring good results, but bad thoughts and deeds will bring bad results. In the Hindu religion, there is a foundation of logic (analysis) called the *Tri Semaya* or the *Tri Pramana Kala*. The foundation of this thinking is related with '*Kala*' (time), that is: every action or behavior is born from human's doing, sense and will. All of these actions and behaviors are reflected in: *athita* - behavior in the past, *nagata* - behavior in the future, and *wartamana* - behavior in the present. The basis of this logic is used both in daily life and traditional Balinese architecture development process.

Cosmology in Balinese traditional architecture

Bakker (1995:39-40) stated that the *kosmos* term was derived from the Greek, means: a good arrangement. The opponent of *khaos*, means chaotic circumstances.

Traditionally, the term *kosmos* was first applied by Pythagoras (580-500) on the natural world, then explained again by Plato (427-347). The word *kosmologi* (cosmologia generalist) is used for the first time by Christian Wolff (1679-1754), as one general metaphysics specialism (ontology), in addition to rational psychology and rational theology. Furthermore, Bakker claimed the term cosmology was also used in the empirical sciences (cosmic evolution). If the term 'cosmology' is about to be used, it is better to always add words of explanation, eg 'philosophical cosmology' or more specifically 'cosmological metaphysics'.

According to Donder (2007:4-5) Hindu cosmology puts God on the first and main position as *causa prima*, 'cikal bakal' (*sangkan paraning dumadi*) of this universe. Hindu cosmology sees the creation of this universe is originated from God. From inside God's body or womb (*hiranya garbha*) were born and will be returned to Him. Thus, the universe and its contents will experience the process of birth, life and death in a repetitive cyclic (*jantra*) as were told by Carl Sagan, a cosmologist of Cornell University.

The cosmology term in Hindu religion can be equated with the term *Viratvidyā*, because *virat* is synonymous with the *kosmos* or the universe, and *vidyā* means knowledge. Universe (*virat*) is also called the *jagat raya* or *bhuwana agung*. The word *jagat raya*: Jaga(t) raya or jaga(d) raja comes from the Sanskrit language. *Jagat* means the world, matter, objects, physical reality, whereas the word *raya(raja)* means great. In other words, *jagadraya* means the universe and all of His creations. The word *bhuwana agung* is a combination of Sanskrit language with *Kawi* language (Old Javanese), *bhuwana* means *bhu* means the earth, materials or objects; the word *agung* is derived from Old Javanese language *gang*, *gong*, *ageng* which means big. (Donder 2007:77)

In the book *Upadeca* (1968:2-3) and the book *Puranas*, it is explained that the universe and everything in it is as macrocosm and microcosm that is interrelated, and the whole of it is the creation of *Sang Hyang Widhi Wasa*. Macrocosm is *bhuwana agung* (the world) and the microcosm is *bhuwana alit* (everything in the world including humans). The purpose of this belief is that nature and everything in it is a unified creation of God, and is associated with harmony and balance. Matter of belief in the sanctity and truth of cosmology is preferred by Balinese Hindu community in every activity, especially when associated with religious ceremonies, such as land selection process, building process, layout and function of a building.

Sacred Animals and Puppet Paintings on Kertagosa's Ceiling

Bale Kertagosa has a pyramid roof characteristic, inside of its ceiling there is a painting that consists of nine line storied painting. The ceiling painting stories, namely: Line 1. The *Tantri Kandaka* Story, Line 2 & 3. The *Atma Prasangsa* Story, Line 4. *Garuda mencari Tirta Amerta* Story, Line 5. *Palelindon* (earthquake), Line 6 & 7. *Bima Sena* Story, Line 8. *Sorga Roh* Story, and Line 9. *Kisah Dewa Dewi*. The theme and story on the ceiling of *Bale Kertagosa* is based on *Bhima Swarga* epic (*wiracarita*) and Hindu mythology such as the figures of gods and goddesses that acts as a guardian of universe in its own shape as *avatāra* of Almighty God.

According to Titib (2003:164) *Avatāra* in Sanskrit means : the one who descend (descend from heaven to earth). The Almighty God takes three forms of incarnation : (1) *pūrṇa avatāra* – the flawless *avatāra*, (2) *āvesa avatāra*- only in a certain moment or place, (3) *āmsa avatāra* – the partial/not whole incarnation. Inside of Weda, the Almighty God is also described as a Personal God (God with personality). This description could be categorized into three, namely: (1) *anthropomorphic* description (as a man with superiorities such as: a thousand eyes, three legged, four handed), (2) *Semianthropomorphic* description (as a half man half animal) such as elephant headed man *dewa Ganेशha*, horse headed man *Hayagriwa*, (3) *Unanthropomorphic* description (non human, only as animal such as *Garutma/Garuda*, only as plants/*Soma*) (Titib 2003:33)



Figure 3 : Puppet painting stories “*Bhima Swarga*” of Bale Kertagosa
Source : Idanna Pucci, 1985

The story of *Bhima Swarga* is related to the life philosophy concepts that is too abstractly involves human realm, hell realm, god realm and heaven realm. *Bhima Swarga* is a symbolization of spirit’s suffering on hell-heaven story, showing the result of their deeds while they’re still on earth. In Hindu mythology ‘*swarga*’ or heaven is as temporary stopover for good spirits/*atma* before they are reincarnated and *swarga* is the third layer of world of the seven worlds (upper world).

It is told that *Bhima* received a task from his mother (*Dewa Kunti*) dan his brothers the *Pandawa* (*Yudistira*, *Arjuna*, *Nakula*, *Sadewa*) to save the spirit of *Pandu* and *Dewi Madri* which turned out never to reach *Swargaloka*. According to the literature, even though *Pandu* and *Madri* are good and near perfect characters, still they have done mistakes on their past. On his journey in hell and heaven to look for and save *Pandu*, *Bhima* saw so many spirits that was being tortured for their deeds while their were on earth, they still had to go through the punishment process before they are totally clean to *swarga*. It can be seen here that the concept of *desa kala patra*, *hukum karma* and *Tri Semaya* took part in the making of the painting on bale pengadilan Kertagosa ceiling.

In this journey, *Bhima* also saw so many animals (fauna) that is helpful and useful for human life. Some of those animals are His sacred animal incarnation (myth and have symbolic meaning) and also used as the vehicle (*vāhana*) of the gods, such as garuda, swan, dragon, etc (Titib 2003:384). This sacred animals are also a form of His three incarnations (*pūrṇa avatāra*, *āvesa avatāra*, *āmsa avatāra*), i.e: The swan *Vāhana* (*āmsa avatāra*) represent knowledge that gives wisdom (*Vivekajñāna*). The lion *Vāhana* (*singha*) is a vehicle of *dewi Durga*, took form of

singabarwang (lion face with body of a bear) – (*Semianthropomorphic*) to represent the greatness of *dewi Durga*.

The upper world is a sacred world, a world for the gods who responsible for testing faith. Gods and goddesses is a personification of nature or as a form of Hyang Widhi Wasa almightiness. Those gods and goddesses are: *Dewata Nawasanga* (nine cosmos guardian gods) : North/*Uttara* – dewa Wisnu, Northeast/*Airsania* – dewa Sambu, East /*Purwa* – dewa Iswara, Southeast/*Gneyan* – dewa Mahesora, South/*Daksina*, Southwest/*Neriti* – dewa Ludra, West/ *Pascima* – dewa Mahadewa, and Northwest/*Wayabya* - dewa Sangkara.

Those gods inhabit the seven layers of heaven called the *Saptaloka*, namely: (1) *Bhurloka*, (2) *Bhuwahloka*, (3) *Swahloka* or *Swargaloka* which is the residence of *Dewa Indra*, (4) *Mahaloka* which is the residence of *Rsi Bhrigu*, (5) *Janaloka* which is the residence of the sons of *Brahma*, (6) *Tapaloka* which is the residence of *Weragi* race creature, (7) *Satyaloka* or *Brahmaloka* which is the residence of *Brahma*. *Brahma* is the supreme ruler of the Hindu concept of divinity.

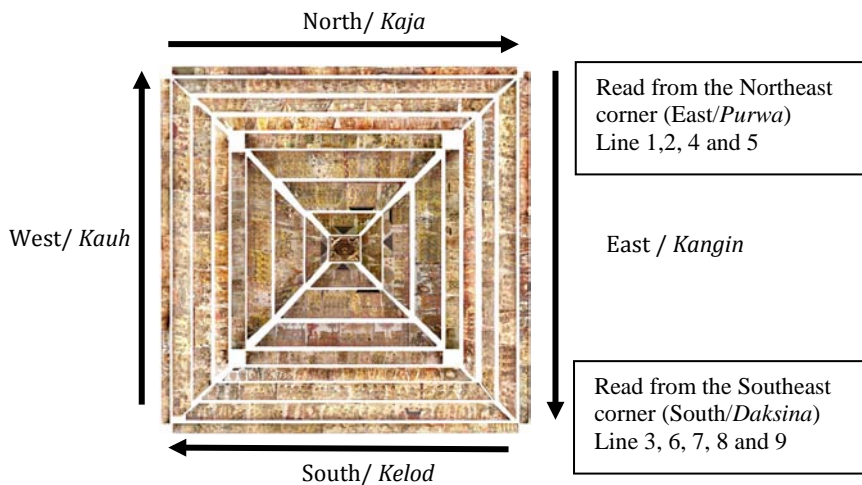


Figure 4. The way to read the painting on the Kertagosa's ceiling - *Purwadaksina*

The state of nature (*Bhuwana Agung*) is staged, namely: 'Alam Atas' (*Swahloka*), 'Alam Tengah' (*Bwahloka*), dan 'Alam Bawah' (*Bhurloka*). Each has the *Swahloka-Utama*, *Bwahloka-Madya*, and *Bhurloka-Nista* nature. It is from this natural circumstance born the concept of *Tri Angga*, namely: *Nista/ lower*, *Madya/ center*, *Utama/ upper*, which is the basic value of Balinese morality custom that applied vertically, but if applied horizontally-linear it is called *Tri Mandala* and this concept is reflected on hierarchical values of traditional building on Bali such as the houses, villages, including Bale Kertagosa.

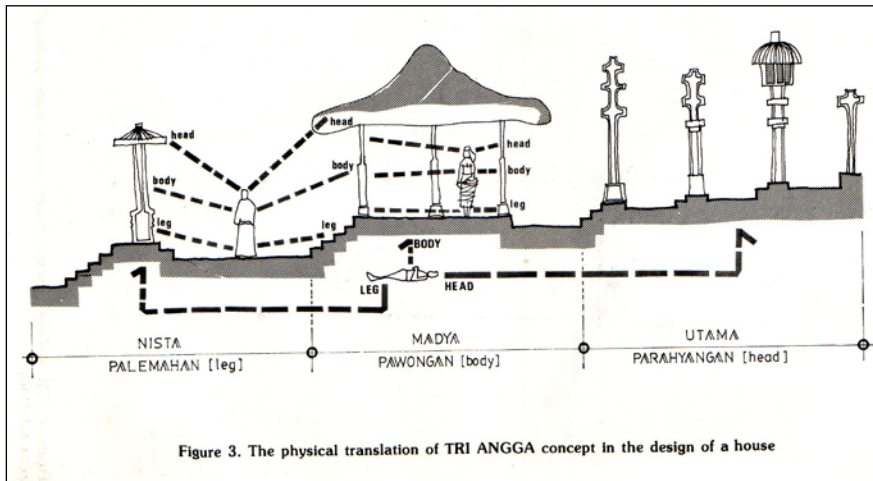


Figure 3. The physical translation of TRI ANGGA concept in the design of a house

Figure 5. *Tri Angga* vertical concept and *Tri Mandala* horizontal concept
Source : Budihardjo 1985

According to Dharmayudha (1991:15) as the cause of human that is located at the centre (centrum), comes the antinomis such as: (1). *Hulu-Teben*, which *hulu* means *kepala/ utama* and *teben* means *hilir/ nista*. The concept of *hulu teben* has been used to show the quality of directions. Mountain Direction is called *Utara/Kaja/Hulu*, and Sea Direction is called *Selatan/Kelod/Teben*. (2). *Purwadaksina-Prasawya*, means clockwise and counter-clockwise. *Purwadaksina/Pradaksina*, clockwise is used as a symbol of purification ceremony toward *Swahloka*. While *Prasawya*, counter-clockwise is used as a symbol of fusion ceremony or returning to *Bhuta* toward *Bhurloka*.

It is found on the research that the way to read this painting on the ceiling is clockwise – starting from the right side to the left side (*purwadaksina*). There are some interesting findings in this research, that the story from the first, second, fourth and fifth line is read from the northeast corner (east/*Purwa*). Characters on first line doesn't have any connection with the next line (second, fourth and fifth line), but there is a common in the method of delivering moral teaching so that human not to tell lies, not to hurt fellow creatures, also friendship and love meaning. The third, sixth, seventh, eighth and ninth begins from the southeast corner (south/*Daksina*). These lines is the main story in Bhima's spiritual journey in hell realm and heaven realm.

Cosmological cardinal directions is an important basic concept on various activities that related to religious rituals. East and West as the Religious Axis while North and South as the Earth Axis. Both of this space values concept can be described that the main value is north and east, the average value is middle/centre, and the stigma value is south and west. It is mentioned in Batur Kelawasan palmyra script, that the castle position on northeast is Utama, castle is the residence of King (*Dewa Agung*) and king is an incarnation of God's *avātara* on earth. Sun is the source of light in real nature/ *sekala* giving the light of life. So, that the Hindu religion has sacred directions, Northeast/ East and the

mountain/upstream direction, for it is the highest place, the place of Sang Hyang Widi Wasa. While Southeast/ South/Daksina means right, *Brahman* or *Sang Hyang Widi Wasi*. From these two sources, if it looked closer the third, sixth, seventh, eighth and ninth rows of the painting have entered the heaven realm or *Swargaloka* which is the residence of god Indra and toward to *Brahmaloka* where *Brahma* resides.

CONCLUSION

Puppet painting art was rapidly grow on Kamasan since the 17th century (ca. 1686) based on the guidance of the king of Klungkung (*Dewa Agung*). One of the cultural medium used by Balinese Hindu to spread the Hindu religion values is through the art of puppet painting. In the Kamasan style puppet painting that located at Bale Kerta, it can be seen that the concept *rwa bhineda*-dualistic concept is symbolized by the theme or of the puppet characters characteristic. It is also shown in the story, the atma of the characters who are tormented by *Dewa Yama* in hell, and the message from the *desa kala patra* concept is clearly visible because it is associated with a person's karma during the journey of life in accordance with the concept of *Tri Semaya*.

The *Bhima Swarga* painting on the Bale Kertagosa's ceiling, provides information about the nature of the Balinese life purpose and meaning in line with the aim of ethics, which is to foster ethical (moral teaching), the sacred teachings handed down by Sang Hyang Widhi Wasa. The purpose of the Balinese life is based on the concept of *Tri Hita Karana* which intended as a harmonious and balanced relationship between human and God, human and natural environment, and human beings with each other, namely: *Moksartham Jagadithiya ca iti Dharma* (the harmony between *bhuwana alit* with *bhuwana agung*). The paintings on Kerta Bale is expected to enlightens the Balinese of their life purpose, that is to reach *Moksha*.

This painting is a media of cultural values system, conceptions that life in the minds of most citizens of the community in terms of something that is considered most important or most valuable in life. This cultural value system is the most abstract level of customs and ideal manifestation of culture. The message of this teaching that is to be conveyed through the stories in the form of painting in the hope that each person can take a look on themselves and take a lesson from every bad deeds of the spirit (Atma) in hell, this painting is symbolized as the embodiment of the concept of *karma* law (*karmapala*).

This research is not yet finished, for there are many other elements of the Bale Kertagosa puppet paintings that is included in Bali's cultural heritage which has not been revealed. Values in the work of art is something that always be subjective, depending on one who judge it. In value there is also a practical value, as "something" is said to have valued for its usefulness. Value also as "something" is told to contain the value of art or not at all depending on the assessment of artistic judgement of others. As a part of the custom, values are contextual in the sense related to practical needs and functioning in life. Painting medium is a perfect way to convey a message of moral and ethics that can be seen at any and all time as happens in Kertagosa. The ceiling as a part of a building is a concrete form to convey and communicate the moral teachings that is eternal and abstract.

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Lost in Laneways! Finding the Hidden Treasures in Melbourne

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ABSTRACT

A city in Spain taped its decline by inserting a 'gigantic' building into the heart of Bilbao for boasting its global recognition, yet Melbourne started with modest things, revitalization of a fine-grain urban fabric - a gridiron plan with its lanes system - as a vital identity for the city. It has been arranged in a creative manner over decades by merging arts and cultural potentials into urban regeneration agenda. Currently, Melbourne reclaims its center into one of the most liveable and emerging creative cities in 21st Century.

The idea of a creative city introduces a set of preconditions for a place or a city, which can generate ideas and inventions. Within the broad picture of urban regeneration in Melbourne CBD, laneways perform a significant character and role as setting for small grassroot creative activities. Through a descriptive discourse, this paper will share some experiences in creative collaboration and the making of place. Particular, it will examine the establishment of a creative milieu in Melbourne laneways by unfolding hard and soft infrastructures attached to them.

From a set of policy, strategies and demonstrated initiatives such as Laneway Commissions, designated graffiti walls and Creative Spaces, laneways as a creative milieu is highlighted by a continuous intimate space for pedestrian network with active building frontages, some dull brick walls and heritage streetscapes that operate as hardware, a physical setting for various activities. As for soft infrastructures, it outlines the role of policy makers with its creative planning regulatory and delivery; a solid multicultural and tolerant community; the role of universities and research hubs; individuals and artists-led initiatives; as well as the presence of 'middleground' layer as significant attributes to foster creative spirit.

Keywords: *Melbourne, laneways, urban regeneration, creative milieu, arts strategy*

INTRODUCTION

Incorporating arts and cultural creativity into urban regeneration agenda has highlighted the city formation of 21st Century. The idea of creative city has influenced urban managers and policy makers in addressing complex urban issues as well as in creating a necessary environment to attract talented individuals all over the world, including Melbourne.

Visiting Melbourne three decades ago, ones would find a deadful city center and the lack of public amenities. This city had suffered an accute 'doughnut syndrome', left by its residents to celebrate suburban lifestyle (Adams, 2005). Beginning in mid 1980s, Melbourne had gradually transformed the city into a 24-hour activities district with thriving cultural life and environment. Instead of echoing the Bilbao effect, integrated and subtle citywide strategies have put the city intrinsic urban fabric – a gridiron plan with its lanes system – into major showcases.

Originally, plan of Melbourne was laid out on 10 chains square (201 x 201 meter) by Surveyor Robert Hoddle in 1837, designed by impressive width (30 meters) of streets to ease the movement of bullocks. Informal small subdivisions sprung up to give more accessways and values to premises within the larger city block, creating a labyrinth like of north-south, human scale narrow lanes in between buildings. These laneways once had declined for decades and been associated with crimes and prostitutes. An extensive revitalization project that merges strategic liveable city and creativity has resulted in a contemporary image of laneways as a creative millieu and a unique identity to the city.

Through a descriptive discourse, this paper is aimed at examining the establishment of a creative milieu in Melbourne laneways; by specifically unfolding hard and soft infrastructures attached to them through some public arts initiatives and creative collaborations. This paper relies on documents and information from The City of Melbourne relate to policy, strategies and practices on urban regeneration; supported by literature review and field observations.

The first part of the paper will highlight theories on the establishment of a creative milieu, the pre-condition (hard and soft infrastructures) needed for a place or a city generates creative ideas and inventions. Second, it will examine overarching policy and strategies on urban regeneration in Melbourne CBD, followed by demonstrating the major innitiatives and creative collaborations in laneways. Finally, discussion will be drawn on lessons learnt from Melbourne.

THE ESTABLISHMENT OF A CREATIVE MILIEU

Landry (2000) suggests the need of a city to explore its creative potentials and unique identity to deal with complex urban problems and re-invent urban future as an appealing place to live, work and play. In related to Florida's idea of creative class, he argues at the time of 21st Century knowledge-based industry, it is a necessity for a city to create a conducive urban environment for creativity flourish, in order to attract creative individuals and companies to the city that will

help to boost the economic growth. Referring to Florida (2002) thesis of 3T's (Tolerance, Talent, Technology), he explores six magnets that attract creative class to a city:

1. Thick labour markets - diverse range of jobs at each level of skill and remuneration
2. Lifestyle - Vibrant 24 hour cities
3. Social interaction – irregular exchanges between strangers (cafes, pubs, gym)
4. Social diversity - an open, diverse and tolerant society
5. Authenticity - allow urban growth to occur in a piecemeal and 'organic' fashion
6. Identity - individual career trajectories, places they choose to live and work.

A term of a creative milieu that circles the idea of creative cities defines as 'a place that contains the necessary requirements in terms of hard and soft infrastructure to generate a flow of ideas and inventions' (Landry, 2000). According to him, hard infrastructure is a container, the built environment and the setting that provide physical preconditions or platform for activities taken place. It can be a building, a street, an area, a city or a region. While the soft infrastructure is a non-physical attributes contains mindset, capacity to approaches opportunities and problems; incentives, policy and regulatory regime; an environmental condition where people feel encouraged to engage, communicate and share (Landry, 2000). Furthermore, he includes highly skilled and flexible labour force; dynamic thinkers; creators and implementers as the parameters.

Hutton (2004) underlines the same perspective regarding the hardware attributes of space, place, and form, together with soft infrastructure of institutional, social, agglomerative, and policy factors as important features that shaped innovative milieu of the 21st Century inner city. The attributes of inner city he highlighted are the compactness of production zones, the intimacy of spaces led by urban design features, the adaptable heritage site or buildings for work-live studios and the identity, historical association that reinforced a sense of local for creative actors.

In the term of soft infrastructure, the need for an organizational condition that enable creative collaborations occurs suggested by Cohendet et al. (2010) is the necessity of 'middleground' layer that provides the cognitive platform to make creative material economically marketable and viable and acts as facilitators and agents. This layer is laid between the upperground (formal institution, creative firms) and the underground one (creative individuals such as artists & designers) and can be in the form of top-down and bottom-up initiatives such as workshop, festival, events, associations and so on. Ebert, Gnad and unzmam in Bianchini & Landry (1994) indicate the presence of universities and research institutes as well as the availability of land for the establishment of innovative urban development projects are a range of preconditions in establishing a creative city.

MERGING CREATIVITY AND URBAN REGENERATION

Creativity of residents, planning regulation, artists, cultural quarters and so forth can acts as generators for urban regeneration (Landry, 2006). Local governments at state and city level in Melbourne have indicated the creative potentials of the city and integrated it into a whole city strategy. Arts and culture are used to create

thriving public life and community engagement as well as to gain global recognition as a liveable and creative city, which literally is mentioned at the state level policy – Arts Victoria. Through this government body, major flagship cultural projects and infrastructures such as museum and art center were developed; funding, events and partnerships are designated to support its major creative industries such as film, television, games developers and design (architectural, fashion, furniture, graphic, jewellery, industrial, multimedia and web designers)[1].

At the City of Melbourne level, creativity in city planning and design guides the incremental and subtle urban revitalization project. The roles of local councils and creative collaborations are supreme. Strategic initiatives, projects delivery, detail guidelines for urban regeneration are set up and executed at this level. Rob Adams (2005), a director of Design and Culture at Melbourne City Council points out that individuals with design and cultural backgrounds and concerns to the city have won positions at local and state governments as politicians, designers and urban managers.

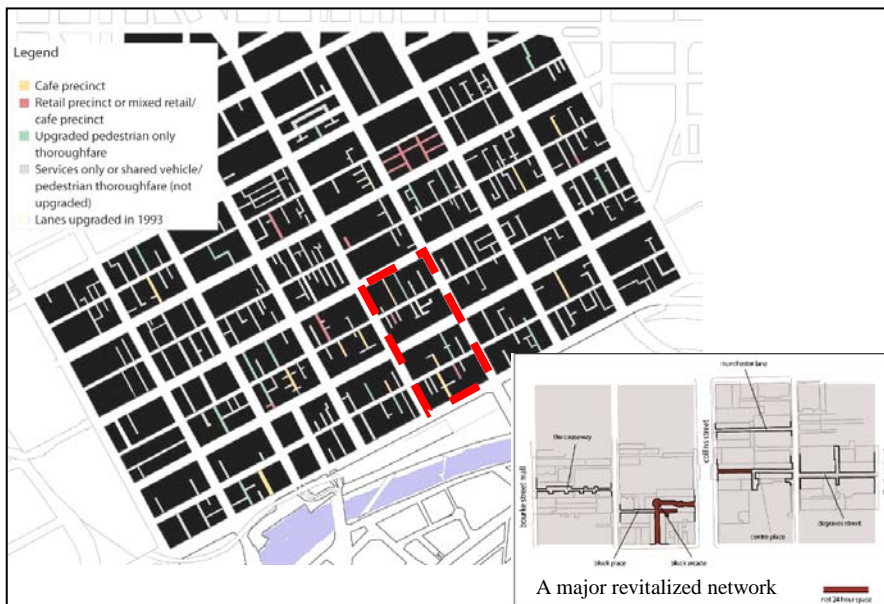


Figure 1. Laneways network and current functions
Source: City of Melbourne & Gehl 2004

In reclaiming the central city as an attractive place to live, work and play, extensive physical improvement have been conducted included additional high quality public spaces and the increase of population. Among the urban planning and design visions are the 1985 strategy plan and Places for People 1994 & 2004; which dealt with modest things like pedestrian network, waterways, parks, street furniture, transport infrastructure, and built form heritage to create familiar yet distinctive city features. Melbourne 2030 Strategic Plan develops specialized activity centers for research and university hubs (R&D) to generate innovations.

Laneways Improvement Program was introduced to extend pedestrian network throughout the city by increasing the usable length of Melbourne laneways and arcades, while at the same time retains its heritage streetscape and intimate spaces by managing future development in and adjacent to the lanes. These works provided pedestrian amenity and safety with bluestone pavements, streetlights, signs post and designed areas for service vehicles and pedestrians. In strengthening street level activity, active frontages were performed to building facades, and the types of business permitted at ground floor were also carefully controlled to provide diversity[2][3].

The introduction of Postcode 3000 project in 1990s, which encouraging more people living in CBD, has added more function to laneways, provided safe entrances to new apartments and active frontages by adding some balconies. Currently, as a physical setting, laneways serve multiple purposes as north-south pedestrian thoroughfare, vehicular access for loading and service, active entrances and setting for many small businesses such as outdoor cafes, bars, retails, galleries and many others that cannot be accommodated in the major streets [4]. Under Art Strategy, three significant initiatives, which have direct relation to laneways, have been put in place to create more lively and inviting spaces to explore. Besides its major functions, recently laneways offer setting for temporary public arts and home for creative based industries.

Laneway Commissions

This annual program was launched in 2001 by the City of Melbourne under the City's Public Art Program. The Council offers grants and challenging opportunities for local and international artists to install their artworks on selected laneways for a certain period. Their installations are commonly displayed on the hidden and less active lanes; taking the lane's function, usage pattern and history into account. Every year artists submit their innovative proposals on artworks, projects or events for expression of interest. Up to four to ten artworks will be selected by external advisers.

Artists who involved in this program came from different multicultural and design backgrounds, and from the emerging to renowned ones. QingLan Huang, an art student from Chinese background, had an opportunity to install her electric graffiti 'City Dream' in 2009. Her work was inspired by quirky street arts in Melbourne laneways. An Indonesia artist, Samuel Indratma, had a chance to show his 'Urban Apartment' in 2007. He challenged the metropolitan lifestyle of Melbourne and brought up an idea of a traditional Indonesian way of sleeping with sarong (fig.3)[5]. All these temporary artworks confront the creativity of the artists as well as the residents and passers by to enjoy the artistic instalments or re-define the meaning through their own experiences[6]. The Laneway Commissions actively promotes this exhibition and integrates it with the citywide art events to encourage people to visit and find the hidden gems in Melbourne.

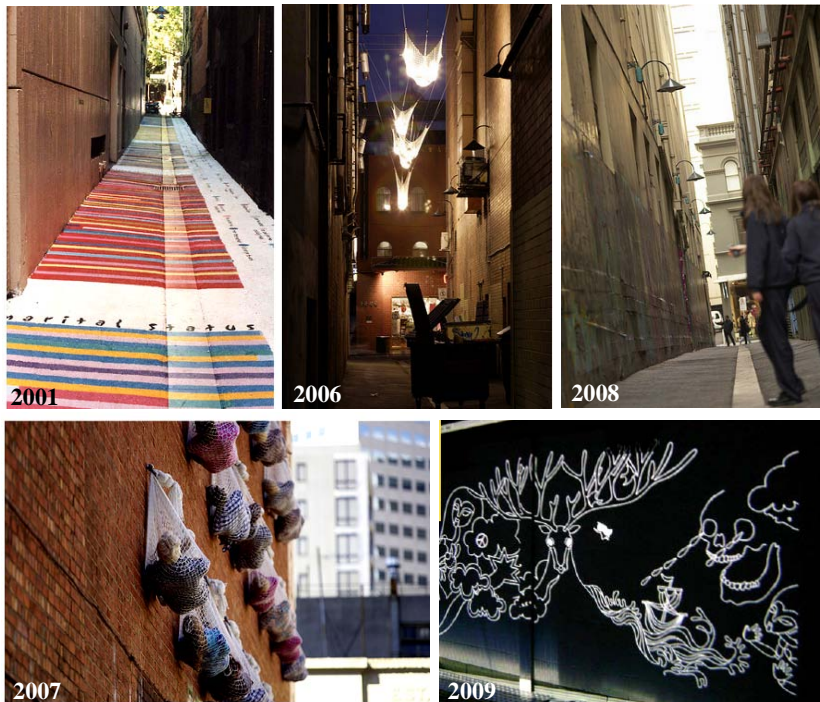


Figure 3. Temporary artwork installations in laneways
Source: Sims 2001-2008, Huang 2009

Designated Graffiti Walls

According to the law, graffiti is illegal in Melbourne. Anyone who caught writing, tagging or drawing on walls and public spaces without property owners' consents are considered as an offence and will be jailed and fined[7]. On the other hand, many promotional images for global tourism put Melbourne graffiti culture with eccentric laneways as the must see 'things' for visitors. In order to balance the interests, City of Melbourne released Graffiti Management Plan that suggests four E's strategies – Eradication, Engagement, Education and Enforcement[8]. Through the engagement process, a street art program was introduced in 2007. This program opens collaborations between property owners and graffiti artists to have a designated wall or infrastructure approved for street art (mural) in a visible public space - mostly taking place in laneways. The council acts to help negotiation with property owners, provide guidelines and invite artists to be involved in the projects.

Union Lane, Hosier Lane and Centre Place are major precincts for this program. Initially, the former laneway was unattractive, full of tagging and rarely visited. In 2008, more than 80 beginner and professional artists participated in 540 meters mural project in Union lane and successfully transformed it into brightened and inviting space equipped by streetlights. Andrew Mac, a graffiti artist, initiated a Citylight project in Hosier Lane and Centre Place, converted odd brick walls into street level canvases with hanging neon boxes.



Figure 4. Graffiti precincts in Union Lane & Hosier Lane
 Source: (a, c) Mutia 2009 (b) Avlxyz 2008 (d) Hellblazer 2007

Creative Spaces and Local Businesses

The City of Melbourne does not have a specific art district where artists collectively live and exhibit their work at consolidated areas. The whole city and laneways are public gallery and inspiring spaces to share and exchange creative ideas. Many emerging and established creative based industries especially in fashion, design and arts set up their boutiques, studios and galleries in laneways; converting existing buildings into creative spaces. A joint initiative by City of Melbourne and RMIT University provides a digital directory on spaces available to hire, to lease and to share for art projects and events, totally they account for 56 spots across Melbourne CBD[9]. These spaces are dedicated to the promotion of young and emerging artists along side established ones such as MacCullorch Gallery in Rankins Lane and Design A Space in Manchester Lane (fig.5 – b & c). West Space in Anthony Street is one of a non-profit artist-led organisation that got support from small businesses and creative industries grant from Arts Victoria and Triennial Program from the City of Melbourne.

Corresponding to active edges policy, inviting uses such as cafes, bars, restaurants and other independent local businesses are encouraging the activation of laneways. Many of them are individually designed to create a specific place making. Some have formed their own stories and history over a century related to the establishment of the city. A small cafe with a creative outfit such as Brother Baba Budan (fig.5 – a) in corner Little Bourke is one of the example; in such hidden place, finding a crowd and queuing every morning for a cup of coffee is not something surprising.



Figure 5. Hidden cafés, galleries and retails with individual signatures
 Source: (a) Michelleandrea 2007 (b) McCullorch 2008 (c,d) Mutia 2009

LESSONS LEARNT FROM MELBOURNE LANEWAYS

“...arts and cultural activities are creative and the creativity of artists contribute to the vitality of the cities making them more interesting and desirable.” (Landry, 2008)

In the context of Melbourne, laneways have already embodied a unique historical character relates to the evolution of the city block. Laneways and the adjacent buildings act as hardware that provides physical setting for various activities. Its continuous pedestrian network with narrow sizes offer not only efficient shortcuts but also a distinct ambience, intimate space that is less common in the city’s main streets and public spaces. The presence of hidden bars, cafes, retails and galleries with signature designs operates as a setting for generating and exchanging ideas in informal way. Active building frontages with transparent windows, shop displays, balconies, tables and chairs from alfresco dining enhance the quality of heritage streetscapes and increase unexpected encounters with strangers, which is crucial to create open society. In the case of graffiti, some dull brick walls act as canvases for artistic creativity. Those physical attributes that attached to laneways hardly can be achieved as a creative milieu if not equipped by overarching policy, strategies and initiatives that successfully incorporated arts and creativity into urban regeneration.

There are at least five significant soft infrastructures highlighted from analysis above. First, the role of policy makers at the state and city governments as generators for restructuring the city centre with its planning regulatory and strategy; included here the role of talented and visionary individuals with design and cultural backgrounds should be acknowledged. Second, massive immigrant waves have formed a solid multicultural and tolerant community for different ideas come together in public realms and become fruitful sources for arts and cultural experimentations. Third, the role of universities and research hubs not only to supply creative expertises but also to help establishing creative industries through information and applicable technology. Fourth, individuals and artists led initiatives that help to nurture emerging talents by providing affordable and conducive spaces for creative activities. And the last is the role of 'middleground' layer in the form of continuous programs, events, festivals that held over the year as arts calendar for the city, these platforms maintain thriving creative milieu and increase community engagement.

In summary, the combination of hard and soft infrastructures above has demonstrated the transformation of lifeless laneways into a creative milieu for residents, visitors and creative class and has put Melbourne as one of the liveable cities in 21th Century[10]. This quote below best concludes the discussion:

“...exploring Melbourne’s laneways is the best way to discover the true heart of our city. So grab your map, get your walking shoes on and start exploring!” (Self guided walk brochure, 2008) [11]

ENDNOTES

- [1] Arts Victoria (Creative Capacity +) available at <http://www.arts.vic.gov.au>
- [2,4] Complete report Place for People 2004. Available at http://www.gehlarchitects.dk/files/pdf/Melbourne_small.pdf
- [3] Planning Scheme - CBD lanes, available at <http://www.dse.vic.gov.au>
- [5] Statistics and backgrounds from <http://www.melbourne.vic.gov.au>
- [6] See artworks collection from Laneway Commissions 2001-2008, <http://www.flickr.com/photos/culturaldevelopmentandengagement>
- [7] Melbourne Graffiti Prevention Act 2007, www.justice.vic.gov.au/graffiti
- [8] Graffiti Management Plan 2009-2013, <http://melbourne.vic.gov.au/AboutCouncil/PlansandPublications>
- [9] Source <http://www.designspaces.net.au>
- [10] The Economist Intelligence Unit based in London voted Melbourne at the 3rd ranking of the most livable cities, see <http://www.eiu.com>
- [11] Source <http://www.thatsmelbourne.com.au>

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Natural Fibers and Natural Dyes in Indonesian Textile

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ABSTRACT

Indonesia is known to possess abundant natural resources as well as a diverse textile tradition. Some example of traditional textile materials are those made from indigenous natural fibers, such as silk, cotton, ramie, pineapple fibers, and banana frond fibers, which also includes the use of natural dye in the process. The specific background of their natural local resources and unique cultural tradition of its regions influences the creative process of local textile artisans and their visual form of textile works. After the invention of synthetic dyes, the usage of natural dyes has gradually decreased. However, the optimism in using traditional dyes recently emerges in the textile world in Indonesia. This tendency grows along with the issues on awareness of natural product and the soaring popularity of global back-to-nature's lifestyle. The new phenomenon has significant impact on Indonesian textile trading for the last 5 years.

This study attempts to identify the relations between the usage of natural dyes in the past and its relevance to contemporary contexts. This study focuses on several topics, firstly the past role of natural dyes and the invention of synthetic dyes which outgrow natural dyes. Then, this study aims to explain why natural dyes are recently being reused in textile, which leads to identifying the contemporary position or role of natural dyes, besides the existence of synthetic dyes which technically possess various advantages. This study also aspires to identify the advantages and shortcomings of natural dyes based on the consumers' acceptance and certain contexts. The method used in this study is the qualitative descriptive method through interdisciplinary approaches.

Keywords: *textile, natural dyes, natural fibers, traditional textile*

INTRODUCTION

This paper comprises the preliminary research which discusses the revival of natural fibers and dyes in Indonesian textile. This paper also includes data of the usage of natural dyes in several regions in Indonesia and assumptions on the causes of revival, which requires further study.

Until the mid-19th century, when synthetic dyes came into use, all colours came from natural sources. However natural substances were used as body paint, cosmetics and colouring for pottery and baskets long before they were applied to textile fibres. Over 15,000 years ago our ancestor were using natural pigments to decorate the wall of cave painting of Altamira in Northern Spain and Lascaux in the south of France show.

Many of these colours were of mineral rather than plant origin. They derived from deposits of iron, coloured clay, malachite, and lapis lazuli. For example, and were often ground into pigment is easier to apply than a dye, because the final ground colour particles, which are held in suspension in a liquid, often with a thickener, are applied to the surface only. However, for a dye to be effective, the colour particles must dissolve solution and must then be absorbed by the fibre molecules.

Using Natural Dyes in Indonesia

Natural dyes for textiles have been used in Indonesia for quite a long time. These dyes are produced from wood or barks, leaves or roots of plants or trees from throughout the archipelago. Thus, from region to region, the color obtained from these dyes are quite similar.

In the past, natural fibers and dyes were traditionally used as textile materials, which usage was emphasized on the fulfillment of spiritual purposes and the production of sacred traditional fabrics. It is unsurprising that the production process was usually time-consuming and highly complicated.

Traditional textiles, such as batik and weaving utilize various natural dyes taken from the surroundings of the producers, resulting in the invention of distinct regional colors, such as the characteristic red of the Nusa Penida Bali, taken from the *mengkudu/noni* roots (*Morinda citrifolia*). The characteristic dark blue from Tuban comes from the coloring process using the *tarum*/blue dye taken from indigo (*Indigofera tinctoria*). The yellowish brown to reddish brown color range, often found in batik from Yogyakarta and Surakarta, comes from the soja plant (*Peltophorum ferrugineum*). The color range is also known as the *sogan* colors.

Natural colors in batik may be expressed in seemingly unlimited possibilities. The natural colors are formed through the dialectic of natural growth, a dynamic which is flexible, gentle, relaxed, naturally processed, and unhurried. This limitlessness can be described as a unique and ever-changing creation. The limitlessness of the possibilities may be seen as a unique and ever-changing creation. Two same mixtures of natural coloring matters using the same ingredients will not produce the exact same color.

The invention of synthetic dyes in 1856 in England by William Perkin, quickly replaced the usage of natural dyes. The red alizarin usually taken from the madder plant was replaced by a synthetic dye invented by Perkin and two German chemists; Graebe and Liebermann. The following years saw the development of synthetic indigo by Adolf von Baeyer (1904) to produce blue dyes (Dean, 1999).

The advent of synthetic dyes in Indonesia in the 1930s rendered the natural dyes obsolete. The process of batik production which had usually involved natural dyes, began to utilize synthetic dyes, such as *naftol*, *indigosol*, and *rapid, direct, and reactive*. In the following decades, textile producers using natural dyes were a rarity.

Nevertheless, the optimism in using natural coloring matters is recently awakening. This tendency grows along with the issues of awareness of nature and the soaring popularity of back-to-nature lifestyle, which seem to counteract the issue of global warming. The awareness in using environmentally friendly products is currently increasing, causing the emergence of products labeled green design, green product, eco-labeling, eco-fashions, and several others. The products which are recently gathering attention from the aware consumers are the textile products made of indigenous natural fibers and using natural coloring matters. Those products are considered environmentally friendly.

The Preparation of Natural Dyes

The traditional way to obtain perfect dyes is in general by immersing material such as leave, bark or roots and seed, etc. in water. Usually they use big earthenware as container and last about five or more days. After the material is decayed and dissolved, the sediment is discarded and ingredients such as variety of soils, ash or chalk, etc. are then added. The kind of ingredients as well as the process of preparing the dyes sometimes differs from region to region, which in the same time determines the quality as well as the shade of color though the basic material is the same. The shade can become the characteristic of the particular region, or even of a particular craftsperson.

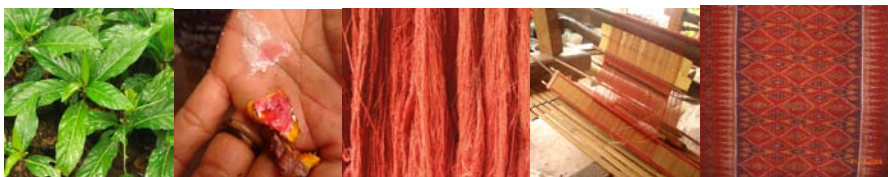


Figure 1. *Cepuk*, from Bali. The natural red dye is taken from the roots of *mengkudu/noni* (*Morinda Citrifolia*) or in Balinese *tibah*. source: Dian Widiawati, Seraya, Bali 2010

The Process of Dyeing

Dyeing with natural dyes takes time. This is the reason why people now prefer using synthetic dyes, since they are easier to handle and offer a greater variety of colors. In the old day, the dyeing is considered woman's work, and was even thought to be taboo for men. Certain precondition have to be met before the dyeing process could be started.

Various of Kind of Natural Dyes

Traditional natural dyes which at present are not much used anymore, are obtained from plants or trees and roots, include:

- **Blue:** also called indigo or nila, is obtained from the tarum or tom plant (*Indigofera tinctoria*).
- **Red:** this color is obtained from the *mengkudu* (*Morinda citrifolia*) or from *sepang* (*Caesalpinia sapan*) tree. The colors made from the *sepang* tree are brighter than that made from the *mengkudu* tree. **Sogan** (brown): obtained from the extract of the bark of the *tinggik* tree (*Cerip candolleana*); used to dye from light to dark brown. **Reddish brown:** from the leaves of the *jati* tree (*tectona grandis*); and wood of the *pinang* tree (*areca catechu*).
- **Black:** extracted from pulverized fruit of kind of black wood (*diospyroebenam*). It also can be obtained by mixing dark blue dan dark red dyes or by redyeing the already dark blue colored cloth with dark red dyes.
- **Yellow:** from the root of the *kunyit* or turmeric plant (*curcuma domestica*) and the leaves of the related plant (*carthamus tinctorius*), and from the leaves and bark of the manggo tree (*mangifera laurinia*) and jack-fruit tree (*artocarpus intergrifolia*). **Green:** from the leaves of the cotton plant and the bark of the manggo tree.
- **Purple:** from the peel of the manggosteen fruit (*garcinia mongostana*). (Djoemena, 2000)

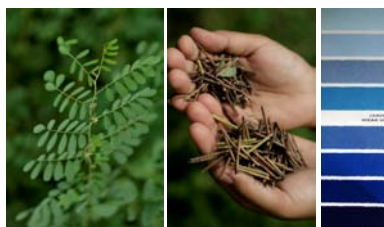


Figure 3. Indigo/Tarum (*Indigofera tinctoria*) and its variation of colors. source: Dian Widiawati, Gianyar Bali, Picture: Esti Siti Amanah 2009



Figure 4. Kesumba/Galinggem (*Bixa orellana*), source: Jenny Dean 1999

Table 1. Various Of Kind Of Natural Dyes

Source: Dian Widiawati 2009

No	Source	Color(s) produced
1.	Tinggik tree (<i>Ceripops caudolleana</i>)	Red
2.	Tegeran (<i>Cunaroia javanensis</i>)	Yellow
3.	Bark of Jack fruit tree (<i>Artocarpus heterophyllus</i>)	Dark red - yellow brown
4.	Leave of manggo tree (<i>Mangifera indica</i>)	Yellow – green - Brown
5.	Coconut coir (<i>Cocos Nucifera linn</i>)	Brown -green
6.	Gambir (<i>Uncaria Gambier, Roxb</i>)	Brownish red
7.	Tea (<i>Camelia sinensis</i>)	Yellow Brown
8.	Sappan wood (<i>Caesalpinia sappan LINN</i>)	Yellow-red

9.	<i>Meniran (Philantus niruni LINN)</i>	Brown cream
10.	<i>Onion skin (Allium cepa)</i>	Brownish orange
11.	<i>Kesumba (Bixa orellana)</i>	Bright yellow orange
12.	<i>Indigofera (Indigofera tinctoria)</i>	Indigo blue
13.	The root of the <i>kunyit</i> or turmeric plant (<i>Curcuma domestica</i>)	Yellow orange
14.	<i>Pinang (Areca catechu)</i>	Dark red
15.	Peel of the manggosteen fruit (<i>garcinia mongostana</i>)	Brown cream Purple

Textiles Using Natural Fibers and Dyes in Modern Indonesia

Since the invention of aniline synthetic dyes at the end of the 19th century by German scientist, the role of natural dyes has been fading. Only those who appreciate the value of traditional textiles and their accompanying cultural contents could comprehend the uniqueness of natural dyes. They are usually historians, collectors, and artists. (Indonesia Indah, *Tenunan Indonesia*, 1995).

The appreciation of natural fibers and dyes leads to the formation of communities of natural dye textile enthusiasts. These communities usually emphasize on prestige and concerns toward issues of environment, environment-friendly concepts, back-to-nature lifestyles, as well as the appreciation of the values of national culture.

The recent usage of natural dyes in Indonesia is emphasized more on the consumers' need to find alternative products containing local values. Those products also contain historic and nostalgic values, and are, therefore, more 'human,' as well as considered more environmentally friendly. The more complicated production process compared to that of the synthetic dyes, results in higher prices and exclusivity. For this reason, textiles made of natural fibers and dyes belong to a different class, not equal to those produced using synthetic dyes, although each has its own special role. Synthetic dyes were invented due to high consumer demands which cannot be quantitatively fulfilled by natural dyes.

Based on a brief observation, there are several differences between the Indonesian traditional textiles which are related to the customs of their origins and the non-traditional textiles which also make use of natural fibers and dyes. The differences cover several aspects, namely:

- purpose of making
- philosophical background
- production process and technique
- visuals: ornaments and colors
- usage

Those aspects may be elaborated as the following:

- a. Indonesian traditional textiles related to the customs of their origins. These textiles exclusively use natural fibers and dyes and they usually possess these aspects:
 - They are made to fulfill ritual or religious purposes of certain traditional beliefs (the production process is part of the ritual)
 - They contain certain philosophies, depending on their origins.
 - Their production process involves proficient skills and is usually time-consuming.

- Visually, they are swarmed with ornaments, rich in colors, complicated, and detailed. Their ornaments possess symbolic values
 - They are used for certain traditional rituals.
- b. Non-traditional textiles using natural fibers and dyes:
- They are made to fulfill the demands of alternative and environmentally friendly products which possess local values.
 - They are almost sterile from philosophical values, and usually bring about environmental values.
 - Their production process is arguably simple and short, with new breakthroughs toward efficiency. Visually, they are relatively simple, using one or two colors for the sake of efficiency.
 - The ornaments are usually decorative and occasionally symbolic.
 - Their usage is not limited to rituals and is, therefore, more flexible.

Samples Taken From the Collection of Traditional Fabrics Produced Using Natural Dyes



Figure 8. *Sekomandi*, Sulawesi, Batuisisi, Warp ikat, Handspun cotton Natural Dyes, 134 x 216 cm, Tied, Dyed & Woven By Hartati. Source: Tread of Life, Ubud Bali 2009

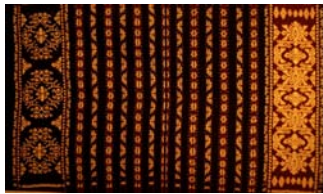


Figure 9. *Bete Krao*, Timor, Loo Neke, Warp ikat, handspun cotton natural Dyes, 126 x 223cm, Tied, Dyed & Woven By Maria Un Lais. Source: Tread of Life, Bali 2009

Samples Taken From the Collection of Non-Traditional Textile Work Using Natural Dyes



Figure 11. An example of non-traditional textile work by Mia Megasari. The materials used are pineapple fiber and sapanwood /dark red dyewood (*Caesalpinia sappan L.*)

Source: Dian Widiawati, Picture: Esti Siti Amanah 2009



Figure 13. Collections of “ Bisa Batik” Pejeng vilage, Gianyar Bali, using indigofera
Source: Tread of Life, Ubud Bali 2009

THE OPPORTUNITY OF REVIVAL OF NATURAL DYES

The discussion of the possibilities of reusing natural dyes is currently increasing. One of the causing factors of this discussion is the regulation that prohibits the usage of certain synthetic dyes, due to their chemical ingredients which may be harmful for human beings and the environment. The prohibited dyes, for example, are those containing the *diazonium* salt (such as *naftol*, which is widely used in batik production), since the salt is a carcinogenic substance (Suprpto, 2000). The regulation brings about a considerable impact to the production sector, especially in the sector known as textile and textile products, and to the consumers of the synthetic dyes in general. The possibility of using natural dyes as the substitute for synthetic dyes is currently undergoing research. According to recent information, the reusing of natural dyes will involve varied and complex activities. The usage of natural dyes as the substitute needs further careful research and consideration.

One of the basic problems of the present usage of natural dyes is the historical background of how natural dyes are left behind in favor of synthetic dyes. The discourses on this problem reveals various facts, especially concerning the contexts and relation to the social, economic, and production technology fields, which may be considered as a valuable input before applying the usage of natural dyes, especially for textile and textile products. Thus so, natural dyes may be positioned in a proportional and proper role among the heterogeneity of similar products currently demanded by consumers. The social context brings into light the shift of cultural values and its impact toward popularity, appreciation, and re-appreciation of traditional cultural products. Within the context of the existence and usage of traditional textiles, the usage of natural dyes is not merely a process of engineering the production of technology.

From the aspect of socio-economical technology, natural dyes face the greatest challenge from synthetic dyes, which will question the usefulness and the successfulness of natural dyes in the sector of textile and textile products. Other aspects in question are the availability and continuity of standard raw materials in the upstream, transitional, and downstream industrial sectors, distribution sector, and market segmentation which will affect other sectors, including the social sector.

The existence of synthetic fibers and their variations which dominate the market limits the involvement of natural dyes (since the effective application of natural dyes is on natural fibers, which have the most optimal affinity toward natural

dyes). As long as there is no new breakthrough in the production technology, it will be difficult for natural dyes to regain its role in the past, as the only source of coloring matters. On the opposite, the development of research, technology, and engineering will soon anticipate the shortcomings of synthetic dyes and produce new synthetic dyes twice as advantageous. (Anas,1999)

What if the prohibition does not exist or no harmful substance is found inside synthetic dyes? Will there be any attention to revive the potential of natural dyes? Will there be an opportunity to look forward to reviving natural dyes, besides the external factors, namely the prohibition, eco-labeling, and others. Will there be a chance to revive natural dyes based on their internal potentials, without having to be controlled by external factors? If there are potentials, where do they lie and how is the best strategy to develop the potentials?

As long as there is no breakthrough in the research and engineering of natural dyes which will make it as useful and successful as synthetic dyes, it is difficult for natural dyes to have an opportunity to play a leading role in the fiber and fashion business controlled by the market, in both small and large scales, since the success is measured through the rules of the manufacturing industry of mass culture styles. The rules require submission to uniformity of quality, reduction of price according to the high quantity of minimum order, and are affected by the laws of mass production technology and engineering oriented toward the 'market-driven' view. This kind of industry is not at all wrong. It even needs more support since it is necessary and, controversy aside, is one of the important factors in the development of national economy.

Although so, the kind of industry mentioned is not the only approach. The production process does not always have to be uniform, carefully measured, and predictable. Consumers do not always need the same and uniform products. In the fashion business, there is a great desire to be unique, to be different from others. This can be seen as an opportunity.

Being anticipative and proactive in providing an alternative solution of reviving natural dyes is therefore more important than trying to confront synthetic dyes, which is yet to produce something significant. Natural dyes and synthetic dyes need not be confronted to each other since each has its own mission and importance. Natural dyes are supposedly positioned within the great cultural heritage, where they can exist, succeed, and be promoted according to the values that they contain, as well as be acknowledged as an indigenous technology. The socio-cultural aspect of the existence of natural dyes in the long history of traditions in the archipelago holds numerous secrets of expressions of civilization and human thoughts. Nevertheless, the aspect never seems to gain much attention and natural dyes are seen as mere illustrations. The discussion of the aspect is yet to appear in various activities involving the technology of coloring matters, even though this aspect holds the greatest potential of natural dyes.(Anas,1999)

However, the potential can only be visible when we not only use the point of view of economic-engineering, but also use the point of view of arts and culture to perceive the 'economic' potential of a commodity and to offer the potential to the new markets created through cultural development in the society, where the 'secret' probably lies.

A certain strategy is required to promote natural dyes as products worth appreciating and worth having, not because of their technological advancement, but because of their social, historical, and cultural backgrounds. Vast knowledge in the field is also required besides technical skills.

For example, in the past, colors and the nature that produces them are not only raw materials but they also have symbolic meanings and represent supernatural powers which are to the survival of their producing communities. The appearance of colors in various products, especially fabrics, becomes an important part of traditional rituals. Another distinctive quality of natural dyes is their 'weakness,' their unpredictability and their lack of standardized quality of color expression. The qualities of water, mineral contents, and climate have been known as the factors that cause the differences in similar colors produced in several regions. Amidst the mass culture that exalts uniformity, the 'weakness' of natural dyes might as well become their selling point. There are varying types of uniqueness, both related directly and indirectly to natural dyes, which can be explored further to support the promotion of natural dyes. The uniqueness may cover the origin of a particular dye, from the cultivation of the dye-producing plant to the manual blending of ingredients which causes also a distinct aroma, the usage of the dye in rituals, ornaments, traditional fashion, folk tales, and many other purposes. Thus, it is important to realize that the knowledge of the uniqueness is significant and is the selling point of natural dyes, which may not be found in any other places.

The relevance of availability of raw materials and processing skills to the determination of product types and variations also deserves a special attention. The ability of nature to provide natural dyes is not as sustainable as it used to be and is different from one region to another. This will affect the availability of products using natural dyes, both quantitatively and qualitatively. A new strategy is then required in the sector of production among natural dyes production centers. In this case, the role of a supporting element of natural dyes becomes important: natural fibers (which may not be as extensive as natural dyes, but are also facing the same existential problems). The diversity of tropical plants in Indonesia is a force to be reckoned with. It is able to complete and widen the range of variation of product using natural dyes. Similar to natural dyes, natural fibers physically have the same origins and interesting historical and cultural backgrounds. Natural fibers are the most important partner of natural dyes, ever since their first inception. It is not exaggerating to say that natural fibers empower natural dyes. The recent development of natural fibers focuses on the experiments using various alternative natural fibers, such as *abaca* (*musa textilis*), *agel* (*corypha gebanga*), *eceng gondok*/ water hyacinth (*Eichornia crassipes*), banana, and corn husk. There are also other materials that support natural dyes, such as animal skin, various types of wood and bark, bamboo, and rattan.

It is important to know the segmentation or the group of the market/society that demands natural dye products. This segment appears due to the recent development of technology and arts, which results in individual appeal, opinion, and perception. Pluralism in the postmodern society is becoming reality. If the society in the twentieth century craves for products of mass fabrication which (by force) cause the necessity for synthetic substances, then today and in the future, people look for limited products with wide ranges of diversification, which bring about the search for and re-appreciation of cultural roots and attention toward

natural and environmental reservation. The emergence of the terms '*ethnic design*', '*back to nature*', '*recycled products*', '*environment-friendly*', and '*biodegradable*' shows the tendency to support the reservation which, in turn, points to the potential of natural dyes and the opportunity to develop them to answer the challenge according to the natural dyes' inherent values. One of potential segments for natural dyes is of course the tourism market, projected to become the reliable industry of the future.

PRELIMINARY CONCLUSION

It is clear that the revival of natural dyes in the context of cultural approach is not a sectoral job or a job relying only on one type of skill. Besides the carefulness in promoting and publicizing, marketing and management, the producers must also have skills in plant cultivation, inventorying of craft centers and proficient craftsmen who are ready to inherit their skills to new craftsmen. The involvement of expertise in craft product design where natural dyes are a part of is also essential in positioning and marketing strategies. In brief, although the revival of natural dyes relies on cultural approaches, a professionally coordinated network among arts, socio-cultural elements, engineering, and economy is necessary. If this is achieved, the revival of natural dyes will have its full opportunity.

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Translation of Cultural Codes based on Individual Experience in Making Interior Design: A Phenomenological Semiotic Approach

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ABSTRACT

In making an interior design that puts identity as its goal, to put forward the ethnical identity, for example, designers and owners frequently follow the traditional codes to communicate certain symbolic meanings, to be able to speak in certain cultural communities or environment. But in reality, the subjective translation toward patterns or design codes always happens, because the quality of understanding to the objective codes is influenced by the reader's ground. Even in adopting strategy of identity representation, which is frequently interpreted as uncritical imitation, translation remains. Patterns, design standards, codes and conventions are always in dialogue with personal reference and specific needs.

This approach comprehends an interior design as language but unlike the standardized one used in scientific texts that are full of grammatical rules, it is more likely to model daily conversational language which considers individual accentuation of communicators. Exploration to parole giving ideas that linguistics can become a starting point to involve a phenomenological experience. The design codes are imminent, but not merely function as media for submitting symbolic meaning. The design code itself communicates through its internal meaning, perceived and comprehended individually with personal reason and choice, yields translation as identity representation. Thereby, identity has never become an intention of interior design, but plays role more as a media to fulfill the requirement of self actualization.

Keywords: *phenomenological semiotic*

INTRODUCTION

It is interesting to listen to what is spoken by architect Kazuya Sejima, the winner of Pritzker Architecture 2010, when the juries have highly valued his design masterpiece. It has assumed that the architecture has strong character of identity. Kazuya stated that he didn't know that reason as his intension in doing architecture is only for the sake of the user, so people can feel "at home" and use the designed building maximumly.¹ The important thing that inspired from his statement is that identity never be the intention of design. It is more crucial to give the users the opportunity to experience and comprehend the design, so at the end it will grow a kind of sense of belonging in the user self. What is expressed by Sejima implies designers need to comprehend the context of both user requirement and preference. It is true that all this time, the designer has used to consider the user data in generate the design requirements, under the jargon of people oriented or user-centered design. But in that condition, the user is kept inactive in the design process. Their role deals merely in contributing the required data about what is needed and wanted. In interior design project, the client requirement is frequently noted as Term of Reference (TOR) that is given to designer before starting the design and taken as reference. Do this thing enough to develop sense of belonging and guarantee the client to stand and familiar with the design? Is it enough to guarantee that in such condition, the communicative function of design will be performed, as design can be fully perceivable and comprehended by its users? When design is successful in developing 'feel at home' sense in residential design for example, it is frequently told that the house has the identity, as it represents the owner existence. The study intend to comprehend and promote the design approach which giving opportunity to the users to be involved more actively in design process, in order to develop their sense of belonging.

When observing the interior of the Chinese houses in Cirebon, Semarang and Lasem, apparently the design pattern has existed but with various translations according to the preference and requirement of the dweller. That kind of resistance is part of effort in representing identity. It is more subjective or individual as following the user context or 'body ground'. This situation differs from common public assumption that in more traditional community, which is communal, the individual identity is determined by the larger group. Thereby, in this case, the structural direction of identity process development is from outside to inside. The individual context is influenced, dominated and even under the hegemony of the society context. In the material culture of architecture and interior design, the communal identity is represented through the usage of ethnical design pattern. The pattern implies the abstraction and generalization of traditional Chinese house. So in general sense, the identity is comprehended as the sameness quality or homogenous character. It is different to what is observed in the field, that identity exactly has related to difference yielded by individual translation to design pattern or codes.

In nowadays public context in general, which is more modern, when information technology, communications and transportation in such a way have grown, enables man to shift both physically and virtually, having contact and experiences numerous culture spaces (shifting in relatively short time), apparently the identity reference no longer possible comes from surrounding context. The comprehension

of locality becomes very liquid as what has been understood as locality is a dialoguing network among different culture spaces. One person will be confronted by many choices of sight or world-view and life styles, along with freedom to discuss and make statements about agreed matters. Exactly this time of shifting and networking as source of knowledge has persuaded the individuals to intervene all kinds of pattern – codes – including the design patterns. They tend to process the codes by their own specification, derived from their individual experiences, so finally the result is also more inclusive in the meaning of taking user into account.

The study dealing with individual intervention or subjective contribution to develop objective knowledge is not a new project. The interest to investigate the irrational dimension or individual subjectivity and integrates it into reason has been started from Hegel (1770-1831), then Heidegger (1889-1976) in line with the idea of phenomenology, Polanyi (1891-1976) and Ponty (1908-1961), when criticizing the quality of positivistic science, that approach of positivistic has failed comprehending the role of individual idea and tacit knowledge in generate the objective science. This group of scientist and philosopher exactly has a notion that inverse the general assumption that the intervention of individual experience is crucial in science development. Before this critical thought arises in significant movement, the subjective value is assumed unscientific. Among this group of thinker, it is interesting to explore the idea of Ponty, because the common conflict relation of binary opposition among objectivity and subjectivity had been synergized in the form of semiotic approach which has the character of phenomenology. The effort to definite the design patterns that is frequently collected in styling and general design guidance is also a part of design science development with positivistic approach. It is produce, for example, a certain traditional Chinese design pattern in residential design for traditional Chinese community all over the world. In reality, the pattern has never been adopted without individual translation, generation by generation, whereas the individual role in design process hasn't been much studied yet.

Design is part of visual language. The approach of understanding design through the linguistic model is known as semiotic. As language, design stands as communication media. Design is regarded as a tool of submitting message from one communicator to another, from designer to appreciators and consumers. Design as science uses the language of scientific text approach. In that kind of language model, design becomes a sign system which its relation between signs or syntax is standardized and becomes a formal reference, similar with the scientific and formal spoken language which full of grammatical orders. But in operational reality of daily life interaction, does the language pattern apply? Does design can be perceived as textual language model? One philosopher, who focusing his interest at language as a discourse, than a formal writing text, is Marleau-Ponty (Irawan 2008:18). The theory of Ponty becomes distinctive as promote a special role of individual experience in the process of language formation. The objective of this study is to comprehend, how design as a language is experienced by its user and how in natural ways, the user context take a significant role in making a design, generating sense of belonging which comes from self actualization fulfillment.

APPROACH

Semiotic Approach in Interior Design: Interior Design as Space of Conversation more than Textual Language

In language study, there is a difference between utilized languages in scientific text using standardized grammatical system (example: the orders of 'EYD' (perfected grammatical rules) in Indonesian language) with utilized one in everyday conversation, which actually the real speaking language used by communicators, in the term of spontaneity and its frequent use. The standardized language system is a universal code which its implementation doesn't take a consumer context into account. Subjectivity and temporality is previously are not commonly assumed as scientific. But in the process of gaining semantic knowledge relating to people, in reality, the complexity coming from difference user context could not be simplify by generalize it to merely universal patterns that isn't change in different space and time. When architecture and interior design is comprehended by the model of language, its meaning cannot be discharged from the user social context, so it must be comprehended through *parole* model or two direction communicative dialogues, between texts and different user context, forming a discourse. The approach consequence is exploration to *parole* as follows:

1. The case analyzing is not looking for *langue* which is general codes, but also *parole* as contextual or individual codes, and if any, the individual sign which is not derived from *langue*, doesn't come from translation of codes.
2. The case analyzing tends to detect the existence of dialogue between *langue*, *parole* and if any, the specific individual sign which is not derived from *langue*, forming dialogue space between objective codes and subjective sign, forming hybrid space.
3. The meaning is gained based on dialogue between individual contexts and its environment.

In interior design semiotic, the object of analysis is specifically the relationship between signs or syntax, as relations between signs which forming space and relations between spaces which forming interior design. We cannot discuss one element of design, say it one furniture in the certain space for example, separate from another signs in the room, as in one design, they are inter related. In the residential design, the appreciation of one certain space of the house, the living room for example, is influenced by another surrounding adjacent rooms like verandah and dining area for example, especially in the context of open plan. There are flows of activity in between one area into another in resident interior design, creating sense of connectedness, so the syntax is crucial. In this study, the utilized case study for theory illustration of phenomenological semiotic approach is the court-yard type of Chinese *Peranakan* house.

Phenomenology of Merleau-Ponty

According to Ponty, the genesis idea of phenomenology comes from Hegel who places forward the meaning of reason and differentiates it with the intellectual factor or rationalism which tends to idealist and narrowed (Irawan, 2008:61).

Reason is try to comprehend anything and places all things in their own truth (Kockelmans, 1967:376 in Irawan, 2008:61). In another words, every person is respected in having their own reason in doing and gain meaning. Every person can freely choose according to his rational context and gives meaning based on his experience of inventing. The truth of knowledge comes from the reality of personal experience, not from public opinion or definition determined by others invention with different context. What the phenomenologist finds in the structural linguist is a theory which seems to emphasize the subject's lived relation to the world (Lechte, 2008:56). Individual knowledge obtained through experience will confirm the objective knowledge from system of science and language. The dialogue between personal experience and perceived knowledge will give the ontological meaning to language as the communicator can study his existential meaning in his language system. The objective of this process is to evoke such creative expression in linguistic system as the representation of individual identity. Through the individual experience – a change of experience the design individually – the translation to concepts, which are already received as common tendency and patternized, will emerge. We cannot remain in the dilemma of having to understand the binary opposition relation between subject and object. We must discover the origin of the object at the very centre of our experience; we must describe emergence of being and understand how, paradoxically, there is for us an in-itself (Ponty 1958:82).

Linguistic as a common agreement indeed exists as a part of daily life and people tries to study it, in terms to communicate with others with different contexts. But, even when someone is using the language – using the public pattern – the language written by one people has a different style from others who is using the same pattern. This thing implies the existence of individual translation to more general and universal public pattern. Difference is a necessity, like there is no exact sameness among handwritings. The dialogue between both society and individual codes are determine the individual expression in using language, becoming his identity or people use to say as it is simply his style. The difference would even more obvious, when the same language is spoken, because the individual difference will be strengthened by the existence of personal accentuation, group dialect, choice of language term, converted slang among groups, etc. Linguistic objective system or *langue* in Ponty conscious, differs from general belief as a common language used together by community who has the same language, is something which after related to logic, is not merely lines of words, but expressing the individual experience about the world and others (Irawan 2008:34). What understood as objectivity in the end is the network of intersubjectives or dialogues among subjective contexts, which consists of translations as a dialogue or interaction between objective realm and subjective context.

INDIVIDUAL TRANSLATION TO DESIGN CODES IN CHINESE *PERANAKAN* HOUSE

The existence of individual translation to design codes, yielding hybridity as identity representation, is shown by the translation of Chinese court-yard house patterns by the Chinese *peranakan*. Actually, there is no definitive style can represent what is so-called as traditional Chinese house. Even though, the general

specifications can be mentioned. They are the sameness characters of many, even most traditional Chinese house, either nobles or common people. One of main characteristic among the Chinese traditional design is the existence of open space surrounded by building masses. It is translated freely as (inner) 'court-yard'. The archaeological evidence indicates that 'courtyard' was an important element in Chinese house and has existed since 3000 years ago (Knapp, 2005:17-20).

The first case is a court-yard type of peranakan Chinese house in Dasun, Lasem. The complex has had two building masses as previously it occupied by the big family. The major building mass is located in the front, occupied by the owner family, whereas the rear one was for relatives. Between two masses, there is a court-yard. The front building is taken more important as showed by its richer ornamentation and its role as the location of family praying room, until now. This plan is different from the traditional pattern which placing the main building at the rear location of house complex.

The plans of two building masses are typical. Each building has its own main room for praying to the ancestor in the middle, flanked by two bed rooms in its left and right. This composition shows a strong symmetrical structure as a representation of basic idea in Chinese philosophy, that is balance, and balance is a symbol of perfection. Each building is equipped by wide terraces in the front and back of the house, as the anticipation of the tropical climate. The communal space is accommodated in the inner court and front terrace of the front building. The earlier structure, which has inward orientation as all the building masses are faced the inner court-yard in the middle, has changed. The structure become more vertical and the focus is split up to the front as the front verandah is used for hosting guest and entertaining, influenced by the communal life style of the Javanese.

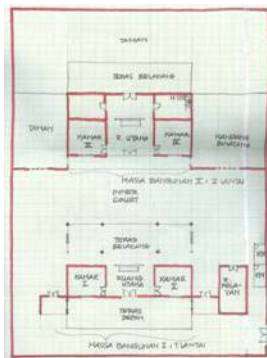


Figure 1. Plan of Case I
Source: July Hidayat 2008

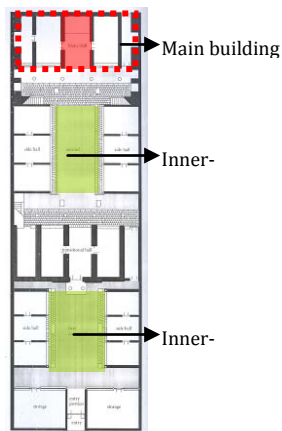


Figure 2. Sample of traditional Chinese house plan in Shanxi
Source: Knapp 2005

At the second case, the similarity with Chinese traditional syntax are: (1) the main room for praying is located in the middle, flanked by bed rooms, (2) main building mass and service are separated by open communal space. The difference which came from subjective family needs and objectives physical condition are: (1) the

existence of front and back terraces, (2) the transformation of open inner courtyard into the semi-open place of kitchen extension and is used for cooking activities during feast and prayer area (different from prayer activities to the ancestor), (3) the location of service group areas is in the rear and the structure become more vertical and more similar to the structure of the Javanese traditional house which puts the public – semi-public – service zone in chronological line from front to back.

The wide front terrace is analogous with the function of *pendopo* in traditional Javanese house remains Java, as a public place of gathering, community meeting, entertaining, ceremonial events and hosting guest in general. This function is absent in the Chinese traditional patterns. The dwellers activities are used to be kept private as expressed by the solid door and high surrounding walls, whereas in Lasem, from the informal ‘windy gate’ (short door panels with holes formed by wood grids for ventilation), the dwellers can see the passing neighbors from their verandah and change greetings. There is a shifting of privacy, influenced by the degree of communality of the Javanese. The layout represents hybridity, as the syntax of main building mass still follows the traditional patterns, whereas the syntax of general plan is more similar with traditional Javanese one, including its tropical characteristic of wide terrace.



Figure 3. Plan of Case II
Source: July Hidayat 2008

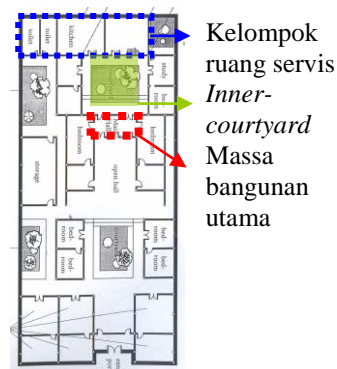


Figure 4. Sample of traditional Chinese house plan in Sichuan
Source: Knapp 2005

The third case show more similarity to the traditional Chinese pattern of courtyard type, dealing with the existence of inner courtyard as an inner garden, surrounding by building masses. Outside the main building, there are group of service areas and job activity of making craft ‘batik’ as it was belonged to the batik merchant. The main space (prayer room) is located in the main building, positioned relatively in the middle of building complex. The syntax is similar with the syntax of courtyard house in Langzhong, Si Chuan. Although the space composition or zoning/blocking/grouping is different, the syntax character of Chinese house in China and Lasem still has some similarities as follows:

1. The form structure is simple and functional
2. The space organization has kind of hierarchy or degrees of privacy: (more) public – (more) private – service zone
3. The plan shows such balance or harmony quality which created through the combination between solid building masses and open area of inner-courtyard.

The space composition is consisted of building masses encircles the void area which functioned as the communal space. In that case, the exterior area becomes a part of interior sequence that functioned as transitional space.



Figure 5. Plan of Case III
Source: July Hidayat 2008



Figure 6. Inner courtyard in Case III
Source: July Hidayat 2008

In the house of Chinese *Peranakan* in Cirebon, the existence of translation of traditional residential pattern of Chinese courtyard house is also found. The spatial identity is formed when the dweller combined the translation of Chinese traditional style with the translation of Neo-classical style, and also the usage of stained glass which is common at that time following the trend of art nouveau and art deco styles. The translation of traditional Chinese pattern showed by the existence of the courtyard encircled by closed dwelling space is formed through the combination use of stained glasses with Chinese ornamentation that has been given colors according to dweller's preference. The translation also happened, when influenced by the owner needs, spaces encircling the inner courtyard in the first floor have been utilized for commercial and garage. The translation to the neo-classical style also happened when dweller implemented the neo-classical design codes in his own way, as seen at the columns, railing ornaments and room's doors. The collaboration between the owner and the group of skilled pupil which has been imported from China at that time, had resulted in personal design as showed by the coloration at door's ornamentation (different from the classical reference) and bearing Chinese ornamentation along the horizontal beams.



Figure 7. Inner court-yard of one Chinese house in Cirebon
Source: July Hidayat 2008



Figure 8. Inner court-yard of one Chinese house in Cirebon
Source: July Hidayat 2008

DISCUSSION

The analysis of the case studies has asserted that the design pattern is imminent, but those styling of Chinese and Javanese traditional design codes are not merely imitated or applied in accordance with the original reference. Even the strategy of

adoption in identity representation is never happened without a translation. The translation happens because the design pattern is dialogued with more specific contexts (more contextual) and subjective desire of the owner which its reference can't be patterned. Translation emerges in the form of design combination that is hybrid or syncretic in degrees, that its form even also erratic, change according to the changing of user context and environment. Hybrid space becomes more like intervention space or discourse that is unstable. In it, the meaning of identity is continuously constructed. So what can be observed is not dealing with what identity is, but more to how identity is constructed, looking for variables, that are *langue*, *parole* and individual codes.

The samples of Chinese *peranakan* houses in general has been a big family property that dwelt by generations. The Chinese migrants in general are farmer, fisherman, poor and uneducated labour, who encourage to sail through harmful sea, pressured by the need to tide over their economic problem, in the condition of natural disaster and civil war. As a consequence, their reinterpretation to the pattern of Chinese traditional design was limited. Generation by generation has their own way of interpreting, according to their needs and preferences, determined by the dialog between their ratio and belief/world-view system. The individual translation to the design code is a natural matter and so difference is a necessity. The identity become more like a natural consequence, such a incoming matter by itself, as a natural impact of the design approach that giving more active portion to its user to got involved in the design process.

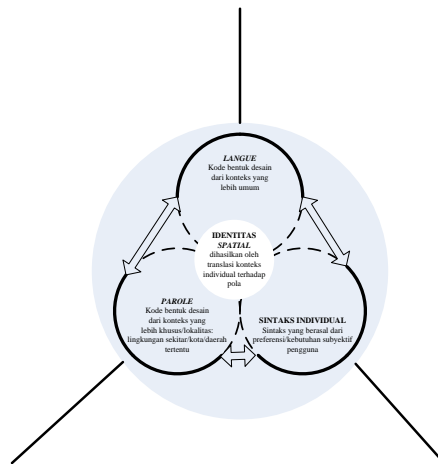


Figure 7. Openly structural model of relation between langue, parole and individual codes

Source: July Hidayat 2009

The active involvement of user in the design process has asserted a shifting in design approach, from what is known as people centered design to participatory design approach. In people centered design, the designer use the user data to generate the inquiries, proceed design and determine the result – in this case, the designer become the interpreter of user needs (Frascara, 2002:1). But in participatory design approach, the user is given chance to involve more active in design process – experience the design, like when resident of Kali Code actively

involved in the design process of their settlement, under the coordination of architect Mangun Wijaya. Other strategies are user simulation in product evaluation (Coleman, 2007:197) and create the design which is not settled by giving the user a chance to assemble design elements into their own composition.

CONCLUSION

Spatial hybridity is a natural consequence when design as visual language is comprehended more like a model of daily conversational space, which takes into account the personal accentuation of its user, than merely textual language tied up with grammatical rules in order to fulfill the objective (absolute) criteria of beauty, rightness and goodness. The hybridity becomes a dialogue space between the general design code called *langue* and individual context called *parole*. But actually, *parole* is still related to pattern as derived from the pattern through individual translations. The earlier houses had showed more similarity with the referential code of traditional Chinese and Javanese than houses of younger generations. This is due to degrees of translation that happened when the younger generation translate the design codes which actually also the result of translation by the older generation. Finally, the meaning of phenomenological semiotic approach isn't put under the value of equation and objectivity, but in difference race/ethnic and other dimension (which is used to put in conflict relation of binary opposition) and subjectivity, linked difference through intensive dialogue and finding new values through it. The synergic dialogue between semiotic and phenomenology will extend the epistemological role of semiotic as analyzing tools in design appreciation, into the ontological function, to explain how the process of design is executed through the individual creative translation of objective codes.

ENDNOTES

[1] Media Indonesia, 30 March 2010, p. 20

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The Meeting of Eastern Hand and Western Mentality: The Understanding of Eastern Mentality and Its Use in the West

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ABSTRACT

On the basis of my 30 years experience as a designer, sculptor and film-maker I would like to establish some kind of a cultural harmony through uniting different cultures. I was several times to Indonesia to study the culture there; I loved it and discovered newer and newer faces of it. I recorded my impressions on film.

The last time I spent several months as a guest with poor families, and this way I was able to show from within the everyday life and happiness of the people living there. The film is titled: A Song on Happiness. This film was shot on the island of Flores. I could shoot a film under similar conditions on the island of Bali, too. The material of that trip will soon be cut to a film.

A Hungarian monk, Ferenc Mészáros SVD, who served for 49 years on Flores Island, and a young monk, Fransis Magung born on Flores and serving now in Hungary helped me in the course of my trip.

INTRODUCTION

The primary goal of my research is to compare the mentality of people there with the mentality of western people. To study the real and presumed causes of happiness and smile, and to draw the lessons for the globalised western world. I look for values lost which could perhaps help the representatives of both cultures. A lot of human values were lost on the altar of western civilization. Eastern people, poor in the interpretation of western civilization, live with enormous emotional and spiritual reserves. Their main strength lies in the *community* and in a life lived in family.

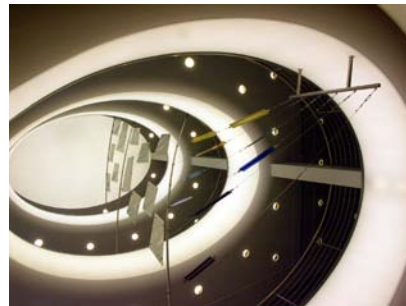
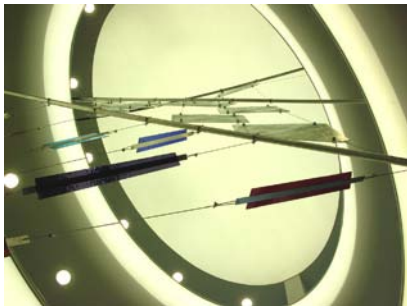
MY RESEARCH

As a common denominator of my reports made in the course of my researches some interesting things came to light. To the contrary of the innovation of the ceaseless hectic seeking of western man, eastern culture focuses on the *acceptance* of reality and the high appreciation of daily pleasures. Thus the common denominator is acceptance *to the contrary of seeking*, establishing *always something new*. They prize *ancient powers* and values *higher* than scientific progress. Their daily decisions are not connected with the direct pleasures of money-making and utilitarianism. They think about the universe more globally, in a wider way even if they are not fully aware of what they do and how.

PARALLELS BETWEEN MY OWN WORKS AND INDONESIAN VISUAL EXPERIENCE

My own history as a form designer, applied artist, and my presence as a sculptor and film-maker would provide opportunity to create values between cultures which would utilise local handicraft abilities and merge them with the western fine-artist way of looking.

For example everyday craftsmanship on Bali Island, the ancient sense of natural materials, decorativeness and taste may be well mixed with the contemporary view of fine arts being the product of western civilization.



Figures 1-2: A 16 meter high composition of sails, made from glass and chromium-steel in the new building of a bank in Budapest, inspired by the Indonesian hand-sewn sails.

The everyday ceremonies of Bali created the highest-level products of craftsmanship without education in school, through the passing on of traditions. The monumental street decorations may be also symbols of freedom. The small dishes made from palm leaves and their sacrificial ornaments reflect a high level of humility and a respect for nature and the ancestors.



Figure 3: „Sail”, a 4-story high spatial composition



Figure 4: Balinese ritual decoration



Figures 5-6: Balinese ritual decorations



Figures 7-8: On Flores Island, in a „workshop” arranged on the ground on the edge of the highway wonders are created.

I wrote about it in a Hungarian architectural magazine with some irony under the title *Bamboo Architecture*:

„There is for example this terrible, by no means artificial material, bamboo as an everlasting, earthquake-proof structural element or the mass of water- and rainproof rice fibres cut down during rice harvest as roofing material. It can be well seen in the attached pictures and in one of my earlier films how these equal-sized bamboo panels, literally turned flush are made, according to „designing principles of systemic view”. How dare they build homes just simply, without any formalist wish to show off?

The panels are strengthened on a minimum wooden frame with a few nails. Then they can already say that the house stands. After that they enter the something which did not exist up to now, and they lay down the now 40 cm wide and 3 m long elastic floor which was cut in minutes – $d \times \pi$ – from a beautiful bamboo pipe, once 13 cm in diameter. Then they take the roof panels of 80 cm x 3 m size, thickly made from rice cutgrass, with several overlaps, pressed together by two bamboo poles, and strengthen them to the roof tree. At last they move in. However they do not set up the building in the axis of main streets in order to show off, and in order that only their self-fulfilment could be seen but it is placed in a way that it becomes an organic part of the neighbourhood. These buildings are astonishingly beautiful because they do not want to be beautiful. The frontages are that rich in drawings also of graphical worth and are made in millions of variations that one will never get bored with them. There are no copying of the neighbours and reworking of solutions taken from international magazines, widespread in the western world. There is only cleanness, both mental and spiritual.

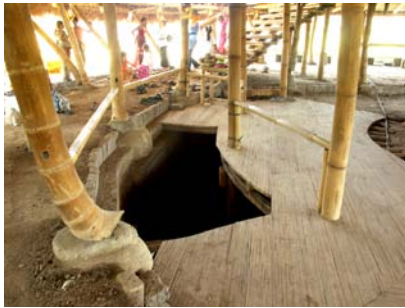


Figures 9-12: Examples of bamboo house building

May be that poverty leaves also the head more clear than richness, and the latter one kills the sense of beauty, makes one stupid?

Criticism

In a strange way in many cases western construction skill does not find that primitive assembling technique which the people here know even with their eyes shut, when they assemble a carpenter's work from bamboo. It struggles with it, jerry-builds, establishes inorganic material connections and junctions:



Figures 13-14: Examples of less organic junctions

It does not find enough and spectacular enough the strict forms deriving from function which are used by the residents of the place, and although it learned much on the way of functional designing of Bauhaus but creating is great, as fantasy takes wings, and in the hope of world fame also material success is before the eyes.”

Further Parallels

Thus the traditional usage of natural materials should be preserved, and care should be taken that innovator-architects do not distort the cultural values of thousands of years with formalist violence.

I saw the same clear construction principle in the shaping of the giant and beautiful fishing boats with side supports („*bagan*”) starting each evening from the port of Labuan Bajo. I take them for the most beautiful statues of the world. At one night I was also lucky to go to sea to fish by such a boat and its crew in good spirits. My friend, the commander of the security guard of the National Park of Komodo helped me in that.



Figures 15-16: “Bagans”

I also myself built a floating glass sculpture for an international public-place exhibition in Germany, which became part of the environment reflecting the same, as an interactive work of art. These can be looked at on my following webpage: www.bojti.epiteszforum.hu

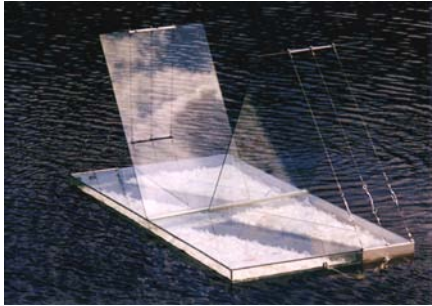


Figure 17: “Virtual bridge” (glass, wire-cable, bird’s feather) floating sculpture
Nuremberg



Figure 18: “Bagans”

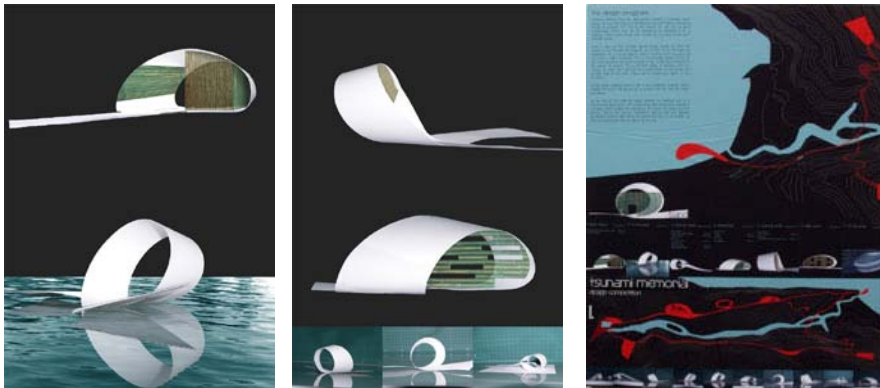
Thus there are a lot of relationships between the traditional Indonesian view of life and creating, and the sculptor making artworks in his remote studio in Hungary.

Earlier I had been invited to various international workshops in Germany, New York and Senegal. Everywhere the artists taking with themselves their different cultures exchanged experience. In Senegal we made street artworks from materials found on spot, which were of worth and symbolic meaning for the population.



Figures 19-20: Bamboo, hand-dyed textile, glass sheet and dried ox-gut sculpture which I made for the street in Senegal.

In Thailand a competition for a memorial of the Tsunami victims was invited. Here we tried to build in a large area between a virgin-forest, mountain path and the sea with architectural and sculptural approach.



Figures 21-23: Competition material of our team

Our small team which included also young architects was ranked among the first 10 distinguished teams which received a prize out of the 700 international designer teams in competition. The cause was probably that we understood the spiritual need of the inviting persons.

Opinion of the jury:

“10. This sculptural, almost playful, project reflects the forms and properties of both water and nature. Its imaginative scope and looping pathways appealed to the Jury.

David Elliott, President of Jury, Director Mori Art Museum , Tokyo”

The most exciting local spectaculars, the rice-fields are the most beautiful and less art for art's sake land-art products. The giant spatial staircase rows built from heaps of mud are shaped with ancient aesthetic sense. The way of water of invaluable worth is sensibly carved between them, so as every drop is saved. Also the studying of that mentality could mean important experience for the international team of art students.



Figures 24-25: Rice fields



Figures 26-27: Also the beautiful construction of giant kites made of bamboo is similarly exciting.

With the help of common workshops local creators (craftsmen) and young people interested in creation could receive a taste of making values according to western thinking, and could place their abilities at the disposal of another kind of philosophy. In the case of a sufficient state support we thus intend to establish art schools where rich western and poor local students could learn from each other and their masters. They would use local natural materials, bamboo, wood, stone, the closeness of the sea, and could establish even large tourist sights of a kind land-art, which could result in the increase of local incomes.

The aim which I told also the governor of Flores Island in the course of a talk after the consecration of a church in the company of Father Ferenc Mészáros SVD would be very important.



Figure 28: The author with Father Mészáros SVD and local political leaders on Flores Island (2008, Wajur)



Figure 29: Making of bamboo weave

I asked the political leaders to be very cautious when they let in the attractive phenomena of globalisation. Tourism must have a special, local face. The hotel tourism which swallows everything must not be let in. Western people will come and pay even and perhaps rather if they are received by local features and architecture. The western and eastern art schools mentioned as the material of my research work and their products appearing also in the street might make them realise that the globalised, snobbish consumer view of life without emotion and reason is not the only true faith. This is a great treasure, which may still be demonstrated for the western people, who have lost their supports but control the world. It would be important for western people to look into the local communities, into the life of families in order they could see that there is also another way of living accompanied by happiness contrary to the individualised western world with people alienated from each other. They should see that local people live among primitive conditions, in poverty but clean and in happy quietness. They should get to know the view of life and philosophy of the Indonesian people.

I take it for important that the common products of artistic education based on a good conception should be archived by the help of filmmaking taught as a part of education and thinking about it should go on.

CONCLUSION

I mean establishing a network of schools in places where the closeness of nature, good accessibility and a minimum infrastructure are available. I saw such places in the northern part of Bali near Sigaradja at the seaside. In Singaradja there is an art university, also to the mentality of which new value could be added. Such schools might be at the seaside of Maumere on Flores Island or in Labuan Bajo and yet in other places of the archipelago. In places near the sea exciting artworks may be created of the land-art type. These might attract the tourists with real interest, properly "screened", who are willing to fly to anywhere, if they receive some special and novel. If this heals and develops their soul, too, they will send also their neighbours for therapy. All that might result in serious and valuable income for Indonesia, from which it could support the preservation of values. This circulation means in the long run an individual face for Indonesia and the saving of eastern mentality.

In my thinking these art centres might be established through proper organisation measures with the material support of international organisations (such as UNESCO etc.).

I would be glad to help with my experience in leading this and providing spiritual guidance.

The final result would be a small step towards the establishment of a world with a more balanced mentality.

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Homepage: <http://epiteszforum.hu/node/332>

Creative Interpretations of Folklores as an Integral Part of Placemaking

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ABSTRACT

While current advances has turned placemaking into a more efficient, quick and less costly process, it has also brought a plague of generic, non-distinguishable places that uses standardized formulaic patterns and focus mainly on a place's physical features. While this may be beneficial in the short term, it lacks any distinctiveness and connection to the local community, which prevents the creation of a truly meaningful and long lasting identity.

This paper argues that non-physical, local community-specific features of an area, specifically creative reinterpretations of folklores can serve as a common backdrop upon which a place can be built - strengthening and giving a new layer of meaning and experience to a placemaking process.

The use of folklore as the defining local feature is especially relevant in a country with a strong oral tradition like Indonesia, as local narratives has long been a strong unifying identity for its communities. Although it was often left behind as the victim of globalization, we have seen that some local narrative tradition has been in a distinct rise, as is proven by its reemergence in recent popular culture and medias.

The utilization of folklores in placemaking relies in collaboration between the involved actors. Firstly, documentation, preservation and construction of the physical landscape by architects, town planners, and heritage conservation groups has to be done around a coherent identity concept. This would serve as a basis to propagate a translatable identity to outsiders.

To do this, folklores have to be transformed and presented in a more simplified form that utilizes sticky concepts and forms a coherent modern narrative by artists working upon prior documentations and correlating strongly to the built landscape. A prime manifestation example of this concept is the interpretation of place-related folklores in the form of creative products possessing narrative qualities.

Keywords: *place making, folklore, creative reinterpretation, built landscape, popular culture*

INTRODUCTION

In his book 'The Geography of Nowhere' (1994), James Howard Kunstler decries America's transformation from a nation of vital places and communities to a land where every place is like no place in particular - a "tragic sprawlscape of cartoon architecture, junked cities, and ravaged countryside". And not only in America, all around the world developing cities are adopting uniform approach towards placemaking that often has little to do with its local assets and potentials. It is a troubling prospect that the institutionalization and the resulting ease of placemaking process has contributed to this phenomena where the treatment of different places becomes more and more standardized and formulaic.

This phenomena can partly be attributed to the unbalanced focus of the placemaking process towards physical aspects, whereas as described by Seamon (2003), the characteristics of a place is based on three aspects i.e. its physical, social, and psychological nature. As each place has different cultural backdrops and significances, equal focus on the latter aspects would have to be employed to give a place a truly meaningful and long lasting identity. In turn, the solid identity of a place works both ways in that it differentiates and gives distinctiveness to the place, and also gives the inhabitants a greater sense of belonging and identification.

This paper argues that non physical, local community-specific features of an area, specifically creative reinterpretations of folklores can serve as a common backdrop upon which a place can be built, strengthening and giving a new layer of meaning and experience to a placemaking process.

The next two sections in this paper will focus respectively on the concept of placemaking and the definition of folklores in its capacity as a non-tangible aspect of a place. The last section will elaborate on how folklore could be made into a focal point for which a placemaking process can be built around, employing the usage of creative interpretations in various medias as a vehicle, and highlight how the framework can and has been applied to improve placemaking with the basis of creative collaboration from its actors and shareholders.

PLACEMAKING AND ITS ASPECTS

In its basest definition, the Project for Public Spaces (retrieved from www.pps.org at April 2010) defined Placemaking as the creation of a distinctive, livable space through community engagement. The act of placemaking itself is therefore also rooted in the more non-tangible aspects of a place and its resident community, capitalizing on the local community's assets, inspiration, and potential to ultimately create good, memorable public spaces.

Specifically, while physical features exist as the most visible objective realities of a particular place, the physical setting constitutes only one of three known constructs of place namely physical context, activities and meanings (Shamai & Ilatov, 2005; Relph, 1976; Carmona, et.al., 2003.). Related to the importance of non tangible aspects to placemaking is the concept of 'sense of place', which is

defined by Nanzer (2004) as “the manner in which humans relate to, or feel about, the environments in which they live”, while “places are much more than points on a map, they exist in many sizes, shapes, and levels, and they can be tangible as well as symbolic”.

All of these concepts emphasize the contextual identity to physical places. These identities can be newly built by urban designers, or alternatively it can already exist in the community that inhabits the place before a particular placemaking initiative is begun. Trying to put a new unique identity to each place from scratch is an arduous, and frequently counterproductive task, as it may clash with the current identity of a particular place. Therefore, we argue that existing non physical, local community-specific features of an area, for example creative reinterpretations of deeply rooted folklores can serve as a focal point for placemaking.

FOLKLORE

Brunvand (1978) described Folklore as Folklore is the traditional, unofficial, non-institutional part of culture. It encompasses all knowledge, understandings, values, attitudes, assumptions, feelings, and beliefs transmitted in traditional forms by word of mouth or by customary examples. Folklore can be broken down into three large groups i.e. verbal folklore, partly verbal folklore, and non verbal folklore (Brunvand, 1978). This means folklore defies the common perception of it being merely stories, and in fact includes almost all aspects of a local culture.

As stated by Bobkins (1938) the elements of folklore are absorbed and assimilated through repetition and variation into a pattern which has value and continuity for the group as a whole. This value plays a crucial role that can be perceived as a local identity for a group of people in a certain region.

In addition to internal role for the populations they are associated with, folklores also has an external function that serves as a distinctive identity of a particular community for external viewers.

For example, despite its local nature, folklores, as well as other localized narrative tradition has been in a distinct rise in its reemergence in recent popular culture and medias, therefore potentially strengthening the external impact of the folklore as differentiation mechanisms for particular communities or places.

CREATIVE REINTERPRETATIONS OF FOLKLORE AND ITS APPLICATION IN THE PLACEMAKING PROCESS

Folklore is an inherited collective culture that comes in many forms, both oral and not (Danandjaja, 1986). In practice, its scope of includes in it not only stories and anecdotes, but also such things as traditions, songs, architecture, and local wisdom, which are all strongly tied to the local identity and is therefore an inevitable element in the making of a place.

As stated by Jacobs (2004), the incorporation of Folklores into elements of design for the built landscape could more easily capture the essence of a landscape setting that resonates in the collective soul of the population to which they are addressed. The added dimension of folklore would add a new layer of meaning and experience towards the sensing of a place that results in immersion for the outsider and a sense of belonging for the inhabitant

The utilization of folklores in placemaking requires an inevitable collaboration between the involved actors. Firstly, documentation, preservation and construction of the physical landscape by architects, town planners, and heritage conservation groups had to be done around a coherent identity concept. This would serve as a basis to be worked upon by artists and creative workers to propagate a translatable identity to outsiders

In line with the diversification of media and means of communication, folklores which formerly travelled solely by oral means would do well to adjust its method of dissemination. Audio, visual, sequential, and other medias possessing narrative qualities are prime platforms upon which folklores could be spread. To do this, folklores have to be transformed and presented in a more simplified form that utilizes sticky concepts and forms a coherent modern narrative.

The use of folklore in popular medias provides an arena where reader connects with the writer. Here they can experience together a sense of community through shared beliefs and history, thereby creating a community (Banks, 2000)

Creative reinterpretations of folklores could take many manifestations, both tangible and non-tangible. In some cases creative reinterpretations is integrated and planned into the built landscape, such as the treatment toward the water city of ZhouZhuang, China. Here, the area emulates various aspects of a bygone era through architecture and minor details of lifestyle. In some other cases, the focus is shifted to less physical 'image' or brand building that distill the primary elements of the folklore into products or narratives that can be disseminated independently from the actual location of the place. Examples of this include the exploitation of folklore in popular mediums, and their subsequent merchandizing, a phenomenon that has been on the rise in this past decade. From the Loch Ness monster's abode to the alleged dwelling of the Blair Witch, such branding of places often attracts droves of people eager to experience the place in relation to a famous story or conception.

It should however be noted that although their approach might differ, both approach build on each other, since the first cannot be absorbed by outsiders without a translated narrative for them as a reference point, and the second cannot be propagated without the built landscape existing.

While the use of folklore as the defining local feature should be especially relevant in a country with a strong oral tradition like Indonesia, as local narratives has long been a strong unifying identity for its communities, this approach towards integrating folklore into the placemaking process is rarely encountered here.

There has been some emergent initiatives toward this direction, however they are currently mostly stand alone projects which needs integration under a coherent concept. One of them was probably the verbal creative reinterpretation of folklore in the form of nationally famous song “Jembatan Merah” (the Red Bridge) by the legendary composer Gesang which had created the placemaking phenomena whereas the Red Bridge practically identifies with the city of Surabaya. Unfortunately, those observers would be immensely disappointed to witness the built landscape being only a nondescript bridge simply painted red in a seemingly non-historical site. One could not help thinking that such successful “perceived placemaking phenomena” which had been creatively reinterpreted by a song composer from the abundant folklore of the Red Bridge area could be further collaborated with other stakeholders, like architects, urban-planners and the like to achieve the “full-blown” phenomena of placemaking by correlating it strongly with a commensurate built-landscape.

CONCLUSION

This paper has elaborated and illustrated an argument on the use of creative reinterpretation of folklores as a common backdrop on a process of placemaking. We described how folklores can potentially strengthen and give a new layer of meaning and experience to a placemaking process. They serve a double purpose as a focal point of belonging amongst the inhabitants of the place internally and as a distinctive identity for outsiders externally. Importantly we see two distinct, but related mechanisms of the manifestation of folklores in placemaking. The first one emphasizes the integration of creative interpretations into the built landscape while the other focuses on 'image' or brand building of a place in the form of creative narration and products. However these two manifestations build upon each other and both requires collaborative effort of the local community and stakeholders to propagate its identity towards outsiders.

The use of folklore as the defining local feature is especially relevant in a country with a strong oral tradition like Indonesia. However, it is in countries like Indonesia, with a strong tendency to imitate supposedly superior Western ‘templates’, that this concept is most notably underutilized. Therefore, this remains an avenue of future research and application.

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***Malang Kembali* Festival's Influence on Public Awareness of the Cultural History of the City**

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ABSTRACT

Malang Kembali is the name of an annual event held to commemorate the anniversary of the city of Malang. This event embodies the vision of socialization rescue art, culture and history of Malang. The organizers intend to explore the elements of local wisdom (local genius) as a knowledge society and the city of Malang for the planning, development and cultural development of all aspects in Malang. Initially, various activities have been planned to take part. But the most expected events is Festival Tempo Doeloe (Old Time festival) along the main road from the legendary Ijen Boulevard, which still relatively maintains city scale, parks, serial vision, pedestrian ways and several historic buildings. As a colonial city that was designed by Thomas Karsten and the power of history as a city, Malang has the potential for cultural arts and architecture contained in the vision of the city. Some corners of the city have a mix of Java and western culture, like the town square.

This event was organized because the cultural history of the town is not fully known and understood by both the citizens and the government. Unfortunately, the survival of these events tends to reflect street festivals in the routine. Ijen Boulevard as a place is not truly safe from land-use developments. This paper will discuss the influence of a cultural arts festival on the city government and public awareness of cultural history of the city. The awareness is essential in developing policies that strengthen identity of the city. Urban communities should not just know the history and culture of their city, but also know how to treat the city.

Keywords: *cultural history, street festival, community awareness*

INTRODUCTION

Malang, East Java, actually having many interesting history and culture. Mataram-Singosari past, colonial, Japanese occupation, independence, until the reform period. Each time leaving a trail of culture in the form of physical or cultural artifacts that live in the community. The mixing of Mataram cultural, colonial, and insubordination attitude seen in town physical environment (the square that is not pure java plaza, but over to public space); and also cultural history (dance mask with unique characters and a combined mask Mataram movement with stories of resistance); walikan language that is characteristic local language. Language that was recognized to be tools in colonization resistance period. Community Malang is known to have the spirit to dispel obstacles without damage, an attitude of resistance to keep carrying the ethics of Java (Purnawan, 2009).

Although the composition of natives from different ethnics (especially Javanese, Madurese, a small Arab and Chinese descent), but the ethnic communities live peacefully (*guyup*), religious, dynamic, hardworking, straight and proud identity as *Arek Malang* (AREMA/people of Malang). *Arek-arek Malang* having high fanaticism against and their identity as *arek Malang*, wherever they are carried away. Symbol/icon of the city, typical language, special food, used as a way to show their pride.

Pride to the city, should begin with an awareness of the cultural history of the city. Thus arise the next right and sensible way for the community in treating the city. Whether in urban policy level or in the form of public participation. And since the year 2006 a community with city government-supported held *Malang Kembali* Festival with a variety of research activities, documentation, preparation courses, as well as socialization research results on art, culture, and history of Malang to the public. The aim is to explore the elements of local wisdom (local genius) as a material for the knowledge society and the Malang city government in planning, constructing, and developing all aspects of city culture development prophecy. The point is to build community awareness.

The problem is how the festival can influence public awareness of historical and cultural city. While the level of public awareness has several indicators. Level of awareness about the history and culture, according to UNDP Human Development Index in 2010, included in the cultural indicators, among others:

1. Increased social life dan behavior of state;
2. Increased social and cultural harmony;
3. Increased appreciation of the cultural community;
4. Increased creativity in the arts and other cultures;
5. Increased awareness of history in social life ;
6. Increased industrial management culture;
7. Increased inventory and documentation of cultural heritage;
8. Increased protection, respect for local cultural actors and the work of local culture from copyright infringement;
9. significantly reduced corruption in the bureaucracy, which starts from the level (range) as the most important officials

10. Creation of institutional systems and management clean government, efficient, effective, transparent, professional and accountable;
11. deletion of rules, regulations and practices that are discriminatory towards citizens, groups, or community groups;
12. Increased public participation in making public policy;
13. Ensuring the consistency of all local regulations, and not against the rules on it.
14. Increased human resource professionals and services in the field of culture;
15. Increased participation of communities and UKM in the protection, development and utilization of regional culture;
16. Increased protection of historical and archeological heritage;
17. Increased cooperation in the field of culture inter-regional.

In connection with the Festival of Malang Kembali, many activities are expected to improve the awareness of city government and the community in maintaining the quality of urban environment based on historical and cultural city. The festival itself is a form of community participation. Furthermore, the city government's authority to issue a policy of supporting the city.

Community Based Creative Place in the Historic Area

The next problem is how to create a community based creative place in the historic area. To be most effective, Jeremy Nowak (2007) offer some step following, ought to:

1. identify multiple leverage points for change, related to the architecture of community: markets, civic institutions, public assets, and trans-local connections;
2. allow artists and other creative sector participants to do what they do best while encouraging them to use or engage in community collaborations;
3. discover the value of what exists or what is emerging rather than imposing a vision;
4. focus resources on what existing actors and activity cannot accomplish alone;
5. construct investment and funding partnerships across public, private, and civic sectors;
6. function through a demand-oriented posture that allows for ongoing learning and change;
7. foster a "culture of evidence" without allowing the search for the best data to stall action;
8. include artists and community representatives in the development of funding strategies.

Malang Kembali Festival

Since held in 2006, an annual series of events held to support the purpose of this event. Among other things, *Tempo Doeloe* Festival (Malang Mask's Carnival, Malang City festival), social activity, improvement of museum facilities, the provision of physical material of cultural socialization, training and debriefing of

arts and culture, book and journals publishing. And being awaited event is the Festival of Old Times due.

The festival is the most public attention because it is sucking in the open, and closed, in a public space and private space, which includes such activities as:

1. Fitting means of socialization and cultural history of the city through billboards, posters, banners, stickers, leaflets and other media. The content and themes in the form of photographs, documents and ancient materials, and using terminology and language of that period.
2. Making a replica of the cultural products of Malang: House / architecture, temples, agricultural, industrial, educational models, stage performances, demonstration of community creation, which refers to the period.
3. Manufacture and sale of distinctive culinary at that time.
4. Preparation and demonstration of clothing trends at that time.
5. Demonstration of community activity at that time.
6. Demonstration of transportation at that time.
7. Performing arts and traditional cultural entertainment, as well as efforts to reconstruct the arts and art figures that have been extinct.
8. Carnival and culture parade around the city.
9. Exhibition of antique, unique, ancient souvenirs.
10. Banquet events, workshops, cultural social gathering, exchange of information on arts, culture and history



Figure 1. Demonstration and Community Participation In The Old Time Festival

Source: www.inggil.com



Figure 2. Replica of cultural product as sosialization of cultural history

Source: www.inggil.com



Figure 3. Malang Mask, urban artefact and local dance demonstration by children, becoming fascination in Malkem Festival 2010.

Source: personal document

After Malang Kembali First held in 2005, with the aim of reminding the public will be birth of Malang in 1914, then Malang Kembali II held next year with the aim of recalling how the independence fighters of Malang maintain its existence in 1947 in the Dutch Military Aggression II. Meanwhile in Malang Kembali III implementation, the public are reminded who their ancestors since 760 AD. And in IV administration in 2009, Malang Kembali up to a higher level that is reconstructing itself, from the years 1938-1958. A decision to take theme reconstruction after re-introducing is enough historical knowledge base of Malang city. Then in 2010, Malang Kembali also present with the reconstruction of local heroic figures.

In Malang Kembali IV in 2009, reconstructing zone is divided into several areas of the region, Zoning interregnum, zoning economy, livelihood models Zoning, zoning Jalan Salak takeover (Ijen), by the army of students and elementary education at that time. So all the elements will refer to Jalan Ijen all the time event. Food, snacks, clothing, accessories, furniture, transportation equipment, until trends fashion community at that period held back again.

This richness seems not continue on to other activities is more educational and action. Publishing books and journals, training and debriefing of arts and culture, and social activity with improvement of museum facilities are not a lot of public attention. This is really unfortunate considering the noble purpose of this event is actually more into real action, not just the festival. Here is the result of this event began to be questioned. How is the implementation of public awareness to the city after 4 years of organizing the Malang Kembali Festival?

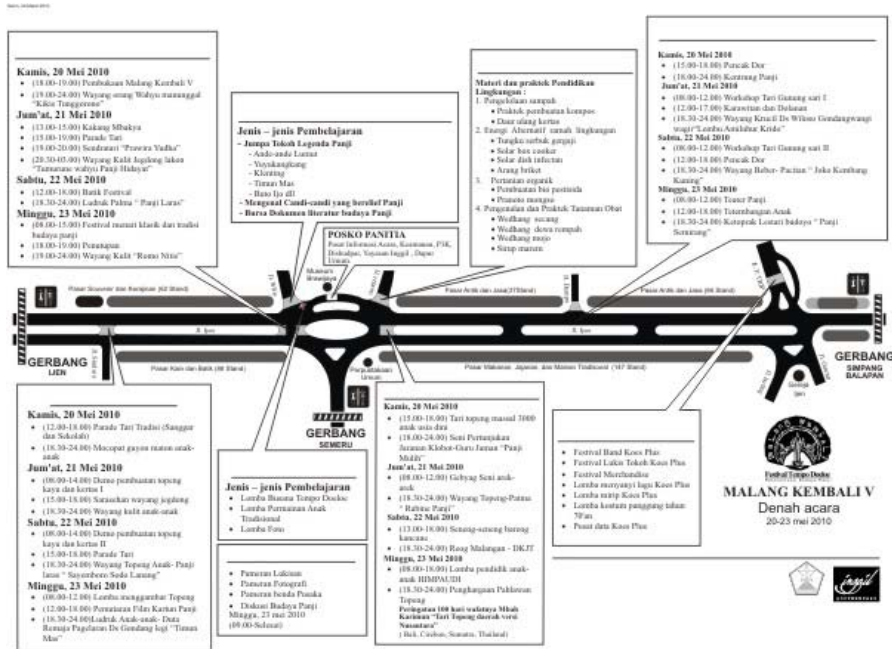


Figure 4. Malang Kembali Festival V Implementation Plan On Ijen Street
 Source: www.inggil.com

FACTS ON THE GROUND

High awareness of the history and culture city, basically imposes pro-urban policy. There's no way a policy would appear, if not based on a strong awareness. As the festival progresses, the fact that happened on the field opposite of bias against historical and cultural city. This needs to be emphasized to determine changes in attitudes and policies on the awareness built by this festival. Some records instead showed significant changes in environmental quality. These changes, among others:

The Reduced Area of Green Space

Under conditions with ongoing rapid urbanization, development in various sectors of the city of Malang is an inevitable thing. Population growth of 9.3% per year and approximately 1,175,282 people living in Malang city at this time, with a density of 10,000 to 17,000 population/km². Increasing Of the total urban population from time to time, will make an impact on high pressure on the utilization of urban space, because the growth of population is also followed by the growth of residential areas, public facilities and social. To fulfill the development of these areas, land use change on a massive green open spaces of Malang City can not be avoided, such as :

- the transfer function of the land area of 28 hectares of the park which is the former campus of APP Academy of Agricultural Extension (APP) into luxury housing through RDTRK Regional Regulation (Perda) No. 7 of 2001 concerning RTRW Malang,
- Malang Town Square development in water catchment areas in the former SNAKMA - APP at Jalan Veteran,
- the construction of Mall and Hotel Malang Olympic Garden consuming + 8 acres of Malang open space in the Gajayana stadium area,
- transfer function of Turmeric Park in Oro-oro Dowo area become Oro-oro Dowo village office district intent to making at Jalan Taman Turmeric is already in development opens by the Mayor of Malang, Muspida Malang, and others.

In 1994 the number of green open space is still approximately 7160 ha of the area of 11005.7 ha of Malang city. Two years later the number of green open space continues to be reduced to 6957 ha and a 6615 ha in 1998. Year 2000, the numbers 6415 and 2002 lived 6367 ha. Green space in Malang from year to year, has registered steady thinning. Meanwhile, according to data from WALHI, the remaining green space is currently only 2.8 percent of the city of Malang of 110.6 square kilometers. Based on data from the Agency of Malang, Malang than the total area that reaches 11005.66 hectares, the forest area of the city until now only 71.623 hectares. That means only 0.65 percent of the total area of Malang city. While the area of the wake was almost as high as 60 percent of the total luasan.8 means that more and more trees are disappearing from the city of Malang, where the city of Malang on the antiquity of this at first by the Dutch architect Thomas Karsten labeled or nickname of Garden City.(ardhneswimbardhi, 2009)

Table 1. The Area of Green Space / Year Sampling

Year	Green Space	Source
1994	7.160 ha	http://64.203.71.11/kompas-cetak/0605/10/jatim/52657.htm
1996	6.957 ha	
2000	6.415 ha	
2002	6.367 ha	
2005	3.260 ha	http://www.tempointeraktif.co.id (Selasa, 05 April 2005)
2008	1.981 ha	http://www.media-indonesia.com/berita.asp

Law Enforcement against Ancient Historical Buildings

Government of Malang City was once the mayor issued a decree No. SK/104/U / II/80 signed by the mayor of Malang. SK itself requires that to the owners, tenants, users, and building planners to not change the form, either in part or whole building, to remove the original impression. New law states that buildings should not be changed in total located on 42 roads in between Jalan Ijen, Jalan Semeru, Bromo Road, Jalan Arjuna, as well as sections on the surrounding roads. In addition, in the year 2004 appears Perda. Malang. No 1/2004 regarding the provision of the Building; which in Article 13 stated, terms of dismantling buildings that need permission from the head region and the Parliament, but the reality shows on the contrary, changes in building form, until the destruction is very easy to find, beyond the rules.

The Lack of Attention at the City History Museum

Some time ago reported that bodies such as cultural heritage sites, statues and temples that contains the value of history and are located in Malang, there is still much neglected maintenance (<http://www.antarajatim.com>. 180409). Historical sites and objects of cultural heritage is also not a few who are still scattered in several locations and do not get the attention of the municipal government. Even some sites and cultural heritage objects are deposited in several locations including hotels, restaurants and a number are secured by the citizens. Including those found in the region Dinoyo, Tlogomas and Merjosari, as the region is estimated as the center of the kingdom Kanjuruhan as evidenced by the discovery of inscriptions in the region. This is very worrying.

CONCLUSION

Implementation of Malang Kembali Festival is one annual event that should be supported as a form of creative participation in society. The event is an event awaited by many in the community each year, in expressing their culture as well as learn more about their city. But public awareness of such rich historical and cultural content of the city, is expected to be the vanguard of changing the way the city address. Community and city government needs to continue to build awareness of this important event together so that not only passed as a form of excitement. Need more concrete action from all parties as a form of implementation of awareness of the historical and cultural city each year are reminded to return to the city's lap.

ENDNOTES

- [1] <http://www.tempointeraktif.co.id> (Selasa, 05 April 2005)
- [2] <http://www.media-indonesia.com/berita.asp>
- [3] <http://www.ardhaneswimbardhi.blogspot.com>.
- [4] <http://www.inggil.com>.
- [5] <http://www.antariksae-journal.blogspot.com>.

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Visual Analysis of Bandung's 200 Years Anniversary

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ABSTRACT

Bandung will have her 200th anniversary celebration through various events and activities. One of them is a 200th anniversary logo competition. The final phase of the logo competition is choosing one out of the five finalist logos through short message system polling by Bandung citizens.

Logo as an outcome of design that creatively visualizes ideas, represent tangible and intangible things of the events in organized signs. It consists of forms, colors, and letters that are composed to express the aspiration of townspeople. The chosen logo will be the representation of Bandung citizen's ideas, hopes, desires and values. Does it represent the new value of Bandung as one of the creative cities in the world?

This paper will depict visual analysis of the best five and the chosen of Bandung's 200th anniversary logo. Through description, analysis, interpretation and judgment phases in visual analysis, we may get the big picture of Bandung residents' minds and thoughts of their city. In particular, will they put 'creative' as one of Bandung's representative value in her 200th anniversary?

Keywords: *event's logo, anniversary logo, branding, creative cities, visual analysis*

INTRODUCTION

Brief History of Bandung's Nicknames

Development of cities is defined by cultivating its potentials to the fullest. Therefore, the need to create branding to focus their residents effort is essential. Branding is a part of strategic place triangle proposed by Hermawan Kartajaya (Kartajaya, 2005:208) who mentioned that logo is a part of Brand Identity effort. It is an effort to accumulate ideas and concepts of the city in order to be remembered in the consumer's mind. Therefore, tagline, slogan, or even nicknames can be seen as positioning strategy.

In 1896, Bandung became the host of Sugar Plantation Congress and most of the participants commended that Bandung is "*The Bloem der Indische Bergsteden*" or 'Flowery city in the mountains of Indies'. It is uncertain that the meaning of their comments refers to actual flower or girls from Pasirmalang plantation who served the participants at that time. So, Bandung as 'The Flower City' had become one of Bandung's infamous nicknames (Kunto, 1984:54). However, the famous nickname of Bandung is "Parijs van Java" which was introduced by Roth and Bosscha. Roth is a Jewish man who owns a furniture store at Braga Street and gave Bandung's nickname as "Parijs van Java" at a yearly market exhibition at Jarbeurs in 1920, and Bosscha is a plantation owner and founder of Lembang Observatory (Kunto, 1984:72).

In 1980s, Bandung proposed a slogan called "Berhiber," derived from abbreviation of "**Bersih Hijau, Berbunga**" or 'clean, green, and flowery' as the highlighted values of the city. Despite the nickname was considered superficial by Bandung's people, the concept was quickly adopted by almost all cities in Indonesia. Today, Bandung's nickname alter from "Berhiber" to "Bermartabat" which is abbreviation of "**Bersih, Makmur, Taat, dan Bersahabat**" or 'clean, prosper, obedient, and friendly'.

In early 2000, city branding had become an international trend especially in Asian global tourism. Based on the successful branding of Singapore's "Uniquely Singapore" and Malaysia's "Truly Asia," Yogyakarta created "Jogja, the never ending Asia" and Bandung starts to create new international brand which we can conclude emphasizes on "creative value."

Several creative communities in Bandung proposed various branding, and recently the authority of Bandung tried to elaborate their own through the 200th anniversary of Bandung. They organized a competition to create 200th anniversary of Bandung's logo on late 2009 and on March 2010, five finalist's logos were introduced on mass media in order that Bandung's residents could choose one of their preferred logo. The chosen one was publicized on early April 2010. Bandung authority endorses the logo as a parent brand to be displayed in every event which related to Bandung's anniversary.

Visual Analysis Method

Interpreting visual materials consist of 3 sites: site of image, site of audiencing and site of production. In this case visual analysis concerning the best five 1200th Bandung's anniversary logo are on image site, not on production or audience site. Within image site used content analysis and visual meanings. Content analysis is used to have clear definite sample of images through counting the frequency of certain visual elements to be analyzed (Rose, 2003:54). While visual meanings will be analysed through visual elements used in every logo, and also the interpretation or meaning of the composition through several phases that can be described as: Description, Analysis, Interpretation, and Judgment (Feldman in Aland & Darby, 1992:8). The scope of work in visual analysis is only analysed on the "text" as the object exclusively disregard the person or people who create or design it. Interaction among visual elements in each logo to depict and associated with, is highlighted as follow:

- a. Description, depict and describe all visual aspects in the artwork (in this case, 200th anniversary of Bandung's logo) without any means to interpret or judge it.
- b. Analysis, describe or examine interaction and relation among all visual elements as the composition result in the artwork.
- c. Interpretation, read and interpret analysis results.
- d. Judgment, evaluate the outcome of interpretation phase and compare it with the original concept and message of the artwork.

The result of the analysis will be obtaining the meanings of 200th Bandung's anniversary logo, which could appearing how logo designers perceived the aspiration of Bandung.

VISUAL ANALYSIS OF BEST FIVE IN BANDUNG'S 200th ANNIVERSARY LOGO



Figure 1. First Finalist of Best Five 200th Anniversary of Bandung
Source: Pikiran Rakyat Newspaper, February 22nd 2010

Description	A flower with four red petals. Number “200” with scribbling type placed vertically from bottom to top, number “2” in yellow, first “0” in green, and second “0” in blue with half of it covered with red flower. The “andung” writing use round type geometric typeface with dots in almost every ends. There are three half round form with “U” shape, one $\frac{3}{4}$ circle with one dot, another one with upside down question mark shape, and one form an “S” shape. All are colored black. A script typeface of “Everlasting Beauty” placed under “andung” with “y” word positioned at the tail of the “S” shaped geometrical form.
Analysis	The red flower with asymmetrical balance gives natural impression and placed on the top of composition make it looks special. The number “200” placed vertically creates gestalt impression as “B” word which completed the word “andung” becomes “Bandung” although if we look closely, the composition of “00” creates impression of number “8” rather than word “B.” The “200” word use script typeface to give child’s scribble impression, emphasize with the “2” form which looks like children’s swan figure drawing. “andung” : word has too much dots which could be associated with worms and its excrements. Only “u” shaped form that creates a gestalt of smiling face. “Everlasting Beauty” words symbolized with flower is constructed images from colonial era in Indonesia. Although some city gardens in Bandung are transformed to parking lots, buildings, or street vendors’ space, the image of Bandung’s beauty is still remains.
Interpretation	The composition of shown visual elements may be interpreted as follows: The red flower blooming from two zeros which vertically placed to create image of word “B” and if we read the composition from left to right, the logo will tell about “The flower which appears from emptiness creates cute Bandung is an everlasting beauty.”
Judgment	Pretty, fun, cute, and childish Bandung



Figure 2. 2nd Finalist of Best Five 200th Anniversary of Bandung

Source: Pikiran Rakyat Newspaper, February 22nd 2010

Description	A reddish tip vertical pole. Repetition of diagonal lines outspread from the pole, six to the below left and nine to the below right. Composition of two yellow flowers, three orange, and one red flower in the middle, all are hibiscus flower blooming from the tip of two branches. Three swaying lines with shifting nuance from yellowish to leaf green. A singing bird resting on the tip of “d” letter from “Bandung.” “200 tahun” and “1810-2010” are written in green serif typeface. And “Kota Sejuta Inspirasi” is written in orange script typeface.
Analysis	The red pole referring to the Pasupati flyover but the extracted cables could interpret as the spread of energy. The pole rise from a group of flowers which its color gradates to green as if it represents nature. “200 years” and “1810-2010” represent similar meaning. Text of “Bandung” which a singing bird sits on “d” letter” suggests a powerful meaning that Bandung has a natural nuance. The pole, swaying lines, flowers and bird are symbolic elements which represents similar meaning. Instead of constructing a holistic meaning, those symbols may not create single minded meaning.
Interpretation	From the composition of logo, the meaning is: The red pole that spread down the energy erected from a group of flowers above the swaying green and natural environment followed with the song of a bird celebrating the 200th anniversary of Bandung. A city that stood from 1810 to 2010 which has millions of inspirations.
Judgment	Too many visual elements in a logo that makes unclear message.



Figure 3. 3rd Finalist of Best Five 200th Anniversary of Bandung
Source: Pikiran Rakyat Newspaper, February 22nd 2010

Description	The visual elements are: “200 tahun,” and “Bandung” texts are written in bold sans-serif typeface and “beyond creative city” text is written in serif, all are gray colored texts. A group of four chubby S-like letter form each one colored in blue-white, yellow-red, yellow-green, and violet-white nuances.
Analysis	The “200 tahun” word uses sans serif which gives stern and similar with “Bandung” in size and color. The group of words create sentence that can be read as “200 tahun Bandung.” A group of chubby form of “S”-like type give impression of fire, despite that only one form that represent fire like color, while others might represent cool, natural, and creativity impression. “Beyond creative city” sentence works as tagline written in smaller size may be signified as comment for the above visual elements.
Interpretation Judgment	After 200 years, the Bandung is on fire of creative. Visual signifiers are clear cut, but the symbolic exposure is still unbalanced that give the impression that “Bandung is on fire in the end.”



Figure 4. 4th Finalist of Best Five 200th Anniversary of Bandung
Source: Pikiran Rakyat Newspaper, February 22nd 2010

Description	“200” written in brush stroke style, with number “2” consist of green, yellow, and blue. The two zeros tend to form an open ended triangle on the top which drew diagonally to the left colored in green and blue. There’s a straight line under those numbers colored in yellow and a vertical straight red line separates number “2” and “00.” There are “bd” in blue, “g” in red, “o” in yellow, and “reen” in green, compositioned as if it could be read as “bdgo green.”
Analysis	The brush stroke used in drawing number “2,” the vertical line, “00,” and underline creates strong emotional expression which could be read as “2100” or “400.” The expression becomes stronger when we see it in grayscale. The red vertical line and the

yellow underline is meant to represent Pasupati flyover bridge, but unfortunately the chosen color for underline (which is yellow) is similar with color of “2” which creates ambiguity of form. The use of brush stroke as dominant visual element usually appear in sport activity symbols and the “go green” catchphrase’s color and form is not well designed.

Interpretation	With strong and escalating sport spirit, Bandung will go green in year 2100.
Judgment	This logo is perfectly fit for Bandung’s sports event in 2100.



Figure 5. 5th Finalist of Best Five 200th Anniversary of Bandung
Source: Pikiran Rakyat Newspaper, February 22nd 2010

Description	A ribbon-like line create a purple band and emerges another broaden line in green swaying upward. A composition of artistic sans serif font in black “200 th BANDUNG ANNIVERSARY,” and “explore creativity rise civilization” in black, purple, and green.
Analysis	Ribbon visualization is commonly used in social campaign, especially AIDS social campaign. Therefore, by looking at the ribbon, the associated image is AIDS related activities. This type of form or logo has high similarity with adobe acrobat’s logo which inspired many logo designers. The “200 th BANDUNG ANNIVERSARY” text written in artistic typeface creates keen message. The colors in tagline has similarities with several visual elements, such as “explore” and “rise” has similarity with “200th BANDUNG ANNIVERSARY,” “creativity” with the purple ribbon, and “civilization” with green ribbon.

Interpretation	AIDS social campaign will continue creatively in 200th BANDUNG ANNIVERSARY event.
Judgment	Frequently used visual elements could create shifting association with the original intended message.

From each and every visual analysis on best five finalists, here is the table of visual elements used from the finalists.

Table 1. Element of Visuals of The Finalist's Logo

Visual Elements	A	B	C	D	E	Freq Used
Form						
Flower	√	√				2
Bridge		√		√		2
Bird			√			1
Swaying		√	√		√	3
Brush Stroke				√	√	2
Typography & Typeface						
Serif		√	√			2
Sans Serif			√	√	√	3
Funny Font	√					1
Artistic Font		√			√	2
Script Font	√	√				2
Color						
Red	√	√	√	√		4
Blue	√		√	√		3
Yellow	√	√	√	√		4
Orange		√	√			2
Green	√	√	√	√	√	5
Purple/Violet			√		√	2
Grey		√	√			2
Black	√	√			√	3
Sum of Elements	8	13	11	7	7	

CONCLUSION

There are several elements used in high recurrences from the table above, swaying elements in form group, sans serif in types and typography group, and red, yellow & green in color group. The swaying visual element represents tranquility and joyful activities of Bandung's community. Flower is still used by two finalists to represent Bandung as flower city. Put aside the flower, other finalists tried to apply Bandung's new landmark that is Pasupati flyover bridge which could be recognized by the red tip on the top of its main column and the cables that outstretch from it. One finalist tried to depict the spirit of Bandung from one of famous and historical events of Bandung, Bandung Lautan Api (Bandung's Sea of Fire), a historical event in Indonesian revolution for independence when Bandung was set on fire in order not to be captured by the imperialist-colonialist. Another finalist also tried to show that Bandung is still natural through visualization of a singing bird, despite the reality shows opposite. And none of the finalists used Gedung Sate as one of the famous landmarks in Bandung.

The sans serif element in typeface and typography represents that Bandung community want to have a clear and modernism communication. Bandung as a creative city may be represented from the use of artistic or script typography, although we could see it as an effort to show romanticism for its past beauty.

All of finalists use green in their design which represent the value of green and nature of Bandung. While red and yellow may represent the colorful nature of Bandung as the flower city or some other think that the colors represent creativity.

We could say that Bandung citizens are still strongly attached to certain values such as green, clean, and natural and verbal jargons such as flower city. The concept of Bandung as creative city is still formulated in a rigid visual element or form. The exchange of symbols, values, and visuals regarding “creativity” among Bandung’s communities have not reach an agreement.

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Batik Fractal

A Case Study in Creative Collaboration from Various Disciplines in Bandung

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ABSTRACT

Bandung is a city where its population consists mainly of young people. Among these young people, students, undergraduates and graduates that choose to stay in Bandung are the majority. These young people with various disciplines or backgrounds tend to meet, group and discuss ideas. Sometimes new ideas arise, which is a result of various thinking from different disciplines. These people would sometimes continue to bring these ideas to reality.

One such idea in Bandung that has developed into reality is Batik Fractal. Batik Fractal is Batik, a traditional textile with certain patterns from Indonesia, in which the patterns are made using mathematics. By researching nearly 300 patterns from Java, it is concluded that batik has mathematical properties. And by using a branch of mathematics called Fractal, batik patterns can be redrawn. By changing its parameters, the pattern can be changed into contemporary patterns.

The reason of taking Batik Fractal as a case study is in its multi-disciplinary collaboration, its achievements since 2007, and the first-hand experience of the researchers themselves in making Batik Fractal.

In this paper we discuss the creative process of Batik Fractal, its multidisciplinary research, end products and services. The paper also discusses the contribution of Batik Fractal to Bandung's image as a creative city.

Keywords: batik, fractal, creativity, generative art, business

FOREWORD

The paper is a first person point of view from Pixel People Project, author of Batik Fractal. The first three-parts explain our work and collaboration between Departments of Research, Design and Business and Publication. The last part will show how Bandung is related to Pixel People Project by analyzing the news coverage done by mass media.

RESEARCH DEPARTMENT: PROOFING, MODELING AND ALGORITHM

To prove the presence of fractal in batik, we need to calculate the fractal dimension of batik [Hariadi et al, 2007]. Pixel People Project had calculated the fractal dimension of 300 batik pattern [Hariadi et al 2007] and 30 batik garut pattern [Hariadi, 2009]. Each batik patterns are translated to matrix, which is then calculated using certain equation called The Fourier Transformation

We finally have DF which is the mean value of Fractal Dimensions of batiks in every angle. This equation now needs to be changed in form of algorithm which can measure the Fractal Dimension of Batik Fractal in our software, jBatik.

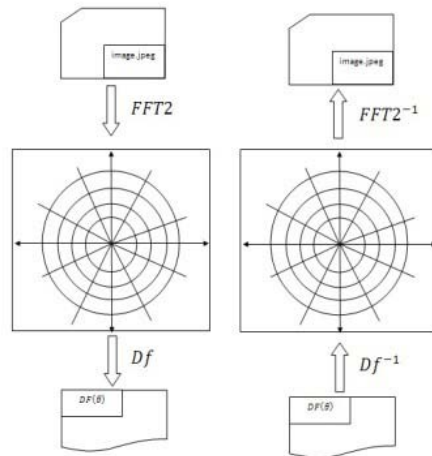


Figure 1. Algorithm for measuring Fractal Dimension of batik. As an input, batik in jpg format is changed to matrix. Then Fourier Transformation will measure its Fractal Dimension in every angle and distance. In output form we have Fractal Dimension of Batik
Source Hariadi, 2007

The following is the result of Fractal Dimension measurements of around 330 batik patterns. It shows that batik has Fractal Dimension (D_f) of 1.5, which is the character of Fractal. As a comparison, Picasso's cubism paintings have D_f of 3. It is consistent with the fact that Picasso's cubism paintings wants to describe three

dimensional objects. It also shows that the model and algorithm to measure Fractal Dimension is correct and able to read images and its representations.

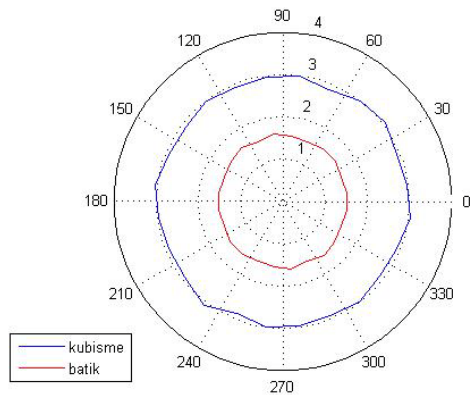


Figure 2. Comparison of Fractal Dimension of Picasso and Batik Patterns.
Source Hariadi 2007

DESIGN DEPARTMENTS: JBATIK SOFTWARE AND BATIK FRACTAL PRODUCTS

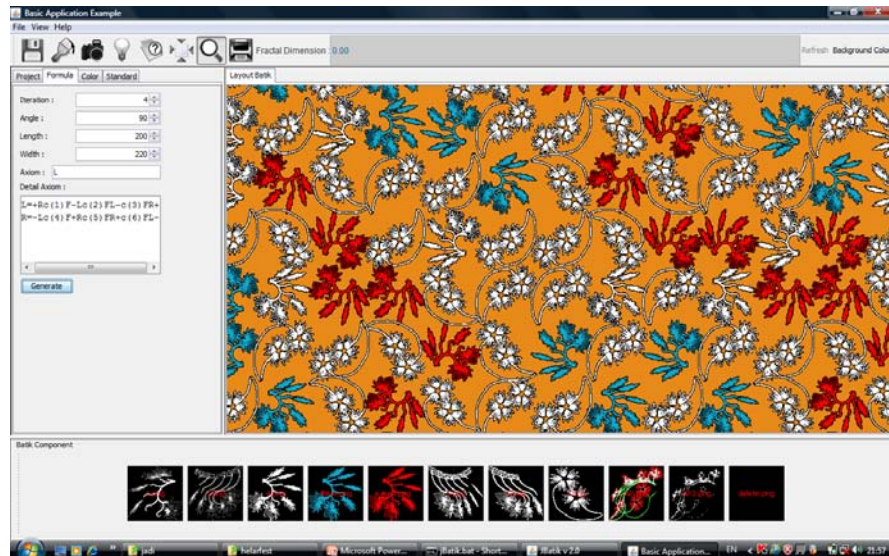


Figure 3. Interface of jBatik v 2.0, left panel for parameters, right panel for Batik
Source: Lukman 2009

jBatik v 2.0

jBatik is a software created by Pixel People Project to create batik patterns using Fractal formula. In 2009, Pixel People Project launches jBatik v 2.0. Different with most software for visual design, the user writes simple programming language called L-System to produce an image. It is simple enough to learn quickly and intuitively by designer or artists, but produces complex, fractal-like images. Once the user has written the formula of traditional batik patterns, they can change the parameters of the batik patterns to create another new, contemporary patterns. Several of these parameters are: iteration to change the complexity of the image, angles of the patterns, line width, color and *isen* patterns. jBatik can create 3 dimensional patterns of the batik formulas. User can also change the *isen* pattern of the batik pattern. jBatik also enables user to download two or three dimensional object from other sources.

The user can then export their work to two dimensional or three dimensional objects. To apply the user's work to textile, the user can print the image then traces the pattern onto the textiles. Usually batik artisan traces the pattern to piece of silk or cotton textile placed upon the printed images using glass table with light bulb mounted below the table. Batik artisan also can print their work to create stamp/ cap. User can also export their work in 3 dimensional object, which can then be used to create jewels, statues, or processed further for animations or computer related works.

Working with Various People: Producing Batik Fractal

Pixel People Project worked with various traditional batik artisans to produce Batik Fractal. After creating batik patterns, the image is then printed on paper and traced by traditional batik artisans onto textile. The process is then done using traditional batik means. Pixel People Project also worked with shoemakers from Cibaduyut to implement Batik Fractal designs onto shoes. Pixel People Project also works with craftsmen to produce furniture.

Pixel People Project always thinks that the patterns should have stories behind every patterns or creations. The stories are mixtures of traditional means and mathematical formulas to create the patterns. This way of thinking enables Design Department to have something to discuss to with Business and Publication Department. Rarely the products follow the mainstream of market demand: "Hell with Trend" is often the Business and Publication Department-Design Department motto. However Design Department does not mind if market research done by Business and Publication demand more mainstream designs. Pixel People Project believes that in business, it is a shared stage between design-business and science, and design has its own stage in other venues.

When designing jBatik, Design Department will often ask the potentialities of the mathematical research from Research Department. The implementations of the mathematical research are translated to jBatik Software done by Design Department. Design Department often has to take a lot of inputs from Business

and Publication Department regarding the software so it can be used by designer or artisans who rarely take a lot of interest in mathematics.

Design Department also has to think about science and business aspect besides design and technological aspect. Fortunately, all of the designers are eager to learn about science and technology. Most of the designers also eager to hear about what the Business and Publication Department wants, such as markets, storytelling of the designs, simple intuitive interfaces etc, so that Business and Publication Department will not have much difficulties in dealing with markets.

BATIK FRACTAL IN A BUSINESS PERSPECTIVE

Every product has their own uniqueness, therefore they have also potential to be marketed. In collaboration between art, science and technology, Batik Fractal brings up these point of view differences as the story behind the product, which actually become the strongest point of the product value.

After the research, the next step for creating Batik Fractal is to create business model and tangible products. First challenge in this step is on how to send the message that Batik Fractal concept is valid to traditional art, modern design and science perspectives to the masses. Batik as a traditional art already has strong principles and batik product considered sacred for majority of the customers. Collaboration with science and technology has brought up major pros and cons in society. But the recent trend of modern design development has successfully defended the existence of Batik Fractal in batik industry; therefore strengthen its position as a unique innovation in batik; both in terms as an industry and as an art. Another challenge is on how to create the pattern using a technological tool based on math research. jBatik as that tool is a salable product from Pixel People Project. As a calculated result, this software can also be used by batik industry areas that purchased it to develop their own batik patterns. Through Batik Fractal and traditional batik artisans, the research has become tangible products.

For now, the product of Batik Fractal are: Software jBatik v 2.0, Batik Fractal fabrics, Batik Fractal wood work, Batik Fractal leather work and many more media to come. Here Batik Fractal can be seen as designs that can be able to be applied in various media. Pixel People Project already submit the patent of Batik Fractal in 14 material and there are already business potentials in these diverse industries. And the collaboration between science, art and technology is once again become the strongest selling point of Batik Fractal's branding. Pixel People Project understands that it is important to compile the different viewpoints in a concept that can be understood by target market. This level of understanding needs foremost publications works and market educations. For this, publication through media and of presentations in front of various public viewing held a major role to introduce the concept and the physical products.

Batik Fractal business now has been developed. Batik Fractal sees each areas and its potentialities and customized its software, training and products to suit the areas. This software are already being used by traditional batik artisans in Pekalongan, Bandung, Jakarta, Pacitan and Jambi. Hopefully jBatik software can

continually become one of the tools used to develop batik pattern and develop products for small and medium business in every area in Indonesia. This business model includes many stakeholders to achieve its mission of success and become a sustainable business. The help from several Departments and Ministries in government in organizing software trainings is also instrumental in this business model. The commitment from national companies (BUMN: Badan Usaha Milik Negara) on their CSR (Corporate Social Responsibility) program will also help broaden the use of the software among the previously unreachable traditional batik worker.

CONTRIBUTION OF BATIK FRACTAL IN CREATING BANDUNG'S IMAGE AS A CREATIVE CITY

Bandung has been regarded as a creative city. With activities such as music, indie film, clothing factory, textiles and leather industries, it is easy to see and understand that Bandung is thriving with creative values.

Batik Fractal has been covered in various mass media publications with topics about technology, art and business. Since March 2008 until January 2010 there are 43 news in national medias (jBatik.com). The whole news coverage consists of 17605 words. The distribution of words that frequently appears depicts the topic of Batik Fractal coverage. It is shown in Diagram 1 that the dominant words of Batik Fractal coverage is *batik* word which appears 433 times, *fractal* (164), *Batik Fractal* (127), *Pixel People Project* (86), *Bandung* (66), *Jakarta* (30), *Pekalongan* (7), *Cirebon* (3) and *Garut* (1).

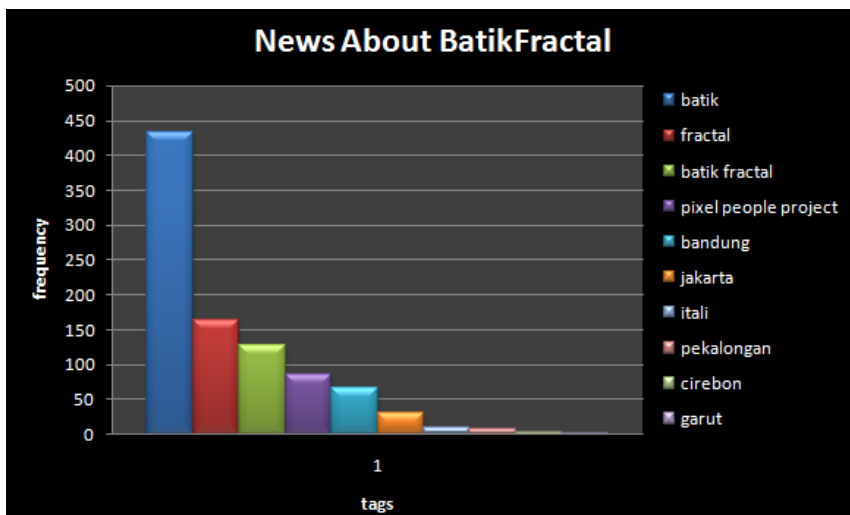


Diagram 1

Coverage about Batik Fractal. The appearance of *Bandung* in these coverage is related to the location of Batik Fractal innovation

Source: jBatik.com

The distribution of the topic frequency descriptively shows that Batik Fractal coverage is dominated with topic about Bandung than to any other city. It is related to the content of the coverage which always mentions that Batik Fractal innovation is a creative product of Pixel People Project from Bandung.

Meanwhile if we look at media who did the Batik Fractal coverage (Figure 4), Kompas is the national mass media which has the most coverage (9 out of 43 coverages), followed by online media Detik.com (6), Tempo (3), itb.ac.id/news (3), Pikiran Rakyat (2) and The Jakarta Post (2). The coverage of Batik Fractal by mainstream mass media shows that Batik Fractal is considered worthy for national issue.



Figure 4. Visualization of news source and topic about Batik Fractal. The font size depicts the frequency of Batik Fractal coverage. Kompas is the most dominant in coverage.

Source: <http://jbatik.com/tagadelic/chunk/1>

CONCLUSION

It is a necessary for Pixel People to have diverse fields for contributing Batik Fractal. Each field will provide elements that other fields can develop. While there are no standard way for creating innovative works, Pixel People Project understands that each field should be surrounded with different fields so that the chance of producing something creative would be more likely.

In the social perspective, Batik Fractal's publication in mainstream medias helps contributing in Bandung's publication since Bandung is often mentioned in Batik Fractal's coverage. In turn, it helps Bandung's image as a creative city.

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Fractalization of Traditional Batik Ornament and Its Challenges in the Modern Style Sector

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ABSTRACT

Is Fractal Batik fashion or anti-fashion? Why is the sense of belonging of batik no longer exclusive? Why do cheap batik products come from China? All these questions may derive from the ignorance of an aesthetic performance called style. Thus, this paper does not intend to discuss the fractal batik as an operational process. Nevertheless, this paper highlights the challenges and opportunities of the fractal batik in the style sector through historical methods using the approach of form and style relation.

A computer can now replace portions of the function of human thoughts, feelings, and hands in producing batik styles through figures and formulas which represent certain aesthetic values. This results in the exploration, development, and storage of batik motifs within the 'minds' of a computer.

This change will attract village youngsters to study both design and computer in the city. As a result, batik will again experience changes. Computerization will both replace and empower certain traditional behavior and potentials. At this stage, batik fractalization may be both considered anti-fashion (fashion as tradition) and progressive.

Based on observations, it is known that form is related to both physical and psychological materials that lead up to styles. The styles themselves make up fashion, along with market absorption and cycles. Since the paradigm of styles, market and cycles has now changed, the concept of fashion itself has changed.

To conclude, each appearance of anti-style and anti-fashion, including fractal batik, is in itself the embryonization of style and trend, which are both independent and flowing, before it is packaged by both mass industrialists and consumers in this conceptual and open aesthetic age. The fashioning of fractal batik is the soul of pop culture that may be packaged by the lifestyle and spirit that places every challenge and object of the style, as everything of the day is new, like the screen-printed batik from China.

Now is the time for Indonesia to 'preserve' the tradition to provide sustenance for the creative industry through the fashioning of fractal batik, both high end and mass-produced.

Keywords: batik, style, fashion

BACKGROUND

Questions about the presence of batik *Larangan* motifs in the interior design, product, graphic, fashion, and even on shoes and slippers often rise among communities. Likewise, this also happens with the appearance of batik Malaysia, batik print from China, and recently batik fractal.

Phenomena of changes in the functions, processes, techniques, materials, and influences from other nations on batik fashion are not novel. Through the thesis written by Hasanudin (2001:20 and 264), it was revealed that batik along with its factories were duplicated and established by the Dutch in Leiden (1835), Rotterdam, Haarlem, Helmand and Apeldoorn. They produced faux batiks which were exported to Java at low prices. Besides the Dutch, the British and the Swiss also introduced batik imitation using synthetic *alizarin* paint.

Similar to China, India, and Islam that influenced batik, the Dutch also influenced batik ornamentation such as those of Snow-white, Cinderella, Hansel and Gretel, and *buketan* motifs. In Chinese batik there was Oey Soe Tjeon, and in the Netherlands or Europe there were batiks by Charlotta Eliza van Zuylen, Van Oosterom, and Carolina Josephina von Franquemont. Therefore, based on its history, the *pakem* (standard values) of batik have undergone many changes; it is not static, and is adaptive. Batik is an example of a living tradition, in the sense that in its history, batik ornamentation has been experiencing development in many aspects. Firstly, batik serves as a 'grassroots' freelance activity. Second, batik serves as merchandise in trade. Third, it serves as the tradition of the nobility. Fourth, batik serves as a trading business among the Chinese and Dutch-Indo, whose batik ornamental variety and functions were originally intended for a limited circle. Fifth, it serves as the needs of art or design with a contemporary concept constellation.

AESTHETICS OF TRADITIONAL BATIK

According Primadi Tabrani (1995), Hasanuddin (2001), and Ozias Fernandez ³, the artistic concept of Indonesian cultural traditions is widespread, not only the outer part, but also the coherent content, which leads to balance, harmony, accordance, and sustainability. In Indonesian tradition, there is no single work of art created merely for beauty; likewise, no single functional object is created merely for its function; they are beautiful. Beauty satisfies not only the eyes (outer beauty) but also contains moral norms, customs, taboos, religion, etc (beauty of nature).

Likewise, this is also what happens to the art of batik. In addition to the unadorned motifs, there are also ones that depict advices, hopes, or commands. Batik like this represents attitude, visual and cultural codes, such as those in the *larangan* motifs, Sido groups, *lion barong*, and *peksi naga liman*. There is also symbolism in batik, which consists of three metaphysical or mystical levels. This type of symbol is a representation of reality on the one hand (in the cross section of Kawung fruit motifs, for example) and a representation of harmony between reality and meaning (*mandala*) on the other. In this context, the simpler or more abstract the motifs are,

the more transcendent, even when there is a religious *pakem* (value) that forbids depictions of animate beings. However, for certain groups (the modern), mystical implications of batik do not really exist and that there is no obligation to believe in it; it is limited to particular relevance to the field of art. Therefore, when viewing mystical symbols, there should be differences, whether it is solely for art, or whether it implies mystical nature, as found in the authentic symbolism of Balinese fabrics *poleng* or its function in the interior of some cafes.

TRADITIONAL VALUES AS CHANGES

In Europe in 18th-19th centuries, tradition was viewed as the contrast to modernity. Tradition was considered as the past, as being static, closed, dogmatic, repetitive, hereditary, and not oriented to innovation, renewal, or progress. However, today, tradition involves adult patterns in which stability and changes belong to two dialectical contexts. On the one hand, tradition is the continuity of the past; on the other hand, it is evolutionary because it is related to human evolution and the ever changing environment. Therefore, tradition and modernity can co-exist simultaneously and produce many phenomena, such as creativity, acculturation, syncretism, and eclecticism.⁴

This provides an opportunity for each generation to make a step forward from what has been accomplished by their predecessors because each generation is born in a different phase of culture. This, in turns, leads to interpretation (modification) of each phase of the past, present, and future culture in accordance with the spirit and imagination of their era, either in the form of additions, simplification, or reduction of the existing patterns. In addition, it can also encourage major changes such as what happens to batik *fractal*.

BATIK FRACTAL IS NOT AN ALLIENATION ATTEMPT BUT AN INNOVATION

Batik Fractal is one of the manifestations of the spirit and imagination of an era. Batik Fractal is not claimed as a substitute for all human potential tactility, let alone replacing the issue of 'taste' in art. Rather, it expands to the differentiation, latent style, variant, efficiency and standardization in the design sector or 'visual traditions, way of working and creation that, so far, has been the limiting factor of popularization (read: fashionication) of batik itself. At this point, the traditional batik serves as the source and parts of imagination of fractal and is led to other tastes and concepts, along with the changes in the hands of batik craftsmen which are no longer driven by the power of devotion, but purely by economy. The content of batik fractal style is different from the traditional batik.

STYLE: FROM TRICKLE DOWN TO BUBBLE UP A Historic Approach

The 19th century, thanks to Charles Frederick Worth (1825-95, The House of Worth) Paris developed into a center of fashion and the birth of 'haute couture' (high art of sewing) and 'high fashion and designers' (Nina Ricci, Jeanne Lanvin).

The spirit of the fashion then was 'celebrating of the new', 'singularity', and 'trickle down' or a process of diffusion of the elite society to mass society, supported by the great discoveries in the era of the industrial revolution (1750-1850) in the field of textile technology and textile product (TPT).

At the first half of the 20th century, came another phenomenon, known as the era of Postmodernism. This era is close to the spirit of pluralism and eclecticism through the spirit of breaking all the rules that grew among the subculture (street rules) that triggered industries to practice the rules of fashion by performing the 'bubble up' towards their styles. The so-called transfer and shift of the orientation from 'Paris-based' (exclusivity) to 'Italy or London-based' (global market: Diesel, Benetton) has actually changed the philosophy of 'us and them' into 'we', in which multiplication of styles becomes the fashionification of the authentic styles following the trend of street tribes: from sidewalk to catwalk.

It is this haphazard spirit that has potentially contributed to the devaluation of the authentic images and content on the world of batik when about to be drawn into popular areas.

STYLE: FROM BUBBLE UP TO INDIVIDUAL

Approaching and entering the third millennium, there was another shift of style from 'us and them' viewpoint into the principle of 'you and me' (personal visions). They are the continuers who see the history of style as a value-free concept to be expressed: *People now days are doing their own thing-pulling in ideas from everywhere. You cannot put a label on me. I'm just me. Having fun and looking gorgeous. It was not very creative or clever. Now style is an art form.* (Mary, in Polhemus 142) *Now the style is an art form.* (Mary, the Polhemus 142)

Now, everyone and everything is in the position of being *on-line* with the *global village*. Conducting *the on/off* on any style is a personal authority. It is this personal factor that can determine our position in the middle of this enigmatic world. The past and the future are today. The style in this era seems to leave nothing, to be contradictory, relative, and complicated. An individual no longer sees things in a one best way manner, but functional, emotional, and conditional: *my way for today*.

STYLE: CRITICAL PHASE

This versatile spirit of 'self-style' is no longer limited to the appearance (look), but also to mentality (emotion, feel) that has turned the logic of fashion upside down over the years. Take a look at an example, Harajuku style, which is similar to Ted Polhemus' thesis about a label-free world; thus, it is logical if there is a perception that batik belongs to not only Indonesian, but also the world.

At this level, the concept of fashion tends to be chaotic, denying the generalization and categorization of 'look'; thus, if the categorization is still forced upon, it may look absurd, as absurd as generalizing emotion or 'feeling' of the whole people:

Do you see your style as a statement? No, I just go by how I feel. (Patty Wilson, in Polhemus : 35)

Thus, phenomena of fashionification of every style are now not only dynamic, inconsistent and alternate, but they also overlap each other in the market, space and time. When something becomes the new and fashionable, or when they become the old and unfashionable is no longer passed on, but tends to be more biased than the linear monochromatic to polychromatic with bias point and series that are becoming more increasingly complex and long due to the problem caused by sense and reality of individualism; this is often accompanied with anti-aesthetics and anti-ethics (norm) through the adoption of style that prioritizes style anomalies, abnormalities, and shock values. It is at this complex intersection that Chinese and Malaysian Batik take the advantage of the polychromatic nature of the style, while batik fractal is trying to concoct this chaotic ideology into an aesthetic discourse.

BATIK FRACTAL: NEW CHANCES FOR DEVELOPMENT

Batik fractal comes amid the world that shows phenomenon of an increasingly wild imagination. In the virtual and real world, style is no longer limited to rows of artifacts but is haphazard, overlapping and generative, diminishing the sense of fashion leaders, followers, originality, authenticity, sub-styles, etc. Actually we are now in the middle of an era in which experiences are offering the sense of aesthetic in a more subjective, synthetic, and plastic (unlimited) manner. There are many needs that are plastic now met because of the synthetic medium, including batik print from China. In the present era, we are often faced with a variety of products that are imaginatively limitless, versatile across borders, and are never finished.

The paradigm of design style has shifted from merely 'good or not' into 'like it or not'. This is a matter of vision and personal taste that makes up the various images that can be easily manipulated on the one hand but difficult on the other. At this stage, meanings and demands on authenticity tend to be even more artificial because the values of aesthetic style has shifted to hallucinatory capacity or the power that leads to 'silent reaction' through the visual energy (eye's mind) and also feels (feel's mind) that touch the most essential privilege typical of human dreams that are not limited by form follows function or fun, but by forms follows *emotion*, or even instinct. These emotions are actually liquid from time to time so that it needs to be addressed and be made a basic consideration of the policy in the latest designs and styles.

CONCLUSION

It can be concluded that:

First, any effort of anti-fashion or anti-styles (for example: batik fractal), is essentially an embryo stage of its own style and trend, whose creation process is liquid before being packaged by the collective creative consciousness of the doers and audiences of mass industry.

Second, a style resembles a supermarket, in which whatever fashionable is there and we are free to change and cross the style without any specific commitments. This means that the essence of fashion as celebrating the new and singularity is dead, substituted by a spirit of everything at the day is new.

Third, the resilience of tradition depends on the level of its adaptation to the environment and its changes. It can be assumed that the traditional batik will have strong traditional values because of their adaptive attitude to changes, because modernity is also a situation that will inevitably be experienced by the Indonesian batik. The change seems to adopt a new 'tradition' with the emergence of new superior things together with new technologies, new color chemistry and will be supported by market mechanism and distribution that will trigger a new imagination. Thus, the meaning of tradition places modernity not in the framework of being antagonistic, but of being adaptive, dialogic and conceptual.

Fourth, batik fractal as a modern product does not imply mysticism but is limited to relevance to the field of art. Symbolism in batik fractal is solely an art, not part of a mystical nature.

Fifth, batik fractal, in this case, is a medium for strengthening the resilience of this culture by including the issue of enrichment, that are more open and fluid in order to enhance the competitiveness of batik. As experienced by other styles, the style of batik fractal is cyclical. Batik Fractal in this case seeks to increase the life experience of the Indonesian nation, which will automatically serve as the soul of every piece of batik in the future. If this does happen (fashionable), then once again it is proven that Indonesia is capable of stepping forward, compared to the other areas in the world, in preserving batik, and the concept of Indonesia as a country of batik will be strengthened. On the contrary, if the chance of this life experience is rejected, the spirit of batik of Indonesian tradition will never depict other experiences. It means that it will become an anti-invention and renewal, be counterproductive, and boring. Batik can be left behind and crushed by this fast-paced era.

This paper is written based on the result of the study with Research Group Pixel People (2007-2009) to be delivered at the Arte-Polis International Conference 3 (July 22-24, 2010)

Batik Fractal Images



Some examples of the end products of batik exploration through the method of Batik Fractal. Source Pixel People Browse

ENDNOTES

- [1] Fractal is a mathematical concept that discusses the similarity of patterns at all scales. In a simple term, it is marked by the repetition of fractal patterns or self-similarity of an object at different scales (Yun Hariyadi, Pixel People). Fractal Batik is a traditional batik pattern written or redrawn in a mathematical form and is one of the examples of generative art
- [2] Motifs of *kawung*, *parang*, *parang rusak*, *cemukiran*, *sawat*, *udan liris*, *semen*, and *alas-alasan* refer to the politic, geographical, and sociological aspects in relation to the existence of Solo and Yogya kingdoms, the hierarchy within the family in the palace and common people, inland-coast, that were not supposed to influence across shapes and functions. An agreement between the Sultan of Solo and Yogya in the 18th century.
- [3] Hasanudin, *Batik Pesisiran*, 2001, h:16
- [4] Wiyoso Tudoseputro, *Seni Kerajinan Indonesia*, 12, 19, and 68, 80
- [5] Stephanus Ozias Fernandez SVD in *Mamannoor Wacana Kritik Seni Rupa Indonesia*, Nuansa, 144-149 : The distinctiveness of the East lies in the ways of life and the way of social, intuitive, emotional, total, inductive, magical-mystical thinking. This includes symbolical thinking in which natural things as a sign or a symbol for expressing a particular intention or concept.
- [6] See Biranul Anas, Scientific Speech, Professor Scientific Speech, 2010, 12-14

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Art and Design Festival's Networking Collaboration: The Place Making

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ABSTRACT

International art related businesses have always had goals and objectives of expanding their sales and market territories. Solid networking between two or more art business entities had created immense international collaborative enterprises. Competitive international markets have forced the emergence of new form of global capitalisms in art businesses.

Successful international art cities are usually the melting pot of many cultures, and also geographically serve as the gateway of the regions. As pioneer of changes, these cities inspire people to stay, live, work and express themselves through arts and design within its urban atmosphere. The enduring and continuous art events and happenings within the city are connected, then arranged through activities in seasons and breaks to create comprehensive all year round scheduled of exhibition spaces.

These non-stop chains of events will lead to the establishment of art and design communities within. In reality, excellent creative communities are ones with mutual appreciation and sensitivity to their surroundings, well-known because of their uniqueness, settled, actively published and connected to the art-scene worldwide access. With the help of the latest progressive digital multimedia and information technology, the latest art productions are growing into the creation of more vibrant masterpiece products, spanning from traditional painting to digital graphics and SFX animation.

The research argues on the capacity of extravagantly integrated art festivals to the place making. Learning from the world market's diagrammatic scheme, geographic locations and solid schedules of events, we could oversee the progressiveness. Miami and Basel, the two world renowned and emerging art cities, demonstrate the successes of place making developments of which, offer a hip and evolving urban living experiences surrounded by modern/contemporary art scenes and activities.

Keywords: *collaborative work, art festival, art community, place making*

INTERNATIONAL ARTS WORLDWIDE

International arts trading and its worldwide market depend on the strength of networking businesses for success. International art company's goals and objectives must have set to achieve, sometime ambitious targets by expanding sales and widening its market territories. Even it is still questionable, the art language is universal. It can be enjoyed easily, and most of the time it can be understood with the audience's basic art knowledge as a base. I think, arts have the same characters, or even much simpler than music, yet different in forms and its enjoying methods. Through time, the art's universal meanings are always been coherent, consistent and rational for the art lovers.

In the art business today, solid networking between two or more international art business entities had created immense worldwide collaborative enterprises. Competitive international markets had forced the emergence of a kind of new form of global capitalism within the art businesses.

ART CITIES AND ITS CULTURE

Miami and Basel are two vital emerging cities, which collaborate for the art cause. The world capitals, such as Los Angeles, New York, Paris, Rome, and London have been the centers for the art and cultural events. They are all served as places for the world exhibits following the seasons' cycles through these years.

Successful international art cities are usually the melting pot of many cultures. These apply to Miami and Basel too, like any other cities I have mentioned above. Geographically situated as the gateway of the regions, these two cities provide access to simplicity and easiness for the international investors. As the city expands, the surrounding contemporary art communities grow, building new atmospheres of younger generation's art scenes.



Figure 1. Art Basel. Basel, Switzerland.

Source: <http://www.shift.jp/ja/archives/2008/07/03/Art%20Project.jpg>

As pioneer of changes these cities inspire people to stay, live, work and express themselves through arts and design within its urban atmosphere. The enduring and continuous art events and happenings within the city are connected, then arranged within the art activities events in seasons and breaks to create a comprehensive all year round scheduled exhibition spaces.

MIAMI AND BASEL

Miami and Basel, the two world renowned and emerging art cities, demonstrate the successes of place making developments of which, offer a hip and evolving urban living experiences surrounded by modern/contemporary art scenes and activities.

Miami - The City Growth

Since it was founded by Julia Tuttle and incorporated on July 28, 1896, Miami prospered during the 1920s with an increase in population and infrastructure and had become a new destination for pleasure and easy living for people coming from around the world. New developments had also brought new American settlers from the north of the continent to stay and live in the warmer climate area. The nature of the land as an ideal place for orange plantations had changed the regions as businesses grew along. Real estates grew rapidly as new garden cities became the jewels of living in America.

Later then, the growth was weakened after the collapse of the Florida land boom of the 1920s, hit by the 1926 Miami Hurricane and also the US Great Depression in the 1930s. When World War II began, Miami, well-situated due to its location on the southern coast of Florida, played an important role in the battle against German submarines. The war helped to expand Miami's population; by 1940, 172,172 people lived in the city. After Fidel Castro of Cuba rose to power in 1959, many Cubans sought refuge in Miami, further increasing the population¹. For the region, Miami has since attracted immigrants coming from the neighboring countries, such as the Caribbean and other South American countries. Miami evolved into a more industrialist city, as new settlements spread towards the new economy of the region.

Nevertheless, in the latter half of the 20th century, Miami became a major international, financial, and cultural center. The city, finally rejuvenate itself slowly in the 90's by the city's effort to revitalize the downtown neglected area and developing new waterfront estates. These were coming with new trends and style of urban living, progressive suburban and garden cities retrofits, and complete upgrades to most of the city's world class public amenities and services. The new century has also brought the lifestyle tendency of living in the urban waterfront housings and apartment towers with higher-end living standards that spread at every city's corners.

The Growing Markets

Miami and its metropolitan area grew from just over one thousand residents to nearly five and a half million residents in just 110 years (1896–2006)². This rapid growth earned the city its nickname, *The Magic City*. Winter visitors remarked that

the city grew so much from one year to the next that it was like magic. Miami is the county seat of Miami-Dade County, the most populous county in Florida. It is the principal city and the center of the South Florida metropolitan area, which had a 2008 population of 5,414,712; ranking 7th largest in the U.S. The Miami Urbanized Area (as defined by the US Census Bureau) was the fifth most populous urbanized area in the United States in the 2000 census with a population of 4,919,036. In 2008, the population of the Miami urbanized area had increased to 5,232,342, becoming the fourth-largest urbanized area in the United States, behind New York City, Los Angeles, and Chicago.

Miami is a well-known global city due to its importance in finance, commerce, culture, media, fashion, education, film, print media, entertainment, the arts and international trade. Also known as The Gateway to the Americas (the region)³, it is an international center for entertainment, education, media, music, fashion, film, culture, print media, and the performing arts, where it is also home to the largest concentration of international banks/monetary offices in the United States, international company headquarters, and regional television studios. The city's well-known Port of Miami is the number one cruise/passenger port in the world and is famous for accommodating the largest volume of cruise ships in the world, as it is home to many major cruise line headquarters.

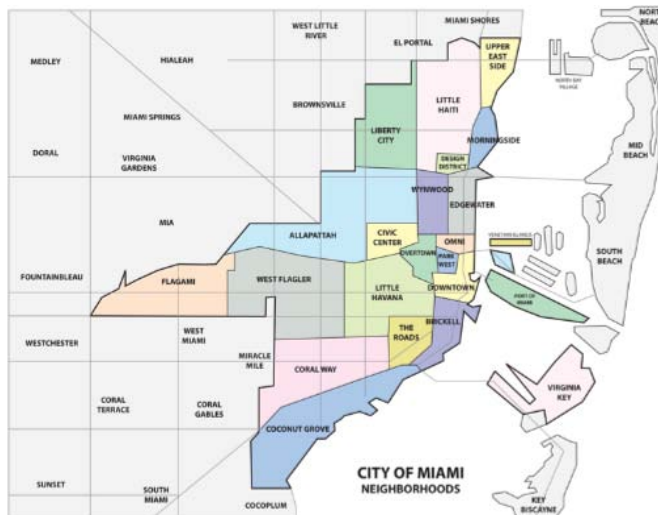


Figure 2. Map of the City of Miami and Miami Beach.
Source: www.wikipedia.org

Miami has changed into an international city filled with many nationalities. It is the melting pot of the world's cultures. Miami is the place where these rich differences embraced and appreciated as jewels of the society. Within the urban settings, the surrounding communities growing as retrofitting and revitalization process took place. One of them is the city's Miami Design District, which took part of this successful journey in making Miami, one of the Mecca of art and design worldwide.

Basel - International City of Art

Basel of Switzerland, the sister city, is the city of the world's premier international art show for Modern and Contemporary works. Located on the banks of the Rhine, at the border between Switzerland, France and Germany, Basel is easily navigated by foot and trams. As it is growing faster, the French responsively built their new International Airport adjacent to this beautiful city of art.

Recorded last year, that 61,000 people attended the Art Basel 40, the art festival. This favorite rendezvous joint is the gathering collaboration place for world's art collectors, art dealers, artists, curators and other art enthusiasts. Basel is also home of world-class museums, outdoor sculptures, theaters, concert halls, idyllic medieval old town and new buildings by leading architects. Basel ranks as a culture capital, and that cultural richness helps put the Art Basel week on the agenda for art lovers from all over the globe. During Art Basel, a fascinating atmosphere fills this traditional city, as the international art show is reinforced with exhibitions and events all over the region. The Art Basel event features nearly 300 leading galleries from North America, Latin America, Europe, Asia and Africa. More than 2,500 artists, ranging from the great masters of Modern Art to the latest generation of emerging stars, are represented in the show's multiple sections. The exhibition includes the highest-quality paintings, sculptures, drawings, installations, photographs, video and auditioned works. As to maximize the support to the events, ones can find practical information online about visiting Art Basel, photo archives of past shows, press releases, and information concerning participating galleries and artists.

ART BASEL – MIAMI BEACH

Art Basel is an Art Festival originated from Switzerland, owned by the MCH Swiss Exhibition (Basel/Zurich) AG. This year's festival would be the 41st year the festival is being held in Basel, Switzerland, while the sister city, Miami Beach will held the festival for the 13th consecutive years.



Figure 3. Art Basel and Art Basel Miami Beach.
Source: Art Basel website

The collaborative work between the holding company of Basel/Zurich AG and UBS has been solid, as UBS as the main sponsor supporting the 2010 event, together with

associate sponsors: Cartier, NetJets Europe, and AXA Art. Other partial associate sponsors for particular spaces are: Baloise Group as the main host, while Davidoff, Ruinart and The Singapore Freeport, serve as the Lounge Hosts, together with Vitra and Volkswagen as providers. The festival also attracts Swiss International Airlines Ltd. as the Official Carrier, while Basler Zeitung, Corriere della Sera, International Herald Tribune, Le Monde, Le Temps, Neue Zürcher Zeitung and AD Architectural Digest serve as the Official Newspapers and Magazine. During the events' period, the Art Basel supported by City/Art Museums, such as: Architekturmuseum Basel, Fondation Beyeler, Jean Tinguely, Kunsthalle Basel, Kunsthaus Baselland, Kunstmuseum Basel, Museum für Gegenwartskunst, Schaulager, and Vitra Design Museum. As tourists' attraction, Art Basel's event information is supported by the Basel Tourism Agency, City Marketing of Basel and the Tourism Ministry of Switzerland. These prove that Art Basel has successfully engaged multi national companies to collaborate.

As the art cultures have also flourished for the last decades in Miami, it brings the upscale stakeholders and business-players to the city. In collaboration with Art Basel Switzerland, Art Basel Miami Beach has been going well every winter to accommodate the creative societies' needs, celebrating the art related festivities.

Continuous Schedules – Creating Endurance

These non-stop chains of events will lead to the establishment of art and design communities within. For example, the Art Basel Miami Beach has extensive public events, including scheduled visits to collections and museums - as well as information on the Art Positions, Art Projects and Art Video Lounge programs as its supporting programs' expansion. The schedule also includes the Art Basel Conversations and Art Salons, as derivatives.

Another annex of Art Basel Miami Beach is the new Oceanfront area – located at Collins Park – is a platform for virtually all of Art Basel Miami Beach's cultural programming. Art Salon is a new and open platform for discussion, with emphasis on current themes in contemporary art. It encourages experimental roundtable discussions with an array of speakers ranging from artists and curators to authors and architects.

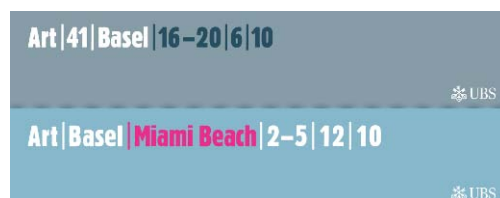


Figure 4. The events schedule lays between the Spring season in Basel and Winter season in Miami Beach. Source: www.artbasel.com

The program offers an intimate experience for the audience to engage with prominent and thought-provoking guests on a variety of art-related topics. Art Basel Conversations offers the show's public access to first-hand information on aspects of art collecting by facilitating direct encounters between leading personalities of the international art world.

It is a forum that encourages the exchange of ideas through a series of platform discussions. The themes of Art Basel Conversations focus on the collection and exhibition of art. Distinguished art collectors, museum directors, biennale curators, gallery owners, publishers, artists and architects take part. They present their current and upcoming projects, report on their experiences and comment on the challenges they face, providing an insider's view and opening up an opportunity for dynamic and inspiring dialog with the audiences and other artists. Both events are located in the same integrated location along the extended spaces.

INTERNATIONAL NETWORKING

As a solid art festival internationally, to build an even stronger networking, Art Basel's online catalog provides references of the latest news from different related sectors, along with list of potential contacts, information services – all in a much more comprehensive and more readily accessible manner than before⁴. The online catalog extends the show's resonance for exhibitors, visitors and journalists alike. Constant updating will guarantee that the Art Basel online catalog remains an important art world directory for everyone.

Art Basel Miami Beach has become the most prominent art show in the United States, a cultural and social highlight for the Americas. As sister city event of Switzerland's Art Basel, it combines an international selection of top galleries with an exciting program of special exhibitions, parties and crossover events featuring music, film, architecture and design. Exhibition sites are located in the city's beautiful Art Deco District, within walking distance from to the beach and hotels.

The exhibiting galleries are among the world's most respected art dealers, offering exceptional pieces by both renowned artists and cutting-edge newcomers. Special exhibition sections feature young galleries, performance art, public art projects and video art. The show will be a vital source for art lovers, allowing them to both discover new developments in contemporary art and experience rare museum-caliber artworks. Every year, a greater number of art collectors, artists, dealers, curators, critics and art enthusiasts from around the world participate in Art Basel Miami Beach - the favorite winter meeting place for the international art world.

Collaboration - Place Making that Follows

Modern/contemporary art scenes and activities need some solid support from the art communities within its surroundings, and cities like Miami and Basel offer these hip and evolving urban living experiences. When the art community grows at one particular place in an area, the neighboring districts got the influence. Development towards an infill or a retrofit area of usually neglected downtown areas would bring the energy, the strong art and cultural atmosphere. Great places and its living influences are contagious.

Miami Design District and Wynwood Art District

The Miami Design District is located at north of Midtown Miami, within the southern extremity of Little Haiti neighborhood. It is divided by NE 36th Street to

the south, NE 41st Street to the north, North Miami Avenue to the west and Biscayne Boulevard (US-1) to the east. It is home to more than fifteen art galleries and over forty showrooms & stores. Every 2nd Saturday of each month a community wide Art & Design Walk/Night is held from 7-11pm. A popular event, Art Galleries and Studios and Design Showrooms alike open their doors to the public for art, music and refreshments.

Adjacent to Miami Design District, Wynwood Arts District or simply Wynwood, and Edgewater are also sub-districts of Midtown Miami, still north of the downtown. It is roughly divided by NW/NE 20th Street to the south, I-195 to the north, I-95 to the west and Biscayne Boulevard (US-1) to the east. The same as other areas next or in between highways, Wynwood is one of the “victims” of passed through districts by freeway developments through downtown Miami. It is called an "arts district" due to its prevalence of artist studios and is also home to the Miami Fashion District on NW 5th Avenue from 23rd Street to 29th Street.

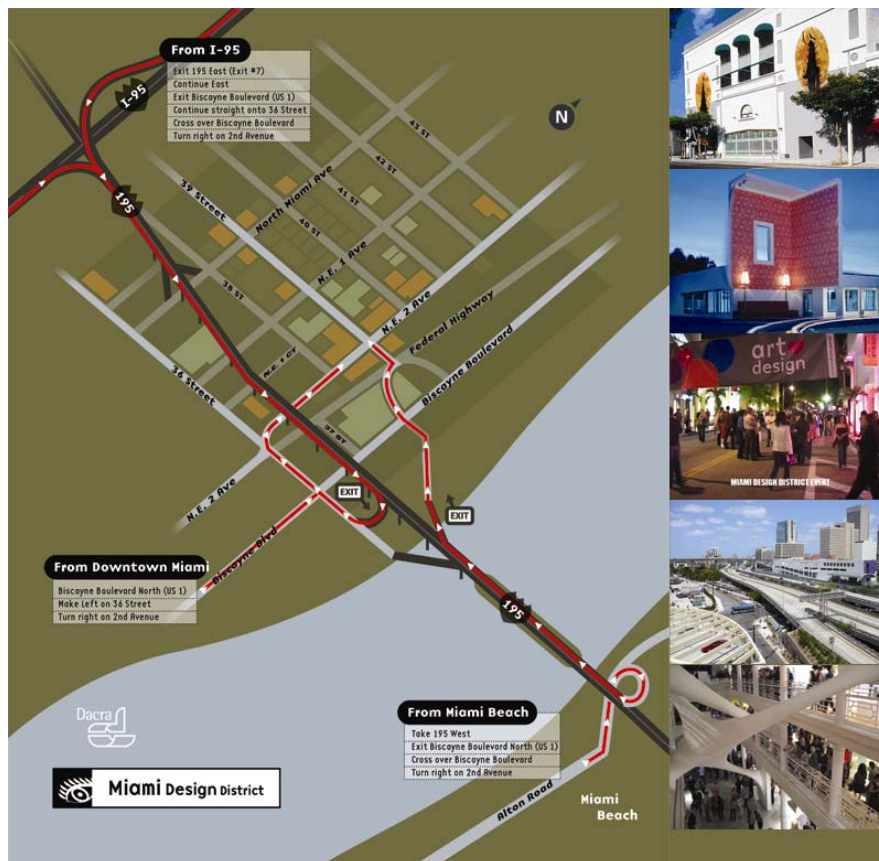


Figure 5. Miami Design District. Source: miamidesigndistrict.net

Wynwood Art District Association was founded in early 2003. The Association publishes an annual brochure with a map and a list of the Association’s members. It is home to over fifty galleries, five museums, three collections, seven art complexes, twelve art studios and five art fairs.

Miami Design District's successful re-development impacts Miami's regional influence for art and design industry and trading. It puts Miami significantly on the worldwide map of creative industry. Vibrant tropical atmosphere of the city has impacted on the growth of Miami's tourism industry, while at the same time strengthen its multi cultural activities. In addition, Miami has become an important hub city for creative arts for the Caribbean, Latin American, and North American countries to the world. Its position has brought the Art Basel into an Art Fair sisters program. Collaborative conjunction of Art Basel Switzerland and Art Basel Miami Beach United States has given Miami the International benefit as an essential city for arts among other big cities in the world.

CONCLUSION

The discourse concludes that the capacity of integrated art festivals to the place making is very important. Miami and Basel, the two world renowned and emerging art cities, demonstrate the successes of place making developments. The place making of these two cities' surrounding new communities and its sustainable urbanism depends on the continuity of the art happenings and its development growth. The communities of modern/contemporary art scenes and activities, impacted by its art and cultural dynamics, will offer a hip and evolving urban living experiences.

In reality, excellent creative communities are the ones with mutual appreciation and sensitivity to their surroundings, well-known because of their uniqueness, exist, well-settled, actively published and connected to the art-scene worldwide access. Collaborative work of the two cities' Art Basels' is the key strategy of its longevity and endurance. Integrated management of information, database, trends, news and updates should also be easily accessed by public, remarking the lesson learned for other art festivals to maintain their existence, by building the very place/community dedicated for arts and culture, influencing new developments/revitalization of its surrounding.

ACKNOWLEDGEMENT

This paper is the subsequent research from the *ART MIAMI: Miami Design District and Artecitey* research paper previously presented at Arte-Polis 2 Conference in Bandung, 2008. As a further discourse, it is conducted to get a much better understanding on collaboration aspects of the Art Festival's based related developments.

ENDNOTES

- [1] City of Miami, History, wikipedia.org based on City of Miami statistics.
- [2] City of Miami, Municipality website.
- [3] Trisnawan, Dita, Art Miami: Miami Design District and Artecitey, Artepilis 2 International Conference, Institute of Technology Bandung, 2008.
- [4] Art Basel website: www.artbasel.org

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Reducing Crime by Creating a Community Collaborative Space: Case Study of *Alpina* in Cisitu, Bandung

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ABSTRACT

Cisitu area, which is located in northern Bandung, was a rural community that has developed fast within decades to public housing. Now it has developed to a dense housing area, with many beautifully furnished rented spaces dedicated for students who came from outside Bandung. As we might know, Bandung is well-known for its decent academic atmosphere, because there are several good reputation universities and colleges. Located close to ITB, Unpar, and Unpad, Cisitu is one of the best areas for students from out of town to live in. The development somehow impacted on social problems in the community that increases crime in this area.

This paper focuses on how Alpina does its business to fulfill students' needs around the Cisitu area, from a business to a community collaborative space to serve the student community. As a positive impact of Alpina collaborative spaces, the community lives in such social control that reduces crime in the environment. A collaborative space made by a community with or without leaders has some advantages on reducing criminality in the neighborhood. It stabilized the environment because of the social control created between the people within.

Keywords: *crime prevention, boarding students, social bond, defensible space, surveillance*

INTRODUCTION

Bandung: Best Choice in Higher Education

Bandung has been one of best place for education, particularly higher education, since Bandung has several best reputation high schools and universities. And since Bandung is surrounded by mountains, it has cool and fresh climate and makes. Its location that is close to the capital city, supported with good access through Cipularang highway, also one of the reasons students choose Bandung to get their education. By degrees, Bandung has become a dense city, with the projection of population reach 2.3 millions of population in 2010 (Biro Pusat Statistik, 2000).

Becoming a 'student city', Bandung takes in thousands of boarding students every year that come and go. Since the schools cannot provide internal housing facilities or dormitories for their students that come from out of town, they choose to live in the nearest housing areas around their schools for the efficiency and cost reasons. There are many choices of housing facilities, such as rented house, boarding rooms, pavilions that varied in the cost according to location, accessibility and the facilities they provide.

Cisitu is one of the suburban areas that students choose to live in Bandung, especially for students whose schools located in the north. Cisitu that used to be a rural suburban area (*kampung*), which now has developed to a dense area with many housing facilities for students from out of town. Even there are some residential complexes, such as Dago Asri, Kampung Dago, that formerly intended to middle-class family housing, turned to rented space for students. People bought the land, built houses with rooms specifically for rent to students. There are various types of rented houses, from low-cost rooms that provide standard living facility, to high cost rooms with advance facilities and luxury, such as private bathrooms, individual parking area, and Wi-Fi connections.

SOCIAL PROBLEMS ARISE

Antisocial Behavior and Detachment from the Community

When the outsiders came to a neighborhood, such changes happened in the community. From common neighborhood with common local families live in it, transformed to 'boarding student district', Cisitu has several problems arise. On one side, some of local people have financial advantages by providing the basic needs of the students, such as accommodation, consumption of goods and food, laundry services, and so on. But in the other side, some of local people are disturbed, felt apart from the community, because the students, which majority are the adolescent from various parts of the country, have freedom attitude and different manners to the local Sundanese. And hence they often ignore the neighborhood outside their homes in order to protect themselves and emphasize their territory. They create their own defensible space that can protect them from outsiders, but the ignorance attitude and their defensible space approach leads to create an antisocial community, which have to be deeply concerned. An antisocial community could endorse to the rise of crime acts that rises from the absence of social control.

Boarding Students as Mature Adolescent: Social Pressure vs. Freedom Enthusiasm

The boarding students themselves also have potential for social problems. As a newly mature adolescence, they have freedom to take any action on themselves, since they live independently of their own. Many of them live independent from their parents and families for the first time; therefore psychologically they tend to be vulnerable. The pressure to be maturely independent, take responsibility of their own, study hard and get excellent achievements at school, adaptation with new social environment, are overlapping with freedom enthusiasm. This vulnerable condition is prone to adolescence delinquency and crime acts.

Sociologists have researched adolescence delinquency and crime acts, and afterwards social control theories had been developed as solutions of reducing crime acts in adolescence. Ivan Nye (1958) proposed that there are four types of control in order to prevent adolescence delinquency and crime act:

- Direct, by which punishment is threatened or applied for wrongful behavior, and compliance is rewarded by parents, family, and authority figures.
- Internal, by which a youth refrains from delinquency through the conscience or superego.
- Indirect, by identification with those who influence behavior, say because his or her delinquent act might cause pain and disappointment to parents and others with whom he or she has close relationships.
- Control through needs satisfaction, i.e. if all an individual's needs are met, there is no point in criminal activity.

(<http://en.wikipedia.org>)

Starting from the statement above, it can be assumed that:

- Being far from their families, boarding students have less social control from their environment. Therefore a direct and indirect type of control is rarely effective in here.
- Needs satisfaction is hardly accomplished because of the social pressure on them as mature adolescence. It influences internal aspect of them; urge the conscience or superego to commit delinquency or crime.

This paper proposed an example on how built collaborative community could strengthen social bonds in Cisitu 'boarding student district'. A collaborative community space could improve the level of social interaction and afterwards the social control in the neighborhood in order to reduce the probability of adolescence delinquency (Shoemaker, 1996).

ALPINA AS COMMUNITY COLLABORATIVE SPACE

Creating Natural Defensible Space: Space with Surveillance that Functions as Social Control

This paper focuses on Alpina, as an example of collaborative community that becomes a natural defensible space. Alpina was developed by local resident that takes financial advantage from 'boarding student business' in Cisitu. In this paper, emphasize of the analysis is not on the business itself, but is on how Alpina could create its business to community collaborative space that functions as social

control. Located in strategic spot in Cisitu area, Alpina business has grown to a busy community collaborative space, which local residents and boarding students involve in it. As a collaborative space, this small community creates social control following the construction of social interaction among them. The social control in this case is one example of natural surveillance created in collaborative space.

In the Cisitu area, Alpina was established as a small home business. Alpina was originally developed as a commercial business that provided outdoor apparels and equipments. Active and sporty youth, mostly students, are its customer in majority. While sharing similarity of interests, the owner has gathered a community in the business that becomes bigger and solid in years. Over time, it has been developing other businesses, providing the need to gather around. Alpina's business growth is also supported by the environment around Cisitu, which has been developing into a 'boarding student district'. Alpina business penetrated more generally, not only aim to community of young people who have similar interests in outdoor activities. It established food stalls and cafes that are open from morning till night, also a mini market that provides primary needs of students living around it. Local residents are also involved in this business as employees and tenants.



Figure 1. Various businesses developed in Alpina
Source: writer's documentation, 2010

Shortly thereafter, Alpina turned into 'meeting point' where it occurs in a fairly intense social interaction. Alpina's business success is being followed by local residents near them. Other food stalls, laundry business, printing and photocopy service, even motorcycle taxi services have been sprung up around them, which emphasizes Alpina as 'meeting point'.

The case of Alpina as 'meeting point' where social interaction occurs intensively can be referred to natural defensible space. As Oscar Newman (1996) stated that there are three models of defensible space in order to create safer place:

- Space with surveillance, a place where any individual within it would always kept under surveillance by the surrounding community.

- Perceived territory, areas that have significant borders of public and private areas.
- Safe zone, where space is divided by its security characteristics.

Newman also proposed that by creating an effective defensible space, the environment safety could rely on the community self-help. Defensible space, in this case natural defensible space with surveillance, depends on resident involvement to reduce crime and the presence of criminals. It also has the ability to bring people of different incomes and backgrounds together in a mutually beneficial union. In fact, for low-income people, defensible space can provide an introduction to the benefits of main-stream life and an opportunity to see how their own actions can better the world around them and lead to upward mobility (<http://en.wikipedia.org>)

Before Newman, Jane Jacobs in her feminist approach on 'Eyes on the Street Theory' said that the environment safety could be improved by 'putting eyes on the street' by showing the examples of street facing commercial and public spaces. Both theories concluded on how a community public space that gathered people with different background could be an effective defensible space, because it provided social bonds within groups' interaction and moreover it provided surveillance and control on the community behavior.

Built face to face in strategic T-intersection of Cisitu Lama Road, Alpina creates an open space to hang out with view to the street. While the interactions begin with business transactions within it, people could oversee clearly to the streets and the surroundings. This is where the surveillance occurs.



Figure 2. 'Eyes on the street' created within Alpina territory
Source: writer's documentation, 2010

Social Bond Construction in Community Collaborative Space

Travis Hirschi (1969) argued that people follow the norms in their community because they have a bond to society. The bond consists of four positively correlated factors: commitment, attachment, belief, and involvement. He also proposed that delinquent peers would have no direct effect on delinquency when social bonds inhibiting delinquency were taken into account. He argued that

similarly unattached youth drifted together into delinquent groups because weak social bonds failed to prevent both association with delinquents and delinquency itself. The groups that could strengthen the bonds were family, school, peers, religious institutions, etc. He stressed the rationality in the decision whether to engage in crime and argued that a person was less likely to choose crime if they had strong social bonds. According to Hirschi theories above, it is obvious that in order to control crime acts, the community must provide social bonds that restrain those students from acting crime (<http://en.wikipedia.org>).

Alpina with its busy social interaction creates space with social bonds between the owner, tenants which are the local residents, and boarding students as Alpina's customers. Commitment to keep the community safe is constructed within the people who interact in it. The attachment to place is also constructed following the needs to fulfill their daily needs. Belief, in Alpina case, is not a factor considered to correlate in Alpina case, because there are diverse groups of community in it. Involvement of owners, tenants, and customers is constructed within the business transaction in the collaborative space.

CONCLUSION

A lesson that we all can learn from the Alpina as such an example of community collaborative space in Cisititu is that community collaborative spaces could become a natural defensible space in the neighborhood. Particularly in diverse community neighborhood, it can be considered to create informal community collaborative space that includes every layer of society.

The effective method of defending the space dealing with crime is by community surveillance among each other. To create the defensible space with surveillance in collaborative spaces, one should consider:

- The collaborative spaces should be easy to reach or be in the strategic area in the neighborhood, yet it should be accessible for everyone.
- The collaborative spaces should have direct view to the street where people could watch other people and vice versa.
- The collaborative spaces should give possibilities to gathered diverse groups of society in natural social interactions, for example is basic trading.
- The activities within collaborative spaces should give benefit to all groups in the community, so it will endorse positive social interactions.

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Creative Programming Partnerships and the Creation of Spaces for Reciprocity in a Local Indigenous Metropolitan Festival

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ABSTRACT

This presentation reviews a local Indigenous metropolitan festival and its impact on the creation of spaces for reciprocity and creative programming partnerships. Drawing on my current PhD research at RMIT University titled “Local Identity: Global Focus” investigates how a local Indigenous metropolitan festival creates spaces for reciprocity and community identity. My research practice involved the facilitation of an Indigenous festival program, the Yalukit Willam Ngargee: People Place Gathering held within a significant contemporary metropolitan meeting place, and hosted by the local government authority the City of Port Phillip in partnership with key community stakeholders.

The presentation will be divided in three parts: People, Place and Gathering. First: People will introduce my methodology, conceptual outline and briefly cover the Aboriginal history of the area; Second: Place will present the role of the City of Port Phillip’s festival host; and Thirdly, Gathering will present an overview of the festival’s creative programming partnerships. My conclusion will cover to what extent the festival and its creative programming partnerships assist in creating spaces for exchange, wellbeing and the part they play in the revitalisation of a fragmented metropolitan community.

During the course of the presentation I will briefly discuss methods for knowledge transferral and cultural maintenance practices at a local level. It will highlight the rapidly evolving metropolitan worlds where Indigenous people are trying to affirm their identities in and provide a brief resource for cultural brokers to draw from. Finally it summarises how a local Indigenous festival hosted by a local government authority can benefit the wider society through reciprocal practices.

Keywords: *reciprocity, Aboriginal and Torres Strait islander, indigenous, festival, local government, wellbeing, creative programming partnership, identity*

INTRODUCTION

This presentation draws on my current PhD research at RMIT University. The title of my research “Local Identity: Global Focus” investigates how a local Indigenous metropolitan festival creates spaces for reciprocity and community identity. My research practice involved the facilitation of an Indigenous festival program, the *Yalukit Willam Ngargee: People Place Gathering* held within a significant contemporary metropolitan meeting place, and hosted by the local government authority the City of Port Phillip in partnership with key community stakeholders.

The presentation will be divided in three parts: People, Place and Gathering. First: People will introduce my methodology, conceptual outline and briefly cover the Aboriginal history of the area; second: Place will present the role of the City of Port Phillip as festival host; and thirdly Gathering will present an overview of the festival’s creative programming partnerships. My conclusion will cover the extent the festival and its creative programming partnerships assist in creating spaces for exchange, wellbeing and the part they play in the revitalisation of a fragmented metropolitan community.

During the course of the presentation I will briefly discuss methods for knowledge transferral and cultural maintenance practices at a local level. It will highlight the rapidly evolving metropolitan worlds where Indigenous people are trying to affirm their identities in and provide a brief resource for cultural brokers to draw from. Finally it summarises how a local Indigenous festival hosted by a local government authority can benefit the wider society through reciprocal practices.

PEOPLE

Methodology

My research methodology is an action led qualitative enquiry drawing on my former role as the Indigenous Arts Officer for the City of Port Phillip. I choose to work with this style of enquiry in my capacity as an industry professional and academic researcher and to further deepen my understandings of reciprocity. My focus is the development of reciprocal relationships as social capital makers to build a resilient community setting and for bridging creative cultural understandings between Indigenous and Non-Indigenous peoples. One aspect of the Indigenous Arts Officers role is culturally brokering the *Yalukit Willam Ngargee* festival program, which is the opening festival in the annual ten day St Kilda Festival program.

As there is little scholarly or policy work on Indigenous festivals (Phipps & Slater, 2010), it is through my cultural brokerage experiences, observations, interviews, literature reviews and surveys conducted throughout the course of five festival productions that influences my research. *Local Identity: Global Focus* is aligned with RMIT’s Globalism Research Centre’s recently released report for the Telstra Foundation *Indigenous Cultural Festivals: Evaluating Impact on Community Health and Wellbeing*. In its executive summary the report states that the Indigenous Festival sector is under recognised and under utilised in advancing the

policy aims of social inclusion, closing the gap, cultural maintenance and creativity. It also notes that the Indigenous festivals sector is dynamic, diverse and thriving but extremely vulnerable (Phipps & Slater, 2010).

Conceptual Outline

The practice influencing my research and cultural brokerage role is the creation of ephemeral spaces, such as a festival, and how acts of reciprocity play a vital role within those spaces. Reciprocity is a fundamental element in human relationships (Paterson, 2002) and a mode of exchange in which transactions take place between individuals who are symmetrically placed, that is, they are exchanging as equals, neither being in a dominant position (Gernsbacher, 2006). Reciprocal exchange can be recognised by at least several descriptive terms such as direct, indirect, institutional, inter-generational, metaphysical, reflexive, altruistic, generalised, balanced, negative and retaliatory. Each term has been coined for their characteristic elements influencing their interactions between individuals, organisations, or spiritual connotations. More specifically Schwab (1996) identifies, in *The Calculus of Reciprocity: Principles and Implications for Aboriginal Sharing*, that for Aboriginal peoples living in metropolitan places there is an emphasis on sharing and anthropological studies of urban Aboriginal communities over the past 30 years are replete with examples of the ethos of sharing and generosity.

Creating ephemeral spaces for the practice of reciprocity links in with Lisa Slater's outline of Richard Sennett's argument regarding social inclusion and that if social inclusion is to have any substantive meaning, it must satisfy three basic criteria. These are mutual exchange by which people are recognised as included and to whom obligations are owed; ritual, which sustains the bonds between people; and witnesses to one's behaviour which, in Sennett's terms entails accountability to, and dependence on, others (Phipps & Slater, 2010).

Vic Health in its *Social Inclusion as a determinant of mental health and wellbeing (2008)* suggests that a socially inclusive society is defined as one where all people feel valued, their differences are respected, and their basic needs are met so they can live in dignity. Social exclusion is the process of being shut out from the social, economic, political and cultural systems which contribute to the integration of a person into the community (Vic Health, 2008). Addressing social inclusion signifies what Vic Health recognises as social capital a term used to describe the particular features of social relationships within a group or community (Vic Health, 2008). Vic Health identifies three main types of social capital:

- *Bonding capital, which refers to the relationships and bonds among close family members, friends and neighbours;*
- *Bridging capital, which refers to the weaker ties that are formed among distant friends, acquaintances, colleagues and associates; and*
- *Linking capital, which refers to the connections between institutions and members of a community, or between groups with different levels of power and social status (Vic Health, 2008).*

Defining community in a rapidly expanding, medium to high-density metropolitan environment takes on a number of considerations. Mulligan's research in *Creating*

Community: Celebrations, Arts and Wellbeing across Local Communities suggests that community has become a very pervasive term within much contemporary political, social and economic commentary analysis (Mulligan, 2006). Mulligan also quotes a review by Jim Walmsley on the nature of community, stating that the word community is used widely and loosely to the extent that it now has a 'high level of use but a low level of meaning'. (2006). However he goes on to say that definitions of community range from relatively stable, place-based populations that share 'an awareness of common life and personal bonds' to ideological expressions of 'what should be rather than what is' (2006).

The term community is held by Aboriginal and Torres Strait Islander people as a strong connotation to identity and belonging, placing the individual within a broader context of kinship relations. David Thompson (2009) in his paper *Promises and Perils of Transition to Urban Living* suggests that:

At the heart of the Aboriginal domain is a strong kin or clan solidarity based on customary sharing and obligations that are grounded in spiritual foundations that link people to ancestors, country, stories, language and law. The foundations are strengthened by ceremony, story-telling, and customary living including camping, hunting and gathering. When these spiritual and moral foundations are reduced or weakened by external influences and cultural change, then living becomes more secularised, authority is dissipated and kin solidarity is weakened or stressed.

Relating to Thompson's Aboriginal domain outline, Sennetts's social inclusion and Vic Health's social capital identifiers, the act of reciprocity seems to be a primary connecting cultural agent between Indigenous individuals involved in an extended understanding of identity and obligation. For Aboriginal peoples living within rapidly changing metropolitan places, access to the customary foundations Thompson outlines can be extremely difficult. This can be due to lower socio-economic living standards, racism, loss of traditional ceremonial, hunting and gathering homelands or institutional barriers impeding on Aboriginal peoples spiritual practices. As an increasing number of Aboriginal peoples are living in metropolitan environments, the difficulty for them to access these defining practices impacts on their sense of spiritual wellbeing and personal health. This can be noted by the Prime Ministers *Closing the Gap Report 2010*, stating that Aboriginal and Torres Strait Islander peoples life expectancy is less than other Australians by 11.5 years for Indigenous men and 9.7 years for Indigenous women.

Wellbeing is another term extensively discoursed about within the community arts sector and I have chosen to encompass Mulligan's statement that "wellbeing is certainly connected with physical and mental health, with income and wealth, and with life satisfaction, but it is also very related to our sense of social connectedness, inclusion and participation, existential security and safety, political citizenship, self development and actualization, and opportunities for education, recreation and creative expression" (Mulligan, 2006).

If these factors can be satisfied then the City of Port Phillip and the local Indigenous community can work towards providing spaces for knowledge transferal and a resilient community. The primary definition of resilience I will use in this context is stated by Helen Thomas (2007) in her thesis *Resilience in*

Australian Indigenous and Non-Indigenous Adolescents, as a dynamic process incorporating positive adaptation or outcomes despite the experience of severe adversity, risk, or significant threats to development.

Aboriginal Community

The festival is named after the Yalukit Willam a local Aboriginal clan of the St Kilda area significantly affected by colonisation. Forced removal, infanticide, disease and ecological imperialism dramatically impacted on the Yalukit Willam clan, their neighbouring kin and Aboriginals from around Australia. In a bid to assimilate Aboriginal peoples into the centralised Commonwealth government structure traditional customs, spiritual beliefs, languages and ceremonies suffered or had been wiped out. These socially exclusionary measures have affected Aboriginal peoples wellbeing resulting in issues such as trans-generational trauma, internalised discrimination and community fragmentation.

It's through inter-generational reciprocity and cultural maintenance Aboriginal elders, leaders and artists continue to assert their equal sovereign standings in Australian history. Today local community members from different Aboriginal language groups and other marginalised peoples bond daily in O'Donnell Gardens. A highly visible park in the centre of St Kilda, O'Donnell Gardens has now become a significant contemporary meeting place and centre for the Yalukit Willam Ngarree main music day attracting between 7,000 to 10,000 people.

PLACE

City of Port Phillip's Role as Festival Host

Since its amalgamation in 1996, the City of Port Phillip has developed a strong history of creating inclusive arts and culture based initiatives. In the City of Port Phillip's *Council Plan 2009 – 2013 (2009)* it states that:

We are aware and supportive of the critical role that arts and culture play in our diverse community. We will support, promote and enhance our creative community and creative places (2009).

As part of its actions to build an active and creative community (City of Port Phillip, 2009), the City of Port Phillip hosts and produces the annual St Kilda Festival. A ten-day program of events, the St Kilda Festival includes the Yalukit Willam Ngarree and Live and Local programs which culminate in the St Kilda Festivals main music day attracting crowds numbering up to 400,000 people. This active focus corresponds with regional councils who are increasingly mindful of the value of festivals to their destination's image and identity, so they wish to maintain a close connection to the delivering of their key annual events (Derrett, 2008).

In the *Indigenous Cultural Festivals: Evaluating Impact on Community Health and Wellbeing* report they indicate that the vast majority of Indigenous festivals are small, locally-oriented events held primarily for their local Indigenous communities without dedicated festival administration or support, but pulled

together by local communities and organizations often on short timeframes (2010). For the City of Port Phillip to take on board actions which promote an active and creative community through hosting and producing the Yalukit Willam Ngargee it attends to the dynamic, diverse and thriving but extremely vulnerable (Phipps & Slater, 2010) state Indigenous festivals can find themselves in.

Festival Structure

Festivals are ephemeral structures on the societal landscape which can become anticipated celebratory landmark events. They can provide spaces for the showcasing of entertainment, artistic products, employment, skills development training and primarily for peoples enjoyment. Originally scheduled as a one off Indigenous music festival for the 2006 Commonwealth Games the Yalukit Willam Ngargee's program grew due to the festival's popularity and benefits to the local community. The festival became a multi-disciplinary program shifting from just a main music stage in the park to identifying spaces for professional development workshops, cultural heritage tours, exhibitions, publications, short film screenings, performances and forums.

Managing the festival is conducted over a twelve-month period by the Indigenous Arts Officer. Researching suitable creative and cultural content, consulting community stakeholders and pulling together the production through favours and funding are a key part of the roles cultural brokering efforts. One of the challenges facing the role is connecting arts, politics, culture and community in a way that benefits Aboriginal peoples cultural practices and Non-Indigenous peoples relationships with Aboriginal culture.

Space Creation through the Festival

Creating spaces in the festival for reciprocity and community wellbeing takes into consideration that point that places are broken down into spaces. For the significance of this paper I outline that creating spaces for reciprocity within established places, such as art galleries, theatres and parks, contributes to the development and maintenance of community identity and wellbeing. The creation of spaces is, arguably a cultural brokerage negotiation for the festivals programmed events.

Utilizing negotiated festival spaces serves as a reinforcing factor between stakeholders financially or culturally invested within the festivals production. Festival stakeholder relationships include organisational partnerships between the festival host and Yalukit Willam traditional owner representatives, government, philanthropic and private enterprise funding bodies, community groups, artists, residents, people attending the festival program and creative programming partnerships.

GATHERING

Creative Programming Partnerships

Festivals pull together and combine a number of elements to create a special event as an opportunity for leisure, social or cultural experience outside the normal

range of choices or beyond everyday experience (Yeoman, 2004). Structurally the festival has four primary operational areas communications, administration, logistics and creative programming. Over the course of the last three evolving festival programs, the Yalukit Willam Ngargee developed creative programming partnerships, outsourcing aspects of program management, administration and logistical operations. Some of the reasons behind setting up the partnerships revolve around the festivals limited human resources as the festival program builds, supporting Indigenous enterprises, strengthening community based initiatives and to provide more targeted festival opportunities to Indigenous artists, musicians and traders.

The following four Creative Programming Partnership examples take into consideration a range of multi-disciplinary forms including visual arts, contemporary dance, film and community capacity building.

- *CONFINED 2* was a visual arts exhibition of Indigenous peoples works in custody. The complex partnership combined The Torch a community cultural development organisation with Jesuit post release youth service the Brosnan Centre to maintain integral linkages with the Department of Justice, Corrections Victoria and prison arts program managers.
- *Lu'Arn* is an adapted contemporary dance piece based on a nearly lost local 10,000-year-old oral story relating to men's lore. Commissioned by the festival on behalf of the Yalukit Willam traditional owners, *Lu'Arn's* revitalising collaborative dance production was also performed as part of the Midsumma Festival, Moomba Parade and premiered as a 24-minute documentary at this year's St Kilda Film Festival.
- Members of the local Indigenous community who congregate in the park marshalled the Yalukit Willam Ngargee main music day. The evolving partnership consisted of community members doing conflict management training resulting in a statement of attainment to host festival attendees.
- OPEN CHANNEL, a registered film training organisation, conducted a 12-week certificate 3 Indigenous media scholarship for five Indigenous filmmakers winning an Indigenous vocational training initiative of the year award. Three graduates gained qualifications, industry experience and a national screen credit for producing a 25-minute documentary called *Living in Two Worlds* premiering at the 2009 St Kilda Film Festival and nationally broadcast on National Indigenous Television.

The creative programming partnerships are cultural investments strengthening the linkage capital between the City of Port Phillip and its partner's contributions to social inclusion. It's the linkage capital between these relationships that provide direct and indirect reciprocal spaces for the wellbeing of Indigenous peoples living in metropolitan environments.

CONCLUSION

In my conclusion I note how a local government authority can engage with a fragmented community through a festival structure. That by utilising the festival platform it can provide spaces for cultural maintenance, social inclusion and reciprocity. The significance of these spaces relates to the health and wellbeing of

Indigenous people subjected to trauma, the loss of spiritual beliefs and cultural practices. It is arguably for Indigenous peoples the negotiation of space within rapidly developing medium to high density metropolitan places which contributes to a sense of social inclusion, wellbeing, creative collaborations and shared knowledge. Through these aspects the festival platform is able to establish and maintain practices that can directly and indirectly benefit Aboriginal peoples with spaces for dignity and resilience.

I briefly presented an overview of Creative Programming Partnerships and how they have been set up over a three-year period creating linkage capital through the act of direct and indirect institutional reciprocity. In this way the City of Port Phillip as festival host and producer eases the workload of a small festival team, provides opportunities for Indigenous organisations and a platform for Indigenous artists and performers to present their work. As a cultural festival produced by a local government authority, the Yalukit Willam Ngargee corresponds with what Phipps and Slater note as one of the few consistently positive spaces for Indigenous communities to forge and assert a more constructive view of themselves both inter-generationally, and as part of their drive for respect as distinct cultures in broader national and international communities (Phipps & Slater, 2010).

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D. Digital Media and Information Technology
harnessing Creative Collaboration

The Implication of Electronic Banking User Preferences to Metropolitan Development. Case Study: Bandung Metropolitan Area, Indonesia

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ABSTRACT

Nowadays the advance in Information and Communication Technology (ICT) has been influencing human life. In most cases ICT is used to make lives easier by providing easy access to certain public services. Take example the usage of ICT in bank services, or commonly known as electronic banking, to enhance the accessibility of getting bank services, especially for urban people.

This paper tries to identify the implications of electronic banking usage to metropolitan development, especially in reducing traffic flow. An understanding of customer's behavior in electronic banking usage can be used in efforts to reduce commuting patterns within the metropolitan area. An objective of this paper would be responded by taking customers of the largest state-owned bank serving people in Bandung metropolitan area, which is PT. Bank Mandiri Tbk., where a high utilization of information and communication technology occurs.

Primary survey to the Bank Mandiri customers was conducted to explore the behavior of electronic banking usage. Sampling were collected from customers who attend the bank office and survey was also conducted to ATM users. Furthermore, data collected from the questionnaire was processed in a descriptive-quantitative manner to ease the understanding of data, after that data had been analyzed in a descriptive-qualitative manner.

In conclusion, several planning responses are formulated into creative collaboration and place-making policies: 1) Implication of electronic banking service to develop new trends in (urban) place-making. This implication will elaborate key aspects in place-making trends by the emergence of modern electronic banking services in Bandung metropolitan area; 2) Implication of electronic banking services to develop creative collaboration. This implication will elaborate key participating actors that could optimize electronic bank users towards a new trend in place-making.

Keywords: *ICT, metropolitan area, bank service, telecommuting, urban development*

INTRODUCTION

Nowadays the advance in information and communication of technology (ICT) has been influencing human life. In most cases ICT is used to make lives easier by providing easy access to the certain public services. Take an example the usage of ICT in bank service or we know as electronic banking to enhance the accessibility of getting bank service, especially for urban people.

In the broader context, a study of electronic banking is a special issue within urban identity and urban infrastructure. Why urban identity? A well planned city, including metropolitan area has a specific function for each activity center. In particular, a metropolitan area usually has more than one primary centers or has multi centers (polycentric urban region) and those primary centers will be developed into several secondary centers to serve local areas. A modern bank service could support those specific functions of each activity centers as a new trend in facilitating place making. Of course, this example effort on creative urban development has to be supported by collaboration among development actors such as: bank service, bank customers, ICT practitioners, local government, and investors. In the end, it is expected that a modern bank service which is based on the use of information and communication technology could reduce a reliance of suburban and rural area to the city center by online service since it will help to reduce transportation flow among activity centers.

ISSUES, OBJECTIVE, AND SCOPE

Issues of this paper are how information and communication technology on the characteristics of banking service, either from the aspect of location or the service being developed could change customer travel activity. In particular is to find out whether the advance of information and communication technology will alter the bank in its choice of location and that the customers will change their travel movement to access the banking service. So, this paper is trying to identify the implication of an electronic banking usage to metropolitan development, especially in reducing traffic flow which can be used as creative way to place making. While, an objective of this paper would be responded by taking the biggest state owned bank to serve people in Bandung metropolitan, that is PT. Bank Mandiri tbk customers where a high utilization of information and communication technology is occurred. The scope will be limited on the banking service for individuals and that is the retail banking, because this service has a high degree of connectedness with electronic banking.

METHODOLOGY AND ANALYSIS

Primary survey to the Bank Mandiri customers is conducted to explore a behavior of electronic banking usage. Samples are collected from the customers who attend the bank office and also a survey is conducted to ATM users. Then, a data collected from the questionnaire will be processed in a descriptive-quantitative manner to ease the understanding on data, after that data has been analyzed in a descriptive-qualitative manner. A quantitative analysis on data that is being used in this research is the interdependency test between two factors. The

interdependency test between two factors is often used to see whether two observed factors have an interrelationship or not (Babie, 1983)

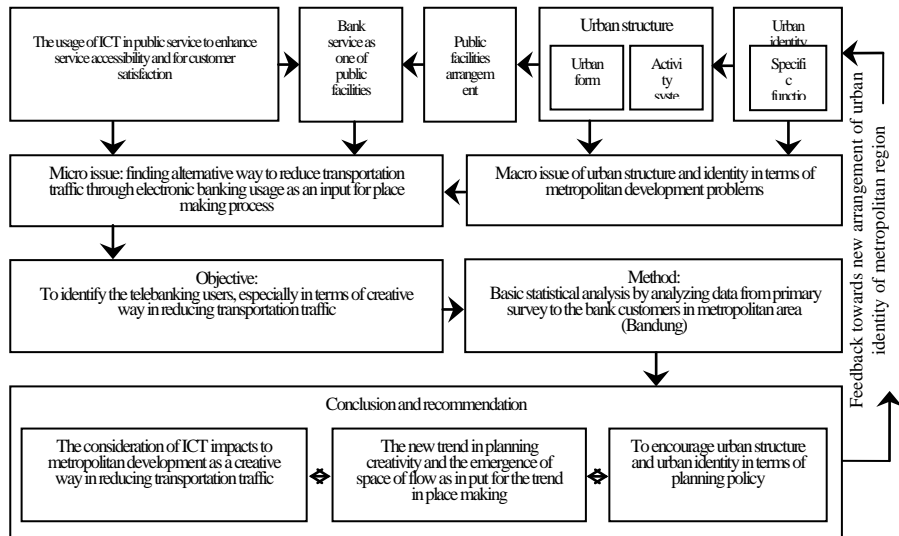


Figure 1 Conceptual Framework

IDENTIFICATION OF BANKING SERVICE IN THE CITY OF BANDUNG

A development of modern banking service showed the importance role of information and communication technology. Such technology encourages a modern type of banking service to serve urban community instantly. There has been a development in delivery channels to ease the community in settling transaction. Those delivery channels are a branch delivery channel, ATM delivery channel, SMS banking delivery channel, and internet banking delivery channel. Through the new service development with the help of ICT technology, bank service is more reliable for the customers to facilitate their economical activities without depending heavily on physical travel which has to cope with congestion and other transportation problems.

THE PREFERENCES OF ELECTRONIC BANKING ACTIVITY IN METROPOLITAN BANDUNG

Based on primary survey, it was found out that most of a bank and ATM users are between 20-30 years old (46.7% and 56.7%). Based on gender, the most bank users are male (53.5%) and the most ATM users are female (56.7%). Most of bank and ATM users are well educated people or graduated from higher education (76.7% and 70%). Private employees tend to use bank service (33%) rather than ATM service, and students tend to use ATM service (60%). The most bank service and ATM users admitted that they have monthly income around 1 to 2 million rupiahs (46.7% and 80.0%).

The aforementioned listing of the respondent in which branch of Bank Mandiri, exposed that the variation of customers who commit transaction in ATM are much more diverse in their origin, compared to those who settle their transaction in bank office. Generally, the customers who performed their transaction in bank office are the customers for that branch office. Or the customers from the neighboring proximity with that branch office. While the customers who performed their transaction in ATM machine can come from the proximity of that ATM machine or came from much further location.

The occupation type and level of income can be considered as an influencing factors on why the respondents chose to settle their transaction in ATM or in branch office, most of the occupation type of the respondents who chose the ATM are from pupil/student with an income level under 1 million to 2 million. The occupation type and the level of income made the transactions performed are generally limited, only to check balance and money withdrawal. While for the respondent in bank office, most of them are workers with a higher level of income, their needs for kinds of transaction will be more varied, and sometime the transaction that they need is not available in ATM.

In terms of access to bank service with the support of technology, respondents tend to access bank service through internet connection while they are working (53.3%). Respondents tend to access internet for bank service when they are in office location or in education location (60%) and most respondents tend to use ATM while they are in office location or in education location (46.7%). Most of respondents who use bank service and ATM service are those who access internet daily (70.0% and 46.7%).

Most respondents said that an availability in online service influence their accessibility to bank service (73.0%). In accessing online banking, most respondents said that they use internet banking to access ATM online (80.0%), only a view of them who use SMS banking (10.0%) or internet banking Mandiri (10.0%). They also said that the beneficial of the availability of electronic banking service is that they can reduce to visit ATM location (53.3%). So, it can be said that the emergence of electronic banking service has been influencing customers behavior, but not to access advance service like electronic banking or SMS banking or SMS banking, just to substitute to visit physical ATM by accessing ATM online. However, in terms of ATM site usage, ATM has becoming the main choice in various transactions. In using internet banking, they use to check balance checking, the sequence of service which is always, often, sometimes, and never being used are ATM, SMS banking and *call mandiri*. When doing other transaction, ATM remained as the main choice for respondents in ATM site.

Respondents in ATM site have made internet banking as the second choice in settling transaction for their credit card bill to other bank. SMS banking also has became the second choice in performing almost all of the entire transactions is SMS banking and also a special call mandiri service devoted for transfer between bank mandiri accounts. The service which is almost never being used in the whole of entire transactions is call mandiri service.

Respondents of bank site have the tendency to reduce their visit into the bank office, because some transactions can be diverted to electronic service. But they still have to visit the bank office because some transactions cannot be settled on ATM machine, if the whole transactions can be performed on ATM machine, then it is probable that they will prefer to do their transaction in ATM machine. In the utilization of electronic service like ATM, the usages are varied to fulfill many kinds of transaction because they are indeed settling those transactions. But the ATM remains as the main choice to settle those transactions.

Respondents of ATM site tend to reduce their visit into the bank office, because some transactions can be diverted to electronic service. In the utilization of electronic service beside ATM, the usage is varied for different kinds of transaction, but the level of usage is very low because they are indeed not performing those transactions.

Regarding a travel pattern of respondents, the travel to the bank office is balanced between the main and peripheral destination. The visit to the bank office can be considered as a quite important need for the customers. Generally, the starting point to the bank office is the customers' resident, meaning that the activity to the bank office is an intended activity (80.0%). A frequency to the bank office is less compared to the frequency of ATM visit, 66.7% respondents visited bank office more than six times a year, while most of ATM users use to go to ATM location around 5 times a month (73.4%).

In terms of respondents who come to visit ATM location, their travel origins are home (53.3%), office/university (23.3%), shop (10.0%), and others (13.3%). Respondents who come to visit ATM location usually use private transportation (56.7%), and some of them use public transportation (43.3%), none of them come to ATM location on foot, it is a sign that ATM location are dispersed among commercial centers not surrounding their housing location. So, it is understandable if respondents said that a travel to ATM site is not a main purpose (80%). Finally, most respondents agreed that the emergence of ATM service has been influencing to increase ATM service usage (90%).

In conclusion, a travel to the ATM site is generally a peripheral destination for travel. The starting points to the ATM are highly varied; the visit to the ATM can be considered as peripheral activity and unplanned. The frequency to the bank office is less than that to the ATM. The availability of ATM made the respondents reduce their frequency to the bank office, but increase the movement to the ATM. Besides that, the availability of ATM caused the respondents to add their transaction variety and frequency.

ICT USAGE AT LARGE

Based on general respondent characteristics, travel pattern, access to information and communication technology as well as their preferences in internet banking, it can be concluded that Bandung's community has now developed familiarity with cell phone and the internet. Almost all respondents have access to cellular phone, land line phone, and access to the internet. But the spread of those technologies did not have a direct impact to reduce urban problem. It is understandable that the

spread of information and communication technology did not directly change the community in doing their whole aspects of daily activities.

The impact that has been caused by information and communication technology to the city occurred through a gradual process and being determined on how that information and communication technology is being used. At this time, the community has reached the stage where they access and own the existing ICT equipments, but not at the stage where they optimize the usage. Even though the access to the technology among respondents is quite high but that technology has not been fully utilize to ease transaction. Some transactions can be diverted to other kind of service which didn't need movement to bank office or ATM. Even the availability of ATM everywhere and its accessibility for 24 hours caused the respondents to increase their frequency and variety of transaction.

From the interrelationship test of some variables within the respondent characteristics, travel characteristics and bank service preference it can be concluded that most importance variables to be considered are income, age and occupation. Those three variables are interrelated with the frequency of bank visit. The need of a person for a service depends on his/her socio-economic condition. Various ages, incomes and occupations need various services, either from its variety or quantity. So in determining the need for a service, the development of population cannot just be seen from quantity, we must also take notice the structure of quantity.

In utilizing the existing bank service, it needs time for customer to change his/her conventional activities to be replaced by new (modern) service, besides e-banking service, ATM has been developed a decade ago, but its utilization level is still quite low. Even though customers have been listed into the service, they still have not realized that the service can ease them in doing their transaction and reduce the need for mobility, because they think in household way not in urban planning way, which is based on everyday's practicality. Those services are considered to be complicated, hard to access and the need to spare time in using it. The ATM itself has been developed since 20 years ago, so the community has developed familiarity with this service. The physical and real appearance of ATM has also become one of the reasons why this service is readily acceptable as well. The other e-banking services do not have a physical form so the customers are doubtful in using those services.

In terms of the emergence ATM sites and bank sites throughout the city, customers preferred to access ATM rather than bank. So, it seems that bank location in serving local community is beginning to be replaced by ATM. But not all facilities are being provided by ATM, like money withdrawal in large quantity, foreign currency transaction, saving and money transfer in a non wired bank. It can be replaced for only practical and daily used. The absent of certain service has also caused the lack of optimal utilization of e-banking service than ATM. A traditional habit of the community is that we usually use a high volume of cash rather than using debit or credit card, and that transaction is usually being done in ATM or bank office.

For the current condition in Bandung city area as a center of activity in Bandung metropolitan area, the development of electronic services are still a

complementary for the existing bank transaction. Only some services are possible to be replaced by electronic banking, and some of them cannot be substituted which means that physical travel is still needed.

A travel destination to bank office and ATM location are not main purposes, customers preferred to access bank service in locations which have better accessibility and shorter travel time. This is why it is convenient for bank customers to do transaction in both Bank and ATM locations, because they are located in strategic locations, such as commercial areas and office centers. Along with other activities, customers could drop in to the bank office or ATM site. They can get easier transaction, and only customers who familiar with technological who optimize the usage of electronic banking.

By using electronic banking services, customers have advantages to do transaction anytime and anywhere. But, because of technological usage in accessing electronic banking, those other delivery channels have not being utilized extensively. Traditional customers think that they are not familiar with transaction command. For them, electronic banking transaction has a complex transaction procedure.

In modern urban life, internet banking and SMS banking transaction procedure is easier to be done. Some cell phone carrier services equip assistance in their menu for SMS banking. So, it is easier for customers to perform the online procedure. However, customers are not yet familiar with this service, they are afraid to use the service. Till this point of time, customers tend to choose services that are physically accessible compare to electronic bank service.

BANK SERVICES LOCATION SELECTION

In the 1990's when the distribution of Information and Communication Technology start to prevalently spread, the research conducted by Setyono (1992) posited that main considerations of the bank service providers in choosing their location are the proximity to trading activities, the availability of telephone line, proximity with the main road, competition with other bank and its closeness to city center.

In terms of bank service in Indonesia, they mainly focus on retail banking which give services to individual client. So, bank location choice tends to choose dense area with dense population. That is in city centers or commercial centers or office centers as their efforts to gain closeness to the clients. On the other side, an availability of telephone line, proximity to the main road, competition among banks are the manifestation of two main considerations for choosing location are accessibility and agglomeration in order to minimize cost, in which for economic activities are a way to maximize profit. The considerations to locate near to the city center could be considered to gain those three advantages in one spot.

Important factors of bank site in selecting location are: market potential, site geographical location, the availability of telecommunication network, and competition with other bank. In 1990's when Information and Telecommunication Technology have not spread evenly, ICT is the top consideration in selecting

location. In 2007 when ICT has spread evenly in all the town area, the availability of ICT is not the top consideration anymore.

At this point of time, the condition of bank services in Bandung area, even though customers have high access to technology and bank already develop others delivery channels to reduce transaction activities in bank location, there is no significant decrease on customer to visit to bank location. Since the customers are not fully aware with the use of those delivery channels. If the bank customers along with other development actors collaborate to practice that electronic banking activity is an example of creative action within urban area for the new trend in place making, electronic banking service may encourage in decreasing a travel to bank office. Since the consideration for bank location selections is how to gain closeness to the customer, this is an opportunity for the trend in place making by developing a familiar electronic banking service beside to internalize bank office location as well as ATM not only in central business district or commercial or office location, but also nearby residential areas which are located in suburban area (like Gedebage and Ujungberung regions).

IMPLICATION TO CREATIVE COLLABORATION AND PLACE-MAKING

A case study of Bandung residents in their ways of using electronic banking is a good example in understanding how the local community reacts to the new technology which is introduced as complement to bank services. In the eyes of urban and regional planner, an electronic banking service can be optimized to reduce current urban problem, especially related with commuting or travel pattern. Furthermore, it is in line with the land use theory that in order to grasp with economical scale and agglomeration economy, bank site and ATM site are located in a strategic location, such as close to the main roads, close to office centers, commercial centers, and reliable information and communication technology connection.

Based on primary survey to the customers of PT. Bank Mandiri tbk it was found out that the consideration of bank locations are still based on strategic location in order to grasp customers, such as in commercial areas and office centers. On the other side, there is also awareness of bank location to locate in residential areas if there are large enough customers who need bank services. As an input for place making, a trend to locate within or nearby residential areas in Bandung outskirts has to be supported to reduce commuting to the city center.

In terms of education level, most of them are who have knowledge and familiar in using electronic banking, especially well educated people and senior high school and university students. To cope with other segments of bank service customers, an appropriate planning response can be also directed to develop urban population knowledge on the use of electronic banking so they can feel that electronic banking facility is not as complicated as they thought. In the end, an effort in encouraging Bandung's residents to use electronic banking could contribute to reduce physical travel to visit bank or ATM site which are mainly located in the city centers. In terms of going to a 'paperless' bank service electronic banking

and the development of bank and ATM site in Bandung outskirts could be an appropriate future direction, for banking business and metropolitan development.

There are some planning response which will be formulated into creative collaboration and place making.

- Implication of electronic banking service to develop new trend in (urban) place making. This implication will mention key aspects in place making trend by the emergence of modern electronic banking service in Bandung metropolitan area.
 - To promote and disseminate electronic banking service as a creative way to get banking service without going physically to the bank location whenever we would like to make transaction.
 - To develop learning tools to encourage electronic banking service, not only through media, but also through a simple and familiar e-learning devices (multimedia).
 - To develop electronic transaction security to avoid scam.
 - To encourage compact city by providing bank service (bank office and ATM service) not only in strategic location like central business district, but also nearby residential areas in suburban area.
- Implication of electronic banking service to develop creative collaboration. This implication will mention key participating actors which could optimize electronic bank users towards a new trend in place making.
 - To encourage bank service to support and facilitate the usage of electronic banking.
 - To encourage ICT practitioners to develop a simple and familiar e-learning devices (multimedia) and electronic transaction security tools.
 - To promote bank customers to use electronic banking through incentives, like free of tax for certain electronic transaction.
 - to promote Local Communication and Information Office (Diskominfo) to promote the usage of electronic banking through public dissemination or public campaign to encourage virtual accessibility in cooperation with PT Telkom in providing appropriate channels.
 - To promote Local Government Planning Board (Bappeda) and Spatial Planning and Built Environment (Distarcip) in optimizing Gedebage and Ujungberung primary centers including their secondary activity centers by providing appropriate bank service (like small bank office or ATM locations) nearby residential area, school, or health facility to reduce travel to the Bandung central business district.

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Grassroots Movements through Creative Collaboration with Social Media in Indonesia

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ABSTRACT

Social Networking sites such as Facebook and Twitter have gained a colossal mass in Indonesia. Preceded and led by the critical mass of Indonesian bloggers, they have grown from casual users into power users that maximize the potentials of online networking and collaboration – a force to be reckoned with in the national mass media and “offline” livelihood.

The defamation lawsuits upon Mrs. Prita Mulyasari (2008) which exploited the new Act on Electronic Information and Transaction (UU ITE) were widely considered to be unjust, flawed and a threat to the freedom of speech and expression in Indonesia by many. Leveraged by the public sympathies over the imbalances and the distrusts towards justice and law practices in Indonesia, this case was instantly perceived as a contemporary David vs. Goliath story.

With this unprecedented exponential boom of nation-wide media influence, the real-time campaign through online social media tools has changed the mindset of how people could connect and collaborate with each other and provides the basic toolkit for the succeeding future movements inspired from it.

This paper accounts the movement’s timeline progressed for over the course of a year; from the initial campaign to the online-managed, coin-collecting activity and music concert in multiple cities - all of which were organized using the collaborative online social media platforms that might have been gone under the radar for the academic and business communities.

Keywords: *creative collaboration, grassroots movements, social networking, social media, blogging, twitter, facebook, social cause*

INTRODUCTION

The Internet, while had been existed in Indonesia since the early 1990s^[1], had much of its boost in growth after the 1998 political reform and the Freedom of the Press Act in 1999, which paved a better democratic and egalitarian grounds to the Indonesian netizens. Moreover, with the global insurgence of the so-called *Web 2.0* in the early 2000s that emphasized user-generated contents led more and more people finding and hearing more of their own voices (and echoes) on the Internet.

By 2009, the Indonesian internet usage had accumulated to more than 294,500 broadband connections^[2] and 30 million users^[3] – 12.5% of the total population – and growth of 1150% from 2000^[4]. Teenagers aged 15 to 19 dominated the demographics accounting to 64%, and an overall of one third penetration in urban areas. The dominant activities are email (59%), instant messaging (59%), social networking (58%), search engine (56%), news site (47%), blogging (36%) and online games (35%)^[5].

Within this status-conscious society, the combination of mobile internet competitive pricing and the increase in accessibility from mobile devices such as BlackBerry (and its countless imitations), boost real-time lifestream social networking sites such as Facebook and Twitter to gain their rising momentum in 2009. The total Indonesian Facebook users jumped from only 1.5 million in 2008 to 13.8 million in 2009, and 21.2 million as of April 2010^[6] – 4th in world rank. Meanwhile Twitter, virtually generally unknown in Indonesia in 2008 had 5.6 million users as of November 2009^[7] – 6th in world rank.

By any means necessary, the internet and social media had become an integral part of the daily life in Indonesia and the sum of all that accumulates from such users is a force to be reckoned with in the “real” world.

THE RISE OF THE INDONESIAN BLOGGERS

Blogging had long been existed since as early as the mid 1990s as a habit by webmasters to log (or weblog) their daily online activities and their online surfs (e.g. URL links to any pages/sites they find interesting). Online blogging services like Xanga and LiveJournal had existed since 1999. However, as with the Web 2.0, it hadn't really had its grasp in Indonesia before the 2000s.

With the emergence of Open Source, blog-focused Content Management System (CMS) engines like Movable Type, pMachine, Nucleus CMS, b2/cafelog (which later forked into WordPress) and the rise of online-hosted blogging services like Blogger, WordPress.com, TypePad and Multiply, any online entries that are displayed in a reverse-chronology would be regarded as a blog (and their author as a blogger).

Indonesia had since learn and provoked into blogging from the socially-acclaimed “Father of Indonesian Blog”, Enda Nasution, with his seminal 2004 post, “What is Blog”^[8]. Enda himself estimated that there were only tens of bloggers in 2001, which increases to 300,000 in 2007 and 600,000 in 2008. Nukman Lutfie, CEO of

Virtual Consulting estimates there are more than 1 million Indonesian blogs as of 2010^[9]. Public data from WordPress.com revealed that Indonesia is their second fastest growing country with 140,000 new users in the 2nd semester of 2008, 117.6 million visits in 2008 and the 3rd top language used (after Spanish)^[10].

Indonesian Blogging Culture

Since then, the blogosphere in Indonesia had seems to take a life of its own apart from the rest of the world. Culturally, Indonesians are very communal and they like to gather for meet-ups (known as “kopi darat”) to meet other people that shared the same hobbies and tends to quickly established a local community. This behavior led to the formations of regional blogging communities such as Bandung Blog Village (Bandung), Angkringan (Yogyakarta), Anging Mamiri (Makassar) and many more – to almost every 1st and 2nd tier cities in Indonesia^[11].

The first national meet-up of the Indonesia bloggers happened in Yogyakarta, 2004 with members from the BlogBugs forum. The momentum picked up in the first PestaBlogger (Blogger’s Party), 2008 with the Minister of Communication and Information at the time, Muhammad Nuh, christened the day as the National Blogging Day (27th of October).

The Social Media Transformation

The nature of the Web 2.0, Citizen Journalism and Social Networking are merging and evolving in 2008. Facebook as the second wave of social networking picked up after Friendster, MySpace and YouTube, by adding features like status update, photo gallery, video upload, widget, application and lifestream enhancing their users to do more than just exchanging comments and adding friends. Twitter is shrinking blog into micro blogs – even down to nano – by limiting the status updates or tweets into 140 characters (based on the mobile text messages limit of 160 characters, the rest of the characters were reserved for usernames and command strings).

Hence the Social Media context, with people relying heavily in real-time data and meaningful relationships (Facebook limits user’s friends to 5,000 with additional relationship and historical data and Twitter had the non-reciprocal relation of following/followed by). People trust other “regular” people more than they trust company’s advertisements, PRs and Executives.

The Indonesian blogosphere were also dissolving, since everyone like public figures and celebrities started blogging, and effectively the geeky blogger stereotypes cease to exist. Key bloggers/influencers began to reach out of the blogging territory, creating and connecting to communities and networks that is more diverse within the creative class in public talk shows and show-n-tell like FreSh, Pecha Kucha Night, TEDx, Ignite and BarCamp.

Unlike other neighboring countries where the press news and media were still tightly controlled and blogs became the counter sources of censored materials, Indonesia – where the freedom of the press is “guaranteed by the government”, and freedom of speech still exist – most of the internet users became public

commentators or watchdogs. This helped the growth of public forums such as KasKus, Politikana and Publikana and Twitter HashTag conversations.

The Twitter hashtag *#indonesiaunite* comes out instantly right after the second Marriott Hotel Bomb in which Indonesian users flauntly wrote why they are proud being an Indonesian and they're not afraid of terrorist to keep the national integrity. *#indonesiaunite* ends up in the Twitter's global Trending Topics for two weeks. The cancelation of Manchester United friendly game due to the event which caused a lot of wasted event t-shirts are creatively transformed with the *#bolbal* idea to rescreen the flip side of the t-shirts with the "We Are Not Afraid" tagline because the red t-shirts and the white paint matches Indonesia's national flag.

The high spirit of the blogosphere in Indonesia within its own right has created a situation where literally everyone with access to the internet could express their ideas and opinion freely. This shift in nature coined a generational context known as the digital natives where the technology aren't viewed as much as how they use it for granted for an unlimited potentials.

THE ELECTRONIC INFORMATION AND TRANSACTION ACT AND THE DEFAMATION CLAUSE

In the practical context, the EIT Act (Electronic Information and Transaction Act) was born out of the void of cybercrime law with increasing international pressure from foreign countries regarding the notorious activities of internet security violations, online commerce and banking frauds, and digital file copyright infringements coming out from Indonesia. The problems with cyberlaws in general are the complexities of jurisdiction and sovereignty and the solid evidence and proof since cybercrimes do not take place in physical space^[12].

Unfortunately, the EIT Act also includes a few clauses that were not in immediate concerns within the cybercrime context, including morality and defamation as written in clause No. 27 Item (3):

*"Every person who intentionally and without any right distributes and/or transmits and/or makes the electronic information and/or electronic document that contains **insult** and/or **defamation** accessible."*

The flaws within the defamation law practice in Indonesia first and foremost are because it is irresolute and extendable without any clear boundaries. This is a serious drawback to what the democratization achievements in the previous decade and a threat to freedom of speech, especially for bloggers and many internet users in Indonesia^[13].

THE PRITA MULYASARI CASE

The problem with the defamation clause and the incapability of the local law enforcers to comprehend the practice of cyberlaws surfaces in 2009 with the case of Prita Mulyasari vs. Omni International Hospital.

On August 15th 2008, Mulyasari wrote an email^[14] sharing complaints and warnings against Omni International Hospital due to the malpractice that she experienced during the previous week. This email was sent to a couple dozens of her closest friends, which in turn after chain-forwarding routes are widely circulated in the cyber community and finally reached mass media (detik.com) on 30 August 2008. Omni reacted the following month with a public response in the newspaper (Kompas) and followin it up by filing both civil and criminal lawsuits based on the EIT Act on May 11th 2009 to the Banten High Court, which then in turn ruled in favor of Omni International Hospital and Mulyasari was sent to prison a couple of days after.

The First Wave

There are a few reasons why bloggers and the public in general reacted and sympathize strongly towards Mulyasari. First, by the imprisonment of Mulyasari, the threat (of freedom of speech) posed by the EIT Act is actually taking place, and therefore claimed one of its first victim. Second, the court disregards any consumers' right that have been a longtime customary to publish complaints in the readers' column of the mass media. Third, public distrust on the local judicial system and the court are commonly considered to be corrupted, especially if the other party was a big corporation with strong financial back up. Fourth, at the time Mulyasari is in a nursing condition and have two toddlers in her care and did not receive any special considerations from the court.

On May 25th 2009, twelve days after the imprisonment of Mulyasari, a blogger community held a gathering talk show "Obrolan Langsat" in Jakarta on the topic "How Bloggers react upon the EIT Act" which surfaced the case of Mulyasari to the audience. The following week a blogger named Ika Ardina made a cause campaign through a Facebook App called Causes entitled; "Support for Ms. Prita Mulyasari, the Imprisoned Author of Complaint Email"^[15]. A "Justice for Prita" mailing list^[16] and web badges^[17] was also created around the same day (June 1st 2009).

The Facebook Cause declares their positions as to:

- *Remove clauses on defamation in the criminal code as it is often misused to silence the right to speak*
- *Prita Mulyasari's complaint towards Omni International Hospital cannot be charged with Clause No. 27 item (3) of the Information and Electronic Transaction Law*
- *Prita Mulyasari's complaint is secured by Law No. 8 Year 1999 on Consumers' Rights*
- *Omni International Hospital should use its RIGHT TO ANSWER, and not prosecute Prita Mulyasari with criminal and civil action for complaints made in mailing lists and letters to editors.*

It was a hit – initially targeted to reach 7,500 users – gain 6,000 users in the second day by the influence of the prominent bloggers like Enda Nasution (who was also an administrator), Wicaksono a.k.a Ndoro Kakung, and the author himself. The numbers exploded to 50,000 and 100,000 in the third and fourth day, and finally reached around 388,000 users.

This unprecedented phenomenon led into heavy media exposure and in turn made presidential candidates jumping in the bandwagon to reach for more political vote influence. The result, on the 3rd of June 2009, Mulyasari was released from prison and her detention status was reduced into city-arrest pending further trials. On June 25th the civil charges was dismissed, and Mulyasari was free of civil charges. This event is viewed as a victory by many and Mulyasari is invited to speak at the 2009 PestaBlogger in front of more than 1000 Indonesian Bloggers.

The Second Wave

However her trials doesn't ends there, in 3rd December 2009 her criminal charges were up for trial and again the court ruled in favor of Omni International Hospital and ordered Mulyasari to pay 204 million rupiah (US\$ 20,400) in penalty. This again provoked a strong reaction from the blogging community.

Based upon the distrust and disappointment towards the judicial system, the blogging community tried a different approach. This time they would gather the money required to pay up the lawsuit, but in the form of coins. In a passive-aggressive method this is a way to show discontent towards the system. An initiative was launched; "Coins of Justice for Prita"^{18]}, where everyone could chip-in at any amount, even in the smallest sum (in coins). Coin-collecting posts were set up in a number of cities, and the accumulated amount was updated regularly on the website as well as blog posts journalling sympathetic stories of others that' have gone at a great length just to contribute or volunteer.

Another approach was initiated by Adib Hidayat, the editor of Rolling Stone Indonesia and an influential Twitter user. Calling out all his contacts in the music-industry within his Twitter network, he initiated a fund-raising concert "Coin Concert for Justice"^[19] that is to be held on 20th December 2009, which is coincidental with the National Solidarity Day, simultaneously in Jakarta and Bandung, with some of the most popular musicians/bands in Indonesia that uses Twitter prominently^[20].

Like the first wave, this case was again dropped within four days upon campaign publication initial start, in December 7th 2009 due to the media backlash pressures. The most interesting thing is that this initiative turn into a more dramatic wave than before. The momentum didn't stop even after the criminal charges were dropped, it continued to gain ever more. The total coins gathered in December 14th 2009 amounted to 592.64 million rupiah (US\$ 59,640), and with contributions in other forms totaled in 800 million rupiahs (US\$ 80,000), four times the amount of money needed to pay the lawsuit.

The Aftermath

The usage of Facebook as a petition and/or campaign continues to replicates and made an impact. The Facebook group to support for the release of Bibit and Chandra – Leaders of the Corruption Eradicating Commission (KPK) – which had been in feud with the national police and the grand general attorney's office, gain 100,000 users which like a set of chain reaction prompted President Susilo B. Yudhoyono's attention to intercede. They were released on November 2009.

The Twitter-initiated Coin Concert were continued to numerous subsequent Coin Concerts for Charities, like fund-raising for medical costs of a musician, children's education and Coin for Bilqis, a baby in financial need of 1 billion rupiah (US\$ 100,000) for a liver transplant. #indonesiaunite also makes national tour for fund-raising charity for education.

CONCLUSION

These grassroots movements were the direct result creative collaborations with social media. With tens of millions of people from diverse backgrounds and influences, instantly connected in real-time and without physical boundaries to transfer ideas, the social media had become a force not to be understated, politically and economically.

However there are impending threats of Internet censorship to the length of the freedom of expression and democratization in Indonesia. The velocity and virtual invisibility of this change had been a handicap for the Indonesian government officials and policy makers to cope and keep up with. Some may have tapped into as far, but far more than less tends to be reactive by taking the premature route based on insufficient information, understanding and conceptual grasp.

The Ministry of Communication and Information Regulation Draft regarding Multimedia Content (RPM Konten) has noble and moral values of keeping the Internet accountable and safe. However it presents a lot of ambiguity and obscure definitions, an unstable ground for implementations.

ENDNOTES

- [1] See the online WikiBook of Indonesian Internet History, which early materials are written by Dr. Joshua Barker and Dr. Merylina Lim, here: http://opensource.telkomspeedy.com/wiki/index.php/Sejarah_Internet_Indonesia (in Bahasa Indonesia)
- [2] Source: ITU (International Telecommunication Union) – <http://itu.int>
- [3] Source: APJII (Asosiasi Penyelenggara Jasa Internet Indonesia) – <http://apjii.or.id>
- [4] Source: Internet World Stats – <http://internetworldstats.com>
- [5] Source: Yahoo Indonesia's Survey in 2009
- [6] It is relatively easy to check the total of Indonesian users in Facebook, by setting up an ad and target the audience to the country, try it yourself - <http://facebook.com/ads/create/>
- [7] Source: (based from Sysomos' report) <http://greyreview.com/2010/04/20/105779710-million-users-and-new-estimates-of-twitter-users-in-asia/>
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- [11] See the full list at <http://ayongeblog.com/komunitas-blogger/>
- [12] See more analysis on EIT Act by Romi S. Wahono:
<http://romisatriawahono.net/2008/04/24/analisa-uu-ite>
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- [13] See more blogger focused analysis on EIT Act by Ari J. Gema (in Bahasa Indonesia): <http://slideshare.net/arijuliano/bagaimana-blogger-menyikapi-uu-ite>
- [14] Author's translation of Mulyasari's Email (in English):
http://koesuma.multiply.com/journal/item/228/If_you_tolerate_this_your_children_would_be_next_Free_Ibu_Prita:
- [15] Justice for Prita Mulyasari's Facebook Cause:
<http://causes.com/causes/290597>
- [16] Justice for Prita Mulyasari's Mailing List:
<http://groups.google.com/group/keadilan-untuk-prita>
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- [18] Coins of Justice for Prita campaign website: <http://koinkeadilan.com>
- [19] Coins of Justice for Prita Concert mailing list:
<http://groups.google.com/groups/konser-koin>
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From 35 mm to Digital: Social Changes of Photography Technology and ICT Development

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ABSTRACT

The evolutions of photography technologies from 35mm to digital make people produce photos easier and faster. The 35 mm film is replaced by chip and digital storage card. The changes of camera are not merely hardware changes but also the changes in people behavior. The shifting from 35 mm to digital has reduced some of the processes in photo producing. The reducing process from film to photo enables camera users to directly see the result from the screen of camera; they do not need to develop and print the 35mm film to see the results anymore.

Using cameras, people capture a moment and express themselves. The places of those memories and expressions are usually in photo albums. The developments of Information Technology are also the development of place. It is not physical but virtual. IT not just provides faster and easier communication between people around the world, but also provides virtual places. Social networking facilities such as Facebook and Flickr are places where people communicate and share with one another. IT developments also change people's behavior. Using IT, people become easier and faster to communicate and share about many things, including photos. The collaboration between digital camera and IT magnify the dynamics of human behavior that already happens because of each technology.

Keywords: *photography, ICT, social network, camera phone*

INTRODUCTION

Camera is a tool or equipment to capture moments of our activities. Before the camera was invented, people had to make drawings to capture moments. Many famous persons like Charles Darwin drew animals and many things to document them. People also drew important moments, like wars to archive those moments. People said that a picture can tell a thousand words. You do not need many words to tell something, you just need one pictures. Drawing a moment with pencil and paper take a lot of time and can lose the moment. After the camera was invented, it changed how people captured a moment. Using a camera, people can minimize of losing moment to capture them.

The development of moment capturing technology, which is the camera, has changed our life. The evolution of moment capturing technology influences our activities in moment capturing. From drawing with pencil to taking a moment with camera; from 35 mm film to digital camera. These are the developments of moment capturing technology. Our life is influenced by the evolution of this technology. The technical changes in one tool/gadget change our behavior in using it. There are some behaviors in 35 mm camera that not exist anymore in digital camera. Those changes can change our behavior in using camera. We do not to process the film again when using digital camera, those processes has been cut in digital camera.

When capturing a moment with a camera and then print it to become a photo, we wanted to share with our family and friends or other people. Before camera digital exist, we had to bring our photo albums if we want to show the photos and it is difficult to show our photos to our friends and families who live in other cities or countries. Or we have to send them the photos physically by post. The developments of ICT changed our communication with other people. Right now we can communicate and shares many things, including photos, to our friends and families more easy. ICT makes people from far away virtually close. ICT becomes part of our daily life, and it seems become one part of our body. If the ICT is broken, we losing one part of our body, and make us confuse because we disconnect to the world. One of the ICT products is social network, such as Facebook, Flickr, email, YM, and etc. Those social networks make us virtually close with our friends and families in other cities and countries. These social networks make easier to share our photos.

The collaboration of these two technologies shapes our behavior and social life. Technology, in short, has come of age, not merely as technical capability, but as a social phenomenon. We have the power to create new possibilities, and the will to do so. By creating new possibilities, we give ourselves more choice, we have more opportunities. With more opportunities, we can have more freedom, and with more freedom we can be more human^[1]. In this paper, I discuss social change of photography technology and ICT development. The camera I will discuss is from 35 mm, because this kind of camera that may people use, to digital camera and camera phone.

FROM 35 MM TO DIGITAL

Photos and Our Life

A Photograph has different meanings for us. A professional photographer earns money from their photos. For the police, a photo can become evidence. For an artist, a photo is a medium for their creativity. And for many people, photos become personal archive to their life. Photography become part in our life, it becomes tool for documentary our journey of life, work, and activities. I discussed with some people about their perception of photos in their life.

”.....Photos for me are as a personal documentary. A photo can make me remember where, when and what I was doing in that time because I have short memory in my head.....” (26 March 2010)

“.....For me, photo is a therapy for myself. And it is good, if I earn money from my photos.....” (30 March 2010)

“.....I’m proud to my photos and I’m happy if my photos are awarded and showed in an exhibition.....” (1 April 2010)

Okwui Enwezor said that photography is simultaneously the documentary evidence and the archival record of such transactions^[2]. Because the camera is literally an archiving machine, every photograph, every film is a priori an archival object. This is the fundamental reason why photography and film are often archival records, documents and pictorial testimonies of the existence of a recorded fact, an excess of the seen.

Nancy A. van House mentioned four social use of personal photography. First are memory, narrative, and identity. Narratives are critical to the on-going construction of identity. Personal photos are not only helping us to remember, but to construct narratives of our lives and our sense of self, individual and collective. Second, both the content and uses of personal photos has traditionally reflected and sustained relationships. Photos of people and of shared places, events, and activities are important for “togetherness”. Third, photos are used for self-representation. People seek to present themselves in such a way as to ensure that others see them as they wish to be seen. Photos (self-portraits, images of one’s friends, family, possessions, activities, and so forth) are a form of self representation, as are images that demonstrate the photographer’s aesthetic sense, humor, or skill. Fourth, photographic images are used for self-expression, reflecting the photographer’s unique point of view, creativity, or aesthetic sense. While these images may also play a role in self-representation (when posted for public viewing), some respondents talked about taking images purely for their own enjoyment or for the act of image-making^[3].

Behavior Change of Photography Technology Development

Technology is a social phenomenon product, and the social phenomenon is limited by the existing technology. Camera photo is one of technology to record our activities in our life. One technology has different behavior to another technology

with the same function. Technical change from one technology is also changing our behavior in using such technology. The shifting 35 mm camera to digital is also shifting the process of making picture, from chemical process to electric process. When we using digital camera, we do not need chemical process any more, but it has another process that is not exist in 35mm camera.

A 35 mm camera has distinctive behavior. It requires chemical process 35 mm films to produce a photo. To do chemical process for 35 mm is not easy to do and not everybody can do it, beside the tools and chemical liquid are not cheap. We usually bring our film to the photo store and they will process the film. Using a 35 mm film to take picture we sometimes make some mistakes. Sometimes we do not get the result of the moment has been taken because of several things. One time, the film is not properly install to camera, or we forget to put film into camera, and most the time the film is burned because we forget to roll it and open the back of camera in the bright situation and it damaged and cannot be processed. Besides that, sometime we shoot too dark or too bright, and out of focus and we only know that after the film is print. 35mm film has limited capacity, maximum 36 frames each roll, and sometimes we have to bring more films, one roll is not enough. And some time we have to bring more than one kind of film, black and white, color, high ISO and low ISO, or even positive film. Photos need place to store it. Usually we use photo albums or box. These two things also need more space to put them. We can make the film (negative or positive film) into digital files and store it into digital storage. We have to use a film scanner to convert it. But it consumes time to do it; we have to do it frame by frame.

In the late 1990s, the digital camera was born. Digital cameras do not use film any more. It is replaced by electronic chip, image processor and digital storage card, such as compact flash (CF), secure digital (SD), and etc. Because the digital camera does not use film any more, it also eliminates the chemical process of the 35mm film. Digital camera has huge impact in capturing moment activities and also changes our behavior in using camera. Some failures of capturing a moment when using 35mm camera is minimized by digital camera, such as the failure of film installing, forget to roll film, and film burned and damaged. We do not need to bring many films again because they are replaced by digital storage cards, which have bigger capacity. One storage card cans storage hundreds of images, depending on the quality of image we have chosen. One big change is we can see the result directly on the digital camera screen. The behavior changing when we using digital camera is we always see on the screen and check the result is good or bad, and then we decide to capture the moment again or not. Always check the card capacity is a behavior of digital camera. Some time we forget to move all images to computer and after that we clean up the card. Some time we forget to move the images and when we want to using it, the card capacity is full. And also we have checked the battery of digital camera, full or not, because digital camera is electric process and it need energy, the source of energy is the battery. Some 35mm camera do not use battery, some of them are still mechanical machine. Right now many people are choosing digital camera than 35mm camera because it is more practical to use it. But some people prefer to use 35mm camera than digital because the image quality of 35mm film is much better than digital camera.

“.....I prefer to choose 35mm camera. I still believe the image quality of 35mm film.....” (19 March 2010)

“.....for me 35mm camera cost more and not practice, right now it is hard to find because of the existence digital camera, everything is easier, just buy one time and I can use until no limit, it can directly be printed, I do not have meet any obstacle.....” (01 April 2010)

The big change between 35mm camera and digital camera is how to produce a photo. A photo production in 35mm camera requires special equipments, room and skill. The equipments are not cheap and the skill is not easy to learn. That is why people go to photo store to process it. A digital camera only requires a computer and software, and it makes easier to produce a photo. We do not need to print a photo, when we using digital camera, we just put it in computer or external hard drive. As mentioned before, a camera is an equipment to capture moments, including private moments. When we are using 35mm camera, we are tend to be careful to capture a moment, especially private moment, because we bring the film to photo store to process it. Sometimes we do not want other person see the private moment, but because other person processes the film, the possibilities other people know is bigger. But when we are using camera digital, we can choose directly which photos we want to share and which photos we do not want to share. Generally a 35mm camera requires other person to process the film, but a digital camera generally does not require other person to process it. This is big difference between a 35mm camera and digital camera.

PHYSICAL TO VIRTUAL

Our interactions with others need space and place. When we think of space and place usually we think something physically, something we can stand or sit, something there are walls, door, and windows. We think something physically construct. In that space, we make a place that has certain function. Harrison and Dourish describe relationship between space and place: space is the opportunity; place is the understood reality. Physically, a place is a space which is invested with under standings of behavioral appropriateness, cultural expectations, and so forth. We are located in “space”, but we act in “place”. Furthermore, “places” are spaces that are valued. A place is generally a space with something added—social meaning, convention, cultural understandings about role, function and nature and so on^[4].

The development of ICT provides us more opportunity to communicate with our friends and families who live in other cities or countries. ICT provides us another kind of space, which is virtual space or cyberspace. What is the different physical space and cyberspace? The physical boundaries, like wall and doors, are minimized in cyberspace. The boundaries in cyberspace are not physical; they are more virtual also, like rules and regulations. We cannot touch those boundaries physically. In the cyberspace, people construct virtual places. The purposes of these places depend on the people who created it. The cyberspace, for some people, gives more space to communicate each other. Some people are not comfortable to directly communicate with his/her friends. They tend to be physically social autism. They more comfortable communicate to others through cyberspace.

“...Internet can make my friends and families that far from me closer, but it also make people farther even they stay in the same area with me. I have a friend that communicates to us through Yahoo Messenger although she sits in front of us. She feels more comfortable to communicate with us through YM...”
(26 March 2010)

In cyberspace, we can develop place to put our photos such as web site and blog. In these spaces, many professional photographers and artists sell their products. Web site and blog can become photo store or gallery for them. We can see their portfolios of their work in their web site or blog. For example, right now we can see Ansel Adam's photos easier in his website. Cyberspace and internet make the photo gallery of Ansel Adam closer to us; we do not need go to other country to see the photos.

“.....internet for me is facility of communication, marketing and interaction. The role of internet for my work is significant enough, because I can share of my work without face to face meeting. Definitely, I save time and money to produce photo. And I save money also to meet people and many persons can enjoy my photos.....” (30 March 2010)

Social Networking

One of the products of ICT is social networking. Social networking is a virtual place that we can make interaction and share many things, including photos. There are many kind of social networking, such as Facebook, Flickr, forums, etc. These kinds of social networking have different characteristics. Facebook is one of social networking site that recently has million members around the world. Dwyer and Hiltz mentioned about social networking site. They said when people join social networking sites; they begin by creating a profile, then make connections to existing friends as well as those they meet through the site. A profile is a list of identifying information. It can include your real name, or a pseudonym. It also can include photographs, birthday, hometown, religion, ethnicity, and personal interest. Members connect to others by sending a “friend” message, which must be accepted by the other party in order to establish a link. “Friending” another member gives them access to your profile, adds them to your social network, and vice versa^[5]. People become member of social networking site has many purposes. The main reason is communication and maintains relationship. Dwyer and Hiltz also concluded about Facebook, Facebook members were more trusting of the site and its members, and more willing to include identifying information in their profile. In Facebook, we can share our photos. For some members, the capturing moment is become daily activity; they often update their photos of their activities. Facebook, as one of social networking sites and ICT product, has given more opportunity to its members to share to their friends, and the friends can give comment to the photos. Through Facebook we can know what our friends activities, we know it from their status and also their photos.

“.....My friends often ask me why I do not upload my photos anymore. They monitor my activities through my photos in Facebook.....” (26 March 2010)

One of social networking site is Flickr. Most of the members Flickr are professional, amateur and hobbyist photographers. Flickr is developed as social

networking focus on photos. Many people can share their photos and others members can give comment, critics or discuss some topics. Many members of Flickr, including me, feel proud if others give comments and more proud if someone invite the photo to put in some certain group and gallery in Flickr. Through Flickr, members can learn from each others to make better photos because members can give comments and critics to a photo.

Social networking makes us closer to our friends and families who live in other cities and countries. It social networking omit the boundaries of time and space. We can monitor and maintain relationship at anytime. Social networking makes people more closely, but virtually closer not physically. We cannot touch them; we only see them in the computer monitor.

ONE FOR ALL

From moment capturing to upload to internet sites requires more than one gadget. It needs camera, computer, and modem. For some people it is not convenient and effective and consumes more time. Right now, in the market there is collaboration of two technologies, photography and ICT, into become one gadget, it is camera phone. Right now, in one gadget we can do communication, internet browsing, social networking and moment capturing. There are many camera phones from many factories. There are camera phones that use famous photographic lens, like Carl Zeiss, and bigger mega pixels similar to digital camera. For some people, this gadget is more convenient to bring everywhere they go. They do not need to bring many gadgets

“..... I do not want to bring many gadgets when I go to some place. So, I bought camera phone with big mega pixels. I do need bring camera digital when I go. I can capture a moment something interesting or taking my own picture and instantly upload to my Facebook at every time and every place I go.....”

(26 March 2010)

Daisuke Okabe made a conclusion about camera phone: The social function of the camera phone differs from the social function of the camera and the phone in some important ways. In comparison to the traditional camera, most of photos taken by camera phone are short-lived and ephemeral images. The camera phone is a more ubiquitous and lightweight presence, and is used for more personal, less objectified viewpoint and sharing among intimates. Traditionally, the camera would get trotted out for special excursions and events -- noteworthy moments bracketed off from the mundane. By contrast, camera phones capture the more fleeting and unexpected moments of surprise, beauty and adoration in the everyday. The everyday is now the site of potential news and visual archiving as a user might snap a scene from a familiar train station or a friend who just fell into a puddle. By embodying the characteristics of the mobile phone as a “personal, portable, pedestrian” device, the function the camera has shifted^[6].

Right now, most people prefer to buy phone with camera and easy to connect to social networking, such as Blackberry. Blackberry’s internet facility is better than other camera phone. This facility makes people easier and faster upload photos to social networking. When one person captures a moment, he/she can upload it to

internet at that time. Camera phone is personal gadget. It is rare that a person lend his/her camera to others, because some time inside it there are some very private things, including photos and they do not want others to see them. A person can become more narcissistic.

*“...right now I prefer to use my Blackberry to connect to my social networking although my others phone has better image quality because they provide better social networking connection and easy to upload my photos. I never upload my photos with my others phone, it is hard to upload it....
..if my friends see my camera phone, I always beside my friend, so I can monitor and control what my friend do to my camera phone....” (26 March 2010)*

Okabe also said: one consequence of this more personal and pervasive viewpoint is that the camera is more strongly associated with an individual viewpoint. The traditional camera tended to take on more of the role of a third party, photographing a group photo or a scene that is framed in a more distanced way. The camera phone tends to be used more frequently as a kind of archive of a personal trajectory or viewpoint on the world, a collection of fragments of everyday life. This kind of archiving is unique to the visual medium, in the sense that photos are often taken for purely personal consumption, where as text messages are generally created with the intent to share with others.

Van House also said the cameraphone, especially when networked, may be seen as three different though related devices: a memory-capture device, a communicative device, and an expressive device. They were used in ways both consistent with and different from other personal photography, to both support and extend the four social uses of personal photography that we had identified earlier: creating and maintaining relationships; constructing personal and group memory; self-representation; and self-expression^[7].

Using this gadget, camera phone, a private moment is easier to capture and upload it. A person can instantly give a comment to a photo in social networking because most of this gadget has facilities for social networking, especially gadget like Blackberry. Notifications can instantly come out into this gadget, and we can reply or comment at that time or every time we want. This kind of gadget can make us maintain our relationship through social networking easier. We can update what we are doing and monitor what our friends and families doing at every time we want. This gadget makes us with others virtually closer.

CONCLUSION

The revolution from 35 mm camera to digital camera make people express them self easier through photography. The developments of ICT make us easier and faster to share our photos to others. The development of ICT has change the meaning of space and place. It is not just physically but it is also virtually. ICT make the physically boundary missing through time and space. We can maintain with friends and families or even our clients in other cities and countries without we have to meet them face to face in physically place. The collaboration photography technology and ICT into one gadget make easier and faster to maintain our relationship with to others and we can share our expression to others

when ever and where ever we want. Cyberspace give us more space to express our self, social networking is one of the place we can express our self. Every photographer right now can share their photos easier through virtual place. Virtual place give us wider opportunity and chance to express our self through photography which before it is harder to do it in physically place.

The development and collaboration of photography technologies and ICT give us more opportunity to produce and share a photo. It makes easier, faster and cheaper. One of the outcomes of this collaboration is spreading inappropriate photos in the cyberspace. We can get them easier and most of the time it is hard to control. This technology make social interaction change, it is seem there is no limit and boundary in social interaction, although it is virtual. This collaboration gives us more opportunity in social interaction. The opportunity to share our expression is open wider. One gadget can change the perception of space and place.

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ENDNOTES

- [1] Martin; Schinzinger, p 276
- [2] Enwezor, p 12
- [3] van House, p 2
- [4] Harrison and Dourish, page 3
- [5] Dwyer and Hiltz, p 2
- [6] Okabe, p 16
- [7] van House, p 9

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Slum Open Source Database Network

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ABSTRACT

Nowadays, the Internet has become a worldwide network that has breached the limitation of geographical boundaries and gives new birth to a more limitless world.

It also helps the development of creative communities in Indonesia. As one entity, creative communities in Indonesia cannot be removed from the existence of slum areas. Its problems and solutions are also part of the creative movement. When we talk about slums, it is also a discussion of creative approaches because there are always different problems and needs in every area.

In the way to find a solution, the Internet becomes a huge assistance through new approaches to problem-solving techniques. We can call it the "open source" technique. This term has been used for computer programming where the source of code is released widespread and then developed together by everyone who wants to develop it. Open Source for slums is a major concept that comprises a process starting from area data input to a variant output of solutions. This implementation assists the decision-maker or designer in making solutions for their slum problems because it can be more efficient and effective.

In this paper, these wide discourses will be reduced and focused only as a set of making an open access database for slum areas. Database is a complete set of data that can be used as base information for everyone – decision-maker or designer. The paper will discuss the method and system of open source database network. It also will unfold our open source database implementation scheme in the area of Jamika, Bandung as an example. The system can be used for policy-making or design support tools, particularly when a participatory-based scheme is also considered.

Keywords: *slum, open source, database*

INTRODUCTION

Cities and its fast developing progress, especially in Asia, have giving birth to informal settlement. Informal settlement is an accumulation of house that was built by a family or individual without following authority regulation or planning. The informal term was first used by Herman de Soto for indicating housing that was built without regulation and enough infrastructure in Mexico. John Turner, another expert, is using autonomous housing term for calling this type of settlement. But in Indonesia the informal settlement has always been refer to slum. Actually there is a clear definition from UN Habitat, they defines a slum household as a group of people living under the same roof in an urban area who lack one or more of the following five conditions that is durable housing, sufficient living area, access to clean water, access to proper sanitation and secure tenure.

We also must have clear distinction between slum and squatter in defining an informal settlement. Slum is used to cover a wide range of areas with poor quality housing, insufficient infrastructure and deteriorated living environments, but in which the occupants have some kind of secure land tenure: as owners, legal occupants or formal tenants of the land. And squatter is used to describe areas where people have built their own houses on land that doesn't belong to them and for which they have no legal permission or lease or building permit, and usually built without following building and planning regulations.

UN Habitat cites that 42% or 533 million people of all urban Asians live in slums including in Indonesia. The production of slums is usually encouraged by failed policies, bad governance, corruption, inappropriate regulation, dysfunctional land markets, unresponsive financial systems and a fundamental lack of political will. Each of these failures adds to the toll on people already deeply burdened by poverty and constrains the enormous potential for human development that urban life offers.^[1] But the facts actually show us that not all people living in slum are poor, and not all poor live in slum. In many cities even middle-income households are being forced to live in slums and squatter settlements, which increasingly include a mix of different income groups. People may end up living in slum because of several factors like affordability, convenient or because they were poor when they moved in but now are better off.

Beside economic factors, there are also cultural or behavioral factors that were contributing in the production of slum spaces, particularly in Indonesia where its tradition values were brought down from generation to generation. Jo Santoso called this concept as quarter typology. Quarter typology concept is a concept of spatial-territorial that takes root from Indonesian cities traditional urban system. This term brings us to the unity of human and *lebensraum* (living space) as an entity. Santoso describes the process of giving birth to a city as the unification of settlement units or quarters. The composition of these units will determine the urban type form. So the process of city making is a synthesis between the authority's interest and settlement units' interest. One of the samples mentioned by Santoso is Banten in 1596 which were divided into many quarters with someone who held responsibility in every quarter. Each of the quarter owned a gate and its boundary.

This quarter typology concept gives us more understanding about the making process of informal settlement. We must consider every settlement as an entity where there is uniqueness in every unit. In other words, if we relate it with our discussion, every slum is different and it also needs different solution. The unique character – spatial form, tradition - force us to make a special solution in each of area. In other words, we could say that a specialization in handling every slum is a must.

THE INTEGRATED INFORMATION AND OPEN SOURCE

Solution based on every slum uniqueness character makes the assessment information as a vital point. We must know the character of every slum and then propose a solution. A fast gathering and comprehensive information must be made because the application of solution is a longest road and sometimes we don't realize that it has already become a failure. Another factor to be considered the slum dynamic process, their concept of housing as a process makes the settlement condition can be different every day. So the information should be made ready for daily changes or has a method that can make the data still update-to-date every day. We need to build the information integrated through rapid data collection; it also must be accessed and updated easily by everyone.

Rapid Data Collecting Method

Issue of gathering information with a rapid method has been an issue since 1980s. Many organizations evolved approaches and methods especially for participatory in the rural. Robert Chamber (1985) said that there are five basic principles in the developed methods:

1. Optimizing tradeoffs (we must relates the cost of collection and learning to tradeoffs between the quantity, relevance, timeliness, truth and actual beneficial use of information)
2. Offsetting biases (a deliberate action to gain an unhurried, balanced and representative view)
3. Triangulating (using more than one method or source for the information)
4. Learning directly from and with rural people (face-to-face learning)
5. Learning rapidly and progressively (making judgments and decisions as an adaptive learning process)

Based on these principles, there are several methods in collecting data that we can use for building database, namely:

1. Transect Diagram

Diagram is made by making a matrix between area section and area information.

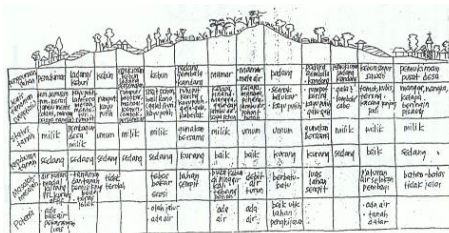


Figure 1. Sample of transect diagram

Source: Adimihardja (2001)

2. Potential Map

The map shows potentials of an area through simple icon or symbol.

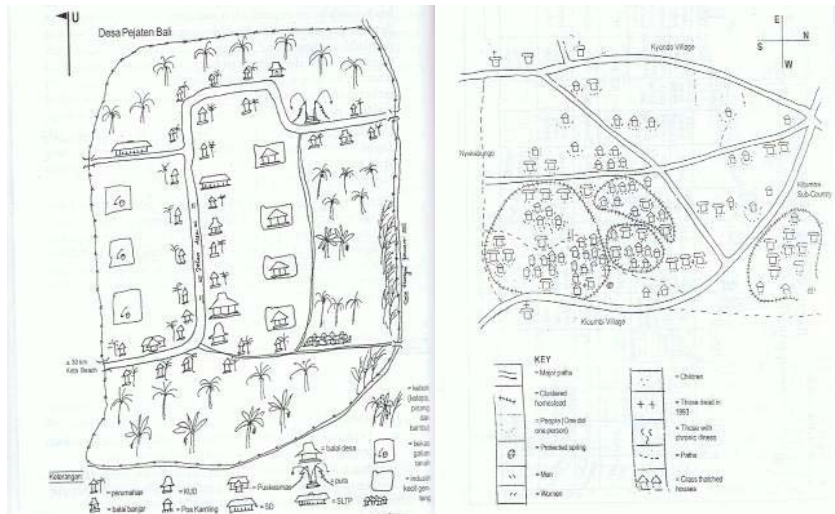


Figure 2. Sample of potential map and social map.

Source: Adimihardja (2001)

3. Social Map

The map shows social entity or activities in an area through simple icon or symbol.

4. Thiel Notation System (Visual Map)

This is a sequence-experience notation system that was developed by Thiel for recording the continuity of space sequence experience. The graphic system codified the space-defining elements.

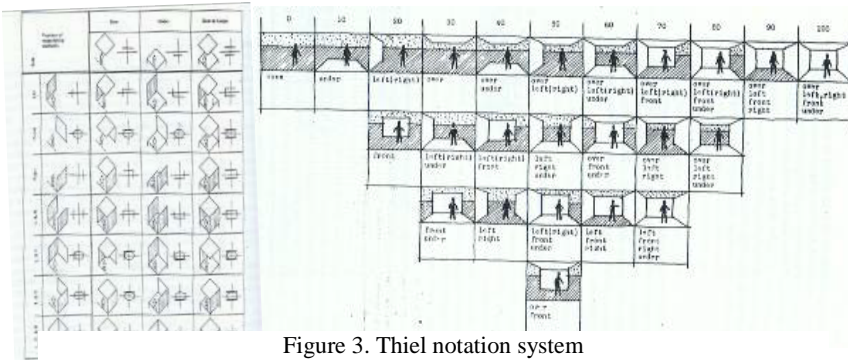


Figure 3. Thiel notation system

Source: Sanoff (1991)

These methods aren't standard; they are rather bases for developing another method. We can adopt every mapping or analysis methods that exist. The proposed or suggested methods are the starting point for us to develop our database system.

Open Source Concept

Open source is the creative practice of appropriation and free sharing of found and created content. It is a term that was given a big boost at an event in April 1998, organized by technology publisher Tim O'Really, called Freeware Summit and later known as Open Source Summit. Actually the open source term has been used in scientific enterprise since 19th century. The main concept of open source is people can modify the product and redistribute them back in the community or other organization. Robert K. Merton mentioned the basic elements of the community are :^[2]

1. Universalism (an international perspective)
2. Communism (sharing information)
3. Disinterestedness (removing one's personal views from the scientific inquiry)
4. Organized skepticism (requirements of proof and review)

In building slum database we are collecting a socio-spatial data or we can associate it with behavioral science. When we talk about behavioral science, we must consider what Conrad Jameson said that the best method in behavioral science is to recognize that no single method will do. It is better to make good sense than bad science. The open source concept has a big opportunity for making a good sense in recognizing character of a slum.

OPEN SOURCE DATABASE

There are three parts in building open source database, which are:

1. Collecting data
2. Organizing data
3. Updating data

As a front liner, there is an agent of collecting data. People who live in slum should be the agent. They will collect data about themselves and then giving it to us as a based in the next process. There should be a person as a facilitator in data collection so they can do it without any problems. In the process, maybe they who have understand the procedure can become a facilitator. We should make this data collecting as simply as it get, because we need them to daily updated. So we are using symbol and color (it is also because maybe there is people who illiterate). Number is also can be considered because sometimes we need quantify something.

After data has been collecting, we need to organize it so every stake holder can access it. We apply it through building an information database in internet like Google Map, Wikimapia, Google Street, etc. The data then can be easily access through virtual world.

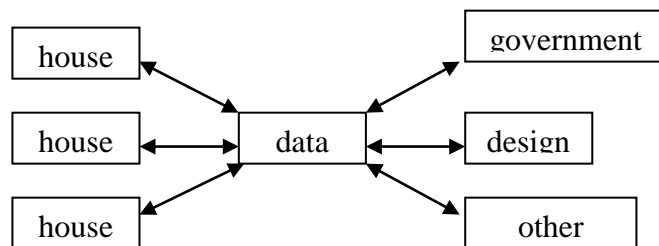


Figure 4. The slum open source database system

Source: Syaiful 2009

The last part is making a procedure in how the database can be updated and reviewed. We are adopting the open source concept in this part. Every people can update the information about their house or settlement and then the information directly updated in virtual world so we get the actual information. The technique of mapping can be reviewed or giving another alternatives. So there also can be more than one approach for one information. This miscellaneous approach or method will enrich our process in planning, making judgment or solution. For further development, it can be developed into planning city through quarter typology perspective.

THE SCHEME OF COLLABORATION IN JAMIKA DATABASE NETWORK

We are creating a prototype project of this concept in Jamika. Jamika were known as a dense population and can be categorized as slum. The slum settlement in our project area is a block typology. So we are dividing them into block as an easy way to gathering information and organizing them later. We will become their facilitator in collecting those data. The first thing to do is guiding them the data collecting concept and then developed it together with them so it can be applied easily in their daily life.

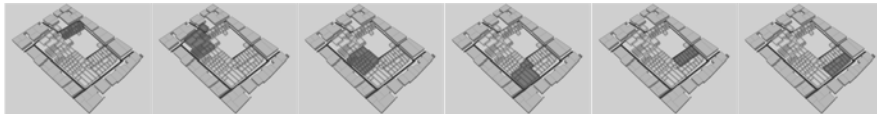


Figure 5. Blocks dividing in Jamika (From Left to Right : Block 1 – 6)

Source: Prima 2009

After information has been gathered it is then being organized based on the block. The information was shown in the internet like Green Map or another map that was only using a symbol, number and color. And then the latest part of this process is maintaining the process of reviewed and updated. It can be done by Jamika people, but we prefer it can be done by somebody else because this is a database not only for one slum. This can be a community of database like Green Map has been done in recent years. We prefer the government do this because they also have a benefit from free access information that was built.

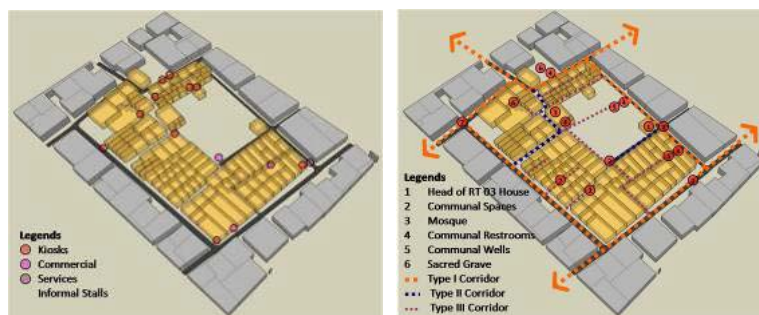


Figure 6. (From Left to Right) Map that is shown for the public

Source: Prima 2009

CONCLUSION

Data holds the important role in slum solution. If we don't have the right data, there won't be any good or a better solution. Especially when we are facing a specialization handling. We look every slum is a unique entity, and they also have a unique solution. The important role of open source database can lead us into another creative approach in slum solution because right now there is a misinterpretation that slum solution is always low cost apartments. We hope that this tendencies can be avoided and a better environment for our humanity can be achieved.

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[1] <http://web.mit.edu/urbanupgrading>

[2] <http://www.wikipedia.org/>

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Film Intervention in Transforming City Spaces

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ABSTRACT

Sembilan Matahari Film in partnership with the British Council, the Jakarta City Government, and Fictionary Films produced a 15-minute Video-Mapping Projection. The Video-Mapping was projected onto the façade of the Jakarta Historical Museum, visually transforming the Old City's most important heritage into a non-narrative multi-media spectacle. The project responded to the Jakarta City Government's aspiration to revitalize its Old City quarter by turning it into the capital city's creative industry hub.

For the 25,000 spectators, the event provoked a journey of images and discourses: about the transformation of the building's function over time; the change in its economic and cultural significances to the people of Jakarta; and it's yet uncertain future. For the artists, the research-project forced them to take their creative collaboration outside the conventional cinema, studio, and gallery.

The thought behind this project was not merely to produce a video or a film, but to prompt a new standpoint amongst the public regarding public space. The research-project shows how design thinkers and design strategy take upon the role for competitive advantage within complex context of creative thinking to unleash creative policy solution and place-making collaborations among the public and its stakeholders.

The result is a revelation of the potential transformation of existing structures and spaces that were originally built for political and economic purposes into the new "canvas", "screen" or "stage" for practitioners and consumers of the new creative economy - a 21st Century urban alternative for the increasingly expensive and elitist art infrastructures.

This revelation tests the hypothesis of how film and creativity are able to lead the change of a 'thing' as well as the way we 'think' by helping us -spectators, authorities, and artists- "see film differently" and "see differently through film". The project shows how creative people, creative policy, as well as digital media and information technology can unleash creativeness and place-making collaborations between communities and government - two social elements, which has been at odds for close to three decades.

The key is to link the two. This Project is an experiment towards finding that key.

Keywords: *collaboration, video mapping, film intervention, public space, creative playground*

INTRODUCTION

There have been many academic debates regarding the concept of city's public space since Lefebvre until this present day. What exactly is public space? How can we define public space?

Through historical lenses we can see the main concept of public space changes gradually. All were not referring to its definition or concept or even physical characteristic, but to those who has the capital and to those who has the power. They are "actors" who have the rights to define what and how the public space is (Lefebvre, 1991).

In recent times, the economic growth is "blamed" for making conducive capital growth situation; it is accused for causing constant occurring vagueness of public space. At the same time emerging wave of creative economy brings back the chance to intervene the public space, by what is called: film. But focusing on a 'conventional film' that might just entertaining, beautiful, and relaxing, it was kind of incremental and not having greater impact. This kind of narrow sight of film is relatively recent phenomena, and actually emerged in the latter half of the 20th century, as audiovisual product became a tool of consumerism such as movies and TV commercials; it is shaped to be screened inside the cinema and treated merely as a consumption product.

Nonetheless, this film intervention was designed to encourage productivity, to motivate innovation as well as to stimulate active participation. The transforming process from passive relationship between producer (filmmaker) and consumer (audience) into active engagement of everyone (stakeholders) is meaningful as productivity and might value over and above capital.

Jakarta Old City

The city of Jakarta's is pushing the revitalization of its currently rundown historic old city district. This includes transforming the area in becoming the centre of the city's creative industries.

The Fatahillah square –he district's main attraction and focus—housed three of the city's most important museums. The square has gone through ages of experiences and drastic transformations –from mosquito-infested swamps to seats of colonial power to execution grounds to the city's banking and commercial centre.

As over the next five decades the city's population moved further in making residential, the increasingly decaying and forgotten space became home to vagrants and petty criminals. Unsurprisingly, the museums struggled to attract visitors.

Recent Developments

In its most recent transformation –after over two decades of plans and procrastinations— the city government restored several aspects in and around the square. This includes repaving the piazza, placing street lamps, and closing the

thoroughfare that surrounds the square (which over the years had caused much pollution) into a pedestrian-only zone.

The establishment of the new busway route, which links the Old City to residential areas in the South, East, West and Centre of Jakarta, clearly improves access to the area in addition to the existing Jakarta City Grand Central Station.

By this simple initiative, the city government was able to bring back visitors to the area. Today, the city reported an average of over 20,000 people crowding the square on a typical weekend.

During day time, group of friends and families would travel 30 km from their homes in the South just to have their pictures taken in front of a historic building. By night, Skater and Scooter communities, young couples, and budding photographers haunt the square. Grass-root community groups are popping up, conducting special night tours and theatrical performances based on historical events.

Opportunities

Recent discussions between the City Government and the British Council reveal an alternative and more immediate approach for the revitalization of Old City as creative industry hub.

While waiting for the Central and City Government to tackle reforms on tax incentives, investments in infrastructure, and city planning, the City Government and other creative stakeholders can quickly take advantage from many of the recent progresses that have been achieved in the Old City.

Now improved public transportation, the establishment of pedestrian zones, better lighting, the growing community-based activities, and hence the growing number of foot traffics are ready for more creative contents and activities.

On the other hand, despite their generally decrepit conditions the presence of so many heritage architecture and open space provides creative minds with various urban “canvas”, “cinema” or “stage” on which they can experiment, create, and perform.

THE IMPACT OF FILM ON JAKARTA’S OLD CITY SPACE

Film Intervention as the Tool

Film intervention was designed for, produced by and screened collaboratively to public in such a different way. The role of digital media and IT has significantly support its *design thinking* behind the creative and strategy concept.

This experiment intended to see how far film intervention will assist the public space to transform. No empiric answers towards the experiments exist but some indicators may help us realize that there are some occurring impacts.

However, good ideas don't sell themselves. We need to fundamentally renew our way of thinking of treating our ideas and of how we look after or supervise those. In a world of movements, we have to let go of our idea and let other people participate, possibly to adjust it, and manage it.

I can take this initiative of participation to its logical hypothesis and say that perhaps how to enable 'film intervention' to have greatest impact is by taking it out of the hands of filmmakers and put it into the hands of everyone, such as architect, visual jockey, designer, animator, photographer, and even people from the government, a social activist, and community leader.

What Kind of Film? A Designed-Film

I would rather to take a different view of filmmaking, and instead of focusing on the film as a product, I tried to focus on how to approach the film from the eyes of design thinking as a process. This approach will push the boundaries of filming-method and stimulate surprising way triggering "180-degree possibility" becoming "360-degree possibilities" ending up having bigger impact.

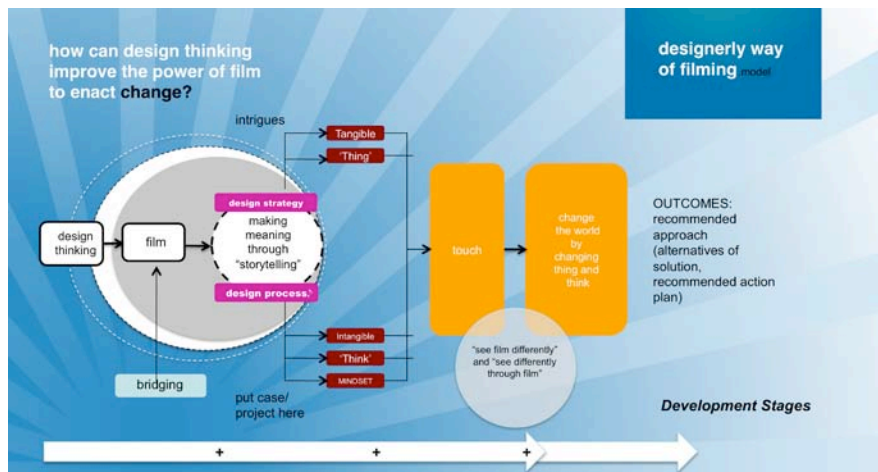


Diagram 1. Designerly Way of Filming

Source: Adi Panuntun 2010

The process behind the making of this film was more than just simply creating a good amusement. It was more about understanding culture and context before we decided where to start putting of our ideas. At the very beginning, what had driven the artists' collaborative ways in the making process was the curiosity on the motivation and/or excitement of Jakarta's residents. In short, we got very much inspirations from our local people's interest and cultural behavior:

- *Layar tancap* / public screening (a simple method of an open air public screening)
- *Pertunjukan wayang* / puppet show (a traditional Indonesian puppet open show)
- Temple reliefs found in Indonesia (e.g. Borobudur "animatic-sequential" relief)

Furthermore, by adjusting digital media and IT within people's interest and cultural behavior, we come close to uncovering the potential of cutting edge technology and making it visually usable and enjoyable. This approach forced us to bring out our imaginative work of collaboration outside the conservative cinema format, studio, or gallery. The result is a revelation about the potential transformation of existing structures and spaces into an excitement new "canvas" or "screen".

Table 1. Points between Film and Designed Film
Source: Adi Panuntun 2010

Film	Designed film
1. Desirable	1. Desirable
2. Entertaining	2. Entertaining
3. Consumptive	3. Productive
4. Low impact	4. Big impact
5. Passive participation	5. Active participation
	6. Encourage innovation

Video Mapping – What, Why, How

It is a new exciting method as a part of visual art evolution. Branding the manifesto of visual art and technology. Artists can custom-fit their mind-bending designs to any 3D-material such as architecture.

Because this particular visual showcase is contemporary to the large numbers of experiment's audience, it arouses a high curiosity and interest. It is effectively invite many people. A large number of audiences are essential to the experiment. We have to be aware that any new explorations will gain many attentions, and we need to be keen obtaining any new method, ideas and creation.

We combined film and video mapping as strategy to be imposing. Bundled by visual-narrative time journey we promote the sensitivity of local content and identity of our place, people, and its history. The projection traces the museum's history from the Dutch colonial era to imaginary future. This technique of projecting onto the facade detail of a building is used to create high impact video installations and 3D illusions. Architectural plans were used to 'map' the building's surface with the film and animations.



Figure 1. Mapping Trial
Source: British Council 2010

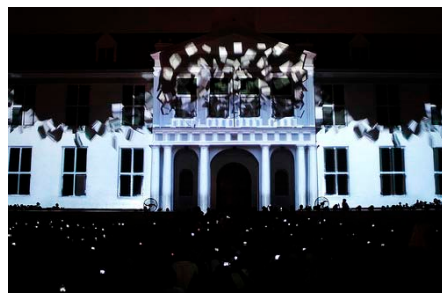


Figure 2. Crumbling Fatahillah
Source: British Council 2010

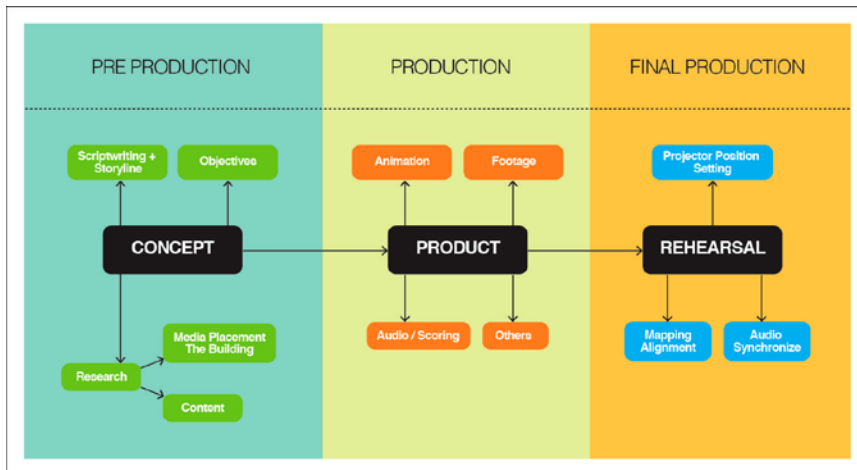


Diagram 2. The Process of Video Mapping
Source: Tanti Sofyan 2010

The Significant Role of Information Communication Technology

The challenges and barriers in the process of making “Transforming Public Space” project were big problems. The project involved collaboration between Indonesian’s talents and UK’s talents. This collaboration was arranged between these two countries due to the vision of creative cities network. The distance, language, and time constraint were some of the contributing factors to the challenges and barriers. All of those three mentioned were handled by the significant help of digital media and the ICT (Information Communication Technology). ICT greatly assisted the making process of the film intervention. Communication barriers between continents were practically removed and done by emails, international phone calls, VoIP (Voice over Internet Protocol), chat rooms, and web videoconference.

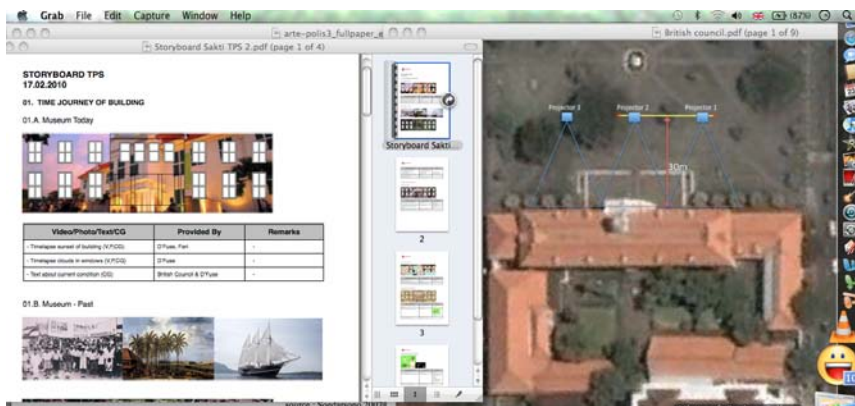


Figure 3. Storyboard and Projectors Positioning via Google Earth and Maps app.
Source: Sakti Parantean 2010

At one particular process of the production, we used Google Earth and Maps application as well as online data share to send footages between Indonesia and UK. These digital media features shortened the time needed for the production process significantly.

Transforming Public Space would mean nothing if not for the appreciation from the people; in fact so many people are needed to qualify the justification of the experiment. That is why the attention and the presence of the people are important indicators to quantify the project's objectives. Once more ICT played significant role in gathering people. Through the online social network, we had achieved vast viral promotion (facebook and twitter) in relatively short period of time. Consequently, over than 25.000 people gather!



Figure 4. The Crowds
Source: British Council 2010

Recognizing the Impacts that Occur

1. The Film Intervention provoked recognizable impacts on the people and the Old Town site itself. On the Socio-Economic aspects, the gathering of thousands of people alone already illustrated the interaction that was established.



Figure 5. Trade Activity During Mapping
Source: Adi Panuntun 2010



Figure 6. Phone LCDs Capturing The Mapping
Source: British Council 2010

From the microscopic point of view, crowd from different social class established economic relationship by the exchange of money for foods and beverages, transportation, and souvenirs. This massive event provided opportunities for smaller vendors around the museum to experience an increased income for the night.

2. It was interesting to see the audience enthusiasm and appreciation when they watched the screening. The audience responded to the screening by sporadically and spontaneously took their digital camera, cellular phone, and handy-cam to capture the moment of the screening. The people's response of our response of the museum's building indicated that this project had continuous and flowing impact to others.

3. Meanwhile, if we look through the macroscopic point of view we will find that the stakeholders of this project were brought in the same place and the same time, allowing them to have interactions. This included the governmental representative, creative practitioners, the people, and academicians. The interactions between these stakeholders opened opportunities for creative and innovative ideas for future projects especially related to the Old Town spot. Whereas from conventional perspective, the Old Town was just a mere museum building but if we combine the creative nature of the practitioners, the strategic insights and authority from the government, the innovative academic research, and sheer enthusiasm of the people, we will have a new meaning of public space.



Figure 7. The Presence of Stakeholders
Source: British Council 2010



Figure 8. Mapping At ITB Graduation Party
Source: Seterhen Akbar 2010

4. On broader term, the film intervention reached out even to those who were not present at the venue. The help of the broadcast media and the internet informed a huge number of people. This triggered the viral effect of the term *video mapping* in the Indonesian network in the internet. Our film intervention may not be the first video mapping in Indonesia, but it is the first video mapping in Indonesia that received massive nation-wide attention. These inspired people are also trying to create another video mapping and explore more in their own innovative way. An increasing number of requests for video mapping project can also indicate how the 'transforming public space' event had reached broader range of impacts.

5. Another signs of good impact can be seen on the agreement that was made between British Council and the City Administration detailing the council's planned three-year commitment to work with communities to boost local creative art development. The other agreement was the plan of transforming on one or two

old buildings to be one of IKJ's studio facilities. As reported by Antara News (*"Jakarta's Old Town Becomes a Creative City"*, Sunday, March 14 2010); "... also from the cooperation between Jakarta's Institute of Art (IKJ) with the City Government for providing training for students who can regularly come to Old Town and with the British Council in a three-year partnership to hold a variety show called 'Weekend in Old Town' ".

CONCLUSION

This project shows that film intervention has brought huge impact on social and economic aspects (as seen from real indicators recognized).

The role of digital media and ICT has significantly support the design thinking behind its creative concept and human centered strategy. As a result we had successfully grabbed thousand audiences to move from only consuming information about a programme called "transforming public space" to enthusiastically participating in such an enjoyable way. Presence, uploaded comments, images, and videos are already considered as their contribution toward the project to re-define our long lost public space.

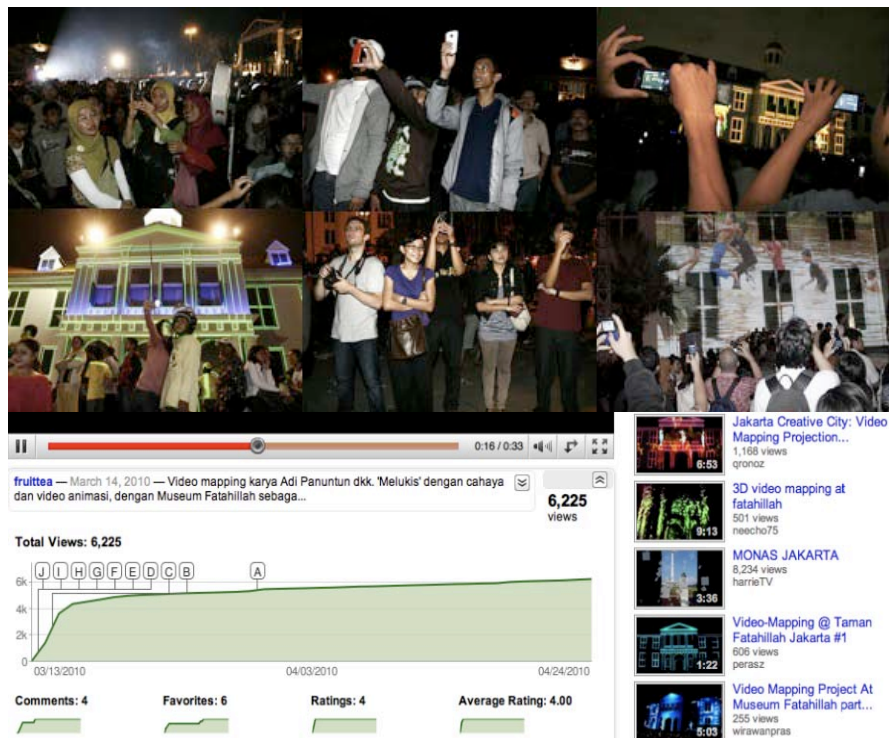


Figure 9. Documentating = Active Contribution by the Crowds
Source: British Council 2010 and Youtube

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Impact of On-Line Mobile Devices to Personal Space: An Addition to Edward T. Hall's Personal Space Theory

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ABSTRACT

This paper discusses about how the virtual network, which becomes more accessible by the advance of mobile technology, gives impact to the size of people's personal space in Bandung. How much it has changed from according to the general distance of personal space, which is forty-six centimeters, to one point two meters (Edward Hall, 1966). And moreover, how does it affect the spatial sensibility for this certain group.

As social interactions become more and more advanced through technology, it has already become a consideration that space and time dimensions remain faded. There are no more boundaries to interact in the world, which is known as the virtual world. The distance has already burst. We are all in the same space, in the time that is almost zero to be waited as well as to be considered. The virtual type of interaction, which is social network, has become a celebration of people of various types of ages, profession, backgrounds, and status. However, even if various types of people face and celebrate the same phenomenon, the nature of interaction and its impact to physical interaction in the real world are doubtly said to be the same.

This paper begins with the nature of interaction in the virtual world. It is followed by questions: what people in this certain group usually do, how they interact, what matter would be the discussion at their own page, and how they maintain that page? The style of interaction will become a hint for conclusion of what is public and private for this group. Does the separation of private and public still exists at this virtual interaction or what actually it is shifting into will be the next inquiry to be discussed. Finally, how this virtual interaction impact appears on our physical interaction, are moreover, how personal space theory becomes irrelevant will be our conclusion to draw.

Keywords: *virtual interaction, spatial sensibility, personal space, virtual public space*

INTRODUCTION

Personal Space

Personal space is the region surrounding a person that they regard psychologically as theirs. Invasion of personal space can lead to discomfort. In the other hand, a person who has invaded outside his or her personal space can psychologically consider the invasion as not regarded to him or her. Though a person's personal space is difficult to measure accurately, there is estimation of place that can be defined as personal space.

It was Edward T. Hall who mentioned the personal space theory. He described the spaces of person as four different types. They are public space, social space, personal space, and intimate space^[1]. Personal space has estimation 60 centimeters on either side of left and right, 70 centimeters in front, and 40 centimeters behind. Here is below, the illustration of Hall's theory of spaces.

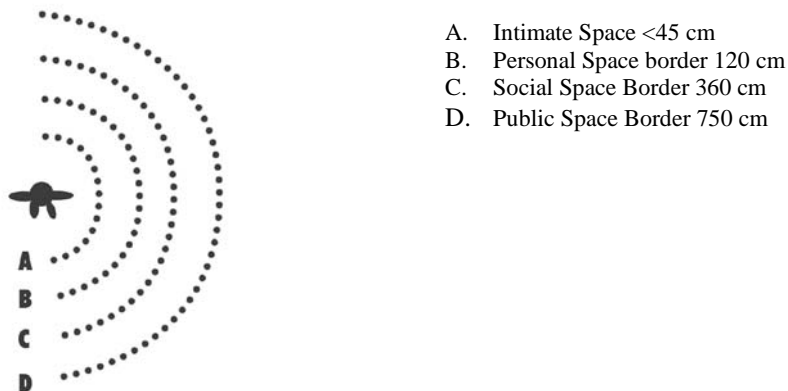


Figure 1 : Type of Psychological Spaces
Source: Redrawn from Hall, 1966

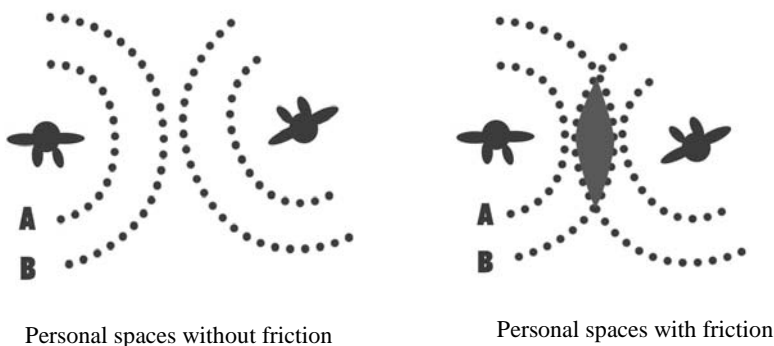


Figure 2 : Interaction between Personal Spaces
Source: Redrawn from Hall, 1966

Virtual Space

It is Or Ettliger, Assistant Professor and senior researcher of media theory and virtual architecture at Faculty of Architecture of the University of Ljubljana, Slovenia, who is developing the theory of virtual space. The theory was firstly developed realizing that there is such another form of architecture. After history of architecture addressed forms of architecture as the physically built architecture and the wished-to-be-built architecture, Ettliger define the third form of architecture as architecture that served as the visible content of painting, films, video games, and so on – architectural project that were designed and intended from their outset to reside nowhere else but within a pictorial image.

In other words, as the term of architecture considered as a work of creating form and space, pictorial image's content could also be considered as architectural work. The fact that the content of the pictorial images un-exist in our real world, is the matter that govern us to another term of form and space – as the element of experience. Virtual, is the word that we usually heard to describe a level of existence of things that are experienced through sound we heard, book we read, and movie or painting we saw. In the advance of technology, this experience can be found easily through web, email, text message, or even a phone. Ettliger had mentioned at his blogs introductory that the last examples of experiences above are experiences which contents are factually exist at some other dimensions; they are beyond the vibration of air, the printed letters on the paper, or the electric signals running through computers. This is how the word virtual is ended up being entangled with both computer and metaphysic, and how computer technology became perceived as the source of yet another metaphysical phenomenon.

Ettliger had also defined term of several phrases using the word virtual. The first phrase is virtual place, which is defined as the place we see through particular pictorial image. The second phrase is virtual world. It is defined as a set of virtual places which are presented in a context which suggests that they are continuous with respect to each other. The third phrase is virtual space, which is delivered as the overall visible space that contains all virtual places and all virtual world – whether they are continuous to each other or not.

Inquiry and Case Study

The development of information and media technology brought us to the advance virtual space that commonly provides by mobile on-line devices. As the co modification of mobile on-line devices had become a fact, the new term of virtual space had already become our daily life experience. The definition of virtual space, as well as virtual, is the new term of space that governs this paper to give adjustment to the Hall's theory of personal space.

The rapid changes from physical space to virtual space, and vice versa, hypothetically considered as phenomenon that could add the term of personal space that drawn by Edward T. Hall. Is the distance of personal space still remain as how it used to be, regarding our changing daily life which continuously switching from virtual to physical?

Regarding the popular phenomenon of cafés utilized with Wi-Fi facility in Bandung, the case study for this inquiry would take place at the place where the most common mobile on-line device users gathered. The place is a public space where frictions among persons are in high probability. In the other hand, the place also provide Wi-Fi facility that give change for users to go to another public space that remain as virtual. As frictions could also be happen in the virtual space, the changing interaction within virtual and physical space is highly intense in this place. Due to this interaction phenomenon, the inquiry of this paper is tried to be answered.

METHODS

Our observation had been done in Jl. Dago, starting from Simpang Dago-Dipati Ukur cross to Dago-Riau cross. We chose this section of Jalan Dago because that this section was one of the busiest boulevards in Bandung and also known as leisure place. We identified restaurants and café that is almost everyday-occupied and listed whether they had Wi-Fi facilities or not.

The chosen sample for behavior observation was Ngopi Doeloe café at Jl. Teuku Umar, due to the high occupancy and this café was the most popular café in Bandung, according to the number of Ngopi Doeloe branches in the town. The comparison-sample is Warung Pasta café at Jl. Ganesha, as it plays a near-campus gathering spot which also had a high occupancy. We listed types of visitor and listed the initial behaviors and reactions to events during peak hour (5 P.M until 8 P.M).

Related to the topic that we have to draw conclusions about interaction between people, we did not list people who came alone to the location. Our focus was people using mobile device, therefore people who did not use mobile device was observed as an anti-sample.

Table 1. Location of Cafes along Jalan Dago
Source: Observation, 2010

No	Code	Name	Wi-Fi
1	A	Rocket Café Planet Dago	Yes
2	B	Tamani Café	No
3	C	Sunny and Green Café	Yes
4	D	Gampong Aceh	Yes
5	E	Dunkin Donuts Ranggamalela	No
6	F	The Kiosk/Pizza Hut	No
7	G	Oh LaLa Café Plaza Dago	Yes
8	H	Aloha Aina	No
9	I	Kartika Sari Resto	No
10	J	Prefere72 Café	Yes
11	K	Warung Pasta Jl. Ganesha	Yes
12	L	Edward Forrer Café	Yes
13	M	Ngopi Doeloe Hasanuddin	Yes
14	N	Treehouse Café	Yes
15	O	Toko You	No
16	P	Ngopi Doeloe Teuku Umar	Yes
17	Q	Grande Café	No
18	R	Dapur Eyang Teuku Umar	No
19	S	Cabe Rawit Teuku Umar	Yes
20	T	Coca Suki Resto	No



Figure 3: Map of Cafes along Jalan Dago
Source: Bandung Map, 2004

RESULT

Ngopi Doeloe sample had 36 tables, 9 sofas, 1 bar, and 1 meeting room. By the time of observation this place had eleven tables which were occupied by people using mobile device and 13 tables were unoccupied. Warung Pasta sample had 23 tables and 6 sofas. By the time of observation, this sample had 4 tables which were

occupied by people using mobile device and the rest was fully occupied. From the observation we had results shown in table below:

Table 2. Matrix of People Reacting to Events

Source: observation, 2010

Observed Behavior		Live and face to face chatting, communicating, interacting	On line using mobile devices
Events	Waiter served meal or beverage	Readily prepare the table as waiter came to serve the food and beverage	Reacted after waiter mannerly apologized or indifferently pointed to the table without seeing the person who stood next to him/her
	People passed through his/her back-seat alley	Moved the chair when there were people who needed to pass through the alley	Moved after someone contacted him/her physically, or after someone said apologize.

In Warung Pasta sample, similar result had shown.

From the theory of personal spaces we knew that people have certain distance of intimate space, the space that they will feel obstructed by stranger. The theory of human psychology has told that there was a sign this connection to virtual world could be a trigger to an addiction disorder. The prevalence of Internet Addiction Disorder can be attributed to the fact that it has become increasingly difficult to distinguish between the online and offline worlds. The Internet has tremendous potential to effect the emotions of humans and in turn, alter our self-perception and anxiety levels^[2]. That could mean in every time these samples drew into the virtual space, they lost the distance of personal space at certain degree because they have less spatial awareness.

For this conclusion we can draw:



A=B Personal space is equal to intimate space, due to lack of spatial awareness

Figure 4 : Psychological space occurs when object is on-line

Source: observation, 2010

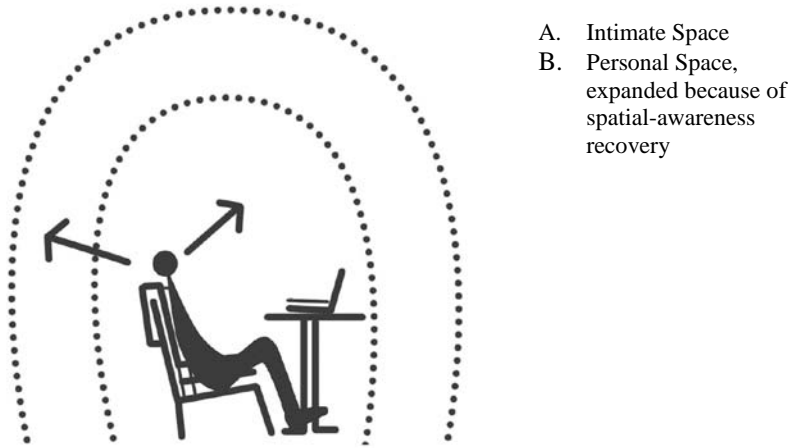


Figure 5 : Psychological space occurs when object is off-line
Source: observation, 2010

DISCUSSION

What impact does this event do to the process of creating space in the physical world? We can see a kind of 'beat' or 'pulse' when people are repeatedly connected-disconnected to the physical world, due to the virtual activity. This 'beat' or 'pulse' surely affects the perceptual image of personal and un-personal space in the physical space.

This 'beat' reflects that perception of space is no longer based on the theory of personal space by Edward Hall but rather have a new perception of space. The pulsing space could define a new type of place in architecture. In-between corridors which separated indoor and outdoor place in a restaurant were one of example that was full of this pulsing space. These corridors acted as it sited between indoor and outdoor --an interchange space. They were notified as well as easy to be ignored, and remained as ambiguity. People who seemed to be users of mobile on-line devices showed their preference to this kind of space. Their feelings of convenience of being pulsing from virtual to physical world, vice versa, hypothetically could be accommodated by this kind of space.

By that fact, we can now say that this new observation can be addition to existing theory, and should be a further consideration for creating-space process.

ENDNOTES

[1] Edward T. Hall, 1966, *The Hidden Dimensions*

[2] Judith Horstman, 2009, *The Scientific American Day in the Life of your Brain*

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On Developing of Digital Communities in Rural Areas

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ABSTRACT

This paper shows how digital technology can satisfy the needs of communities in rural areas, living in low, mid, and top tiers. It defines three levels of needs: (i) basic-living needs, for people in low tier; (ii) productive-living needs, for people in mid tier; and (iii) meaningful-living needs, for people in top tier. The problem is in how digital technology can help communities to satisfy those needs. We propose five key ideas to innovate its solutions.

The first idea is for the people in all tiers to innovate values. The second idea is (i) for people in middle tier to provide services to satisfy basic, productive, and meaningful needs, (ii) to make basic services available and affordable for people in low tier, and (iii) to mobilize investment from people at upper tier for the those services. The third idea is to organize smart communities to produce most of those services.

The fourth idea is to provide smart environments, including living environment and infrastructures, to enable smart communities develop and delivers valuable services. The fifth idea is to embed learning and research in the community. This paper shows how existing digital technology can implement those five ideas, especially within the context of rural areas.

Keywords: *rural ICT, digital communities*

INTRODUCTION

Digital technology known as information and communication technology (ICT) has penetrated our society in an unprecedented level, especially in urban areas. Extending digital technology into rural areas poses challenges due to all shortcomings in infrastructure, resources, economy and education levels. Over 3.5 billion people currently lives under ICT coverage yet cannot benefit from it.

As the population grows rapidly to reach estimated 8 billion people in 2025, where 50% live in rural areas, the growth brings consequences to how to achieve and sustain a good standard of living. This paper shows how digital technology can help satisfying the needs of communities in rural areas.

We define three levels of needs: basic living needs, productive living needs, and meaningful living needs. Basic living needs are those required to survive as human beings. They include availability of food, energy, clean water, housing, transportation, communications, health care, and education. Productive living needs include all activities to provide financial income. Meaningful living needs include social and cultural valuable activities.

Furthermore, we can divide standard of living into three tiers, as shown in Figure 1. People are considered living in low tier if they spend most of their time trying to fulfill their basic living needs. People in middle tier mostly perform productive activities, namely producing products and services to satisfy various needs. People in upper tier spend most time satisfying meaningful living needs.

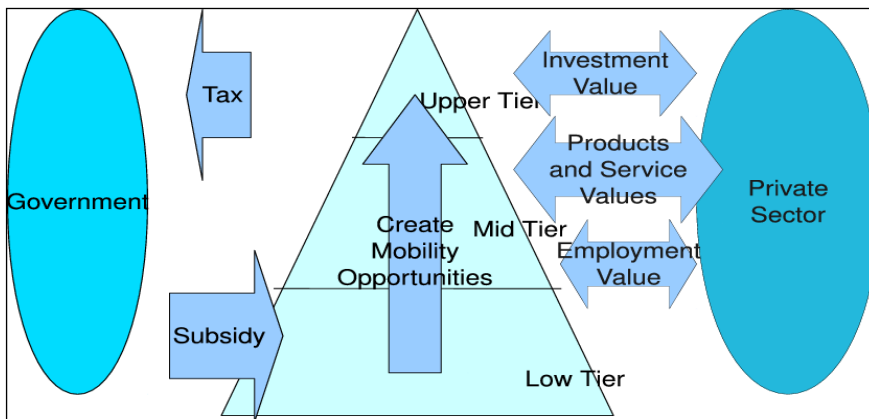


Figure 1. Importance of creating mobility opportunities for people in low tier to mid tier, and to top tier.

The problem is how to mobilize people to move from low tier to mid tier, and later from mid tier to upper tier. In developing countries, most people still live in low tier, while least people live in upper tier, creating a kind of pyramid. As shown in Figure 1, the government benefits from mid and top tiers in form of tax revenues, while it must spend its resources to subsidy people in the low tier. Similarly, the private sector benefits mostly from investment value of those in top tier, and

create products and service values as well as employment values from those in mid and top tiers. By creating mobility opportunities for people to move from the bottom of the pyramid upward, both government and private sectors can benefit greatly.

This is accomplished through the development of smart communities. A smart community is one that can develop values to satisfy those three levels of needs self sufficiently. Such a community develops wealth by exploiting natural as well as cultural assets, in which we assume to be available in all tiers (Prahalad, 2002). In particular, we envision such a community to use sciences, technologies, economic activities, as well as social interactions using various ICT platforms. The paper proposes the use of ICT to develop smart communities, with five key ideas, namely

1. ICT for Value Innovations
2. ICT for Service Systems
3. ICT for Smart Communities
4. ICT for Smart Environment
5. ICT for Learning

In this paper for each idea, we first describe the core concepts. Furthermore, we show how ICT can implement the concepts. In particular we propose an ICT platform to implement smart communities.

ICT AND SMART COMMUNITITES

ICT for Values Innovations

The first idea is for the people in all tiers to innovate values, especially social, cultural, and economical values. There are two general ways to describe how a society can generate wealth. First is to have institutions (such as a business) to increase its both tangible and intangible assets. They use such assets to create products (or merchandises) through a value innovation process (see Figure 2). The process takes purchased raw materials and turns them into valuable merchandises, sold within an economy ecosystem. The key is to ensure that on average the sold values are always greater than the purchased values and process costs combined.

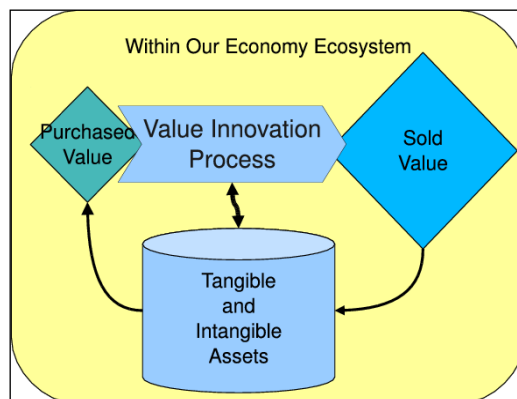


Figure 2. Value innovation process.

Second, values (collectively become wealth) are generally developed through a series of evolutions and re-combinations of two technologies: social and physical (Beinhocker, 2007). Physical technologies concern with transformation of materials, energy, and information into artifacts (i.e., merchandises). Social technologies concern with designs, processes, as well as rules for people to organize themselves to realize the value of the artifacts. Artifacts provide use values to users. Organizations, on the other hand, obtain innovated values from customers, in order to increase asset values (or wealth).

In a design space, we can define all possible combinations of artifacts and organizations. An entrepreneur (or a maestro or an impresario) studies the design space to search for the best combination, i.e., providing maximum values while satisfying a set of minimum requirements. He/she then codes the selected combination into a scheme (or often called business plan). The scheme contains a code of the selected artifact (based on physical technologies) and a code of selected organization (based on social technologies).

A group of scheme readers then executed the codes in the scheme. Engineers interpret the artifact code and execute it to generate artifacts from raw materials. Managers interpret the organizational code and execute it to generate an organization that produces values from the artifacts. In essence the scheme readers expend a minimum amount of asset values to realize two things: (1) products (to convey use value to users), and (2) organization (to obtain economical value from customers), with the intention to obtain a larger amount of returns, so that at the end they increase asset values.

We can also identify six kinds of valuable artifacts or merchandises with their increasing values, shown in Figure 3. At the lowest level are ideas, usually presented in papers or general publications. At the next level is technology, presented in scientific literature, intellectual properties, and patents. Products are trade-able physical systems, packaged as merchandises. Services usually involve intangible functional usages, occupying a specific duration of time. Experiences are a set of stimulating senses and environmental conditions that provides delightful feelings to users. Greatness is a high social and cultural status awarded to users, in-lining with user's desired personal values.

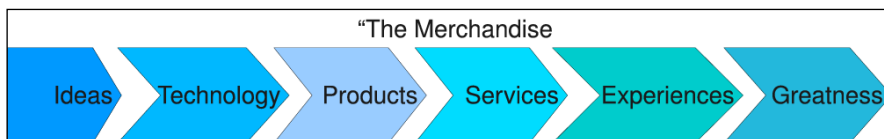


Figure 3. A concept of increasing values.

Those artifacts must attract targeted users and consumers in highly competitive markets in order for them to generate asset values successfully. To create such attractions, creative excitements must be embedded in the artifacts. Creative excitements guide users and customers to select our artifacts, instead of competitors. As shown in Figure 4 the creative excitement has four components. First, an artifact has to be useful, solving a specific user's need. It has to be perceived as economically valuable. It uses (new) technology to simplify usages as well as to reduce price. Finally, it is artistic, providing cultural delights. By

embedding those four components into artifacts, creative excitements can then attract users and consumers to buy the artifacts.

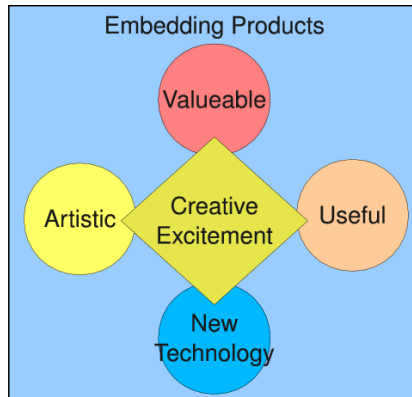


Figure 4. Components of creative excitements note

At the level of individuals in a community, we can identify various value innovation opportunities, depending on their asset level. As shown in Figure 5↓, people at the bottom of the pyramid can receive government social benefits (such as health care and food subsidies) to do informal works. They can then enter an informal market to serve consumers. As they grow in competence, they can work in social projects through government mega projects serving local needs. Their assets can then afford educations and training, enabling them to obtain formal employments with minimum salaries. With their employment, they can serve both government and corporate job markets. By spending time and money developing their carriers and abilities, people can enter talents and managing job markets. Not only their assets can dramatically improve, their skills and networks allow them to access financial capitals. This allows them to be entrepreneurs, generating values in much wider options and venture opportunities. Finally, at the top of the pyramid, they can be investors of new ventures, working locally as well as globally.

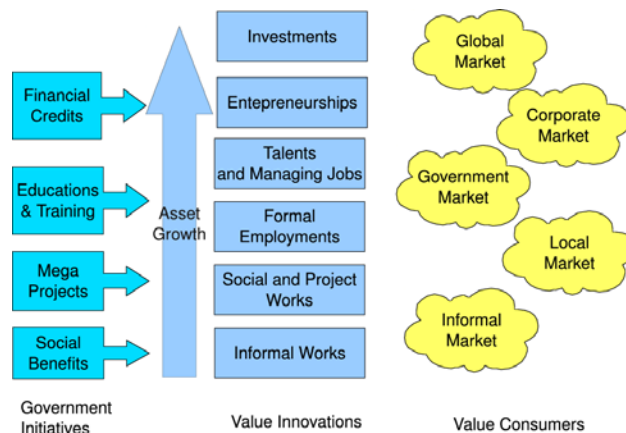


Figure 5. Various forms of value innovations

ICT for Service Systems

How ICT systems can help in this asset growth strategy? In a simple model shown in Figure 6, each value generating process can be translated into a service system, consisting of knowledge workers, and ICT system, and a guide on how to use the ICT system to generate values. By interacting and operating the ICT system according to the guidelines, the service system can generate value. The ICT system plays both artifact functions or organizational functions, or both.

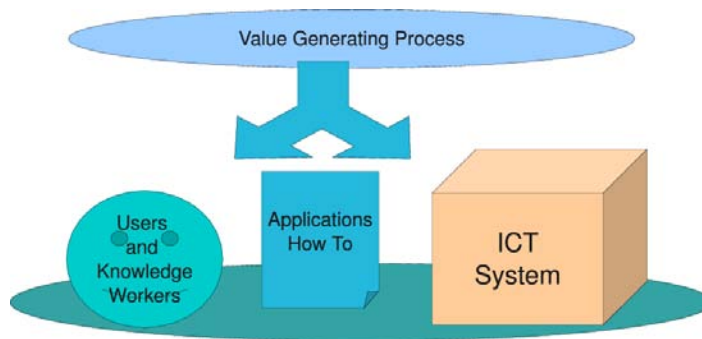


Figure 6. ICT for value innovations

The second idea is then to use ICT for service systems. In particular, we propose: (i) for people in middle tier to provide services to satisfy basic, productive, and meaningful needs, (ii) to make basic services available and affordable for people in low tier, and (iii) to mobilize investment from people at upper tier for the those services.

This second idea calls from development of service systems to serve people in all three tiers. In this world of services, ICT enables, delivers, sustains, and substitutes many important services (Langi. 2009). Services ranging from utilities, educations, safety, health care, government, transportation, banking, commerce, social, and leisure are being triggered, delivered, coordinated, as well as optimized using ICT. ICT also encapsulates physical services, enabling infrastructure functions to be delivered through service paradigm. For example, housing electricity is now controlled using ICT, allowing consumers to purchase electricity through cell phone messaging. Similarly, digital reservation allows passengers to select and obtain smooth travel services.

ICT for Smart Communities

ICT enables unprecedented level of community productivity and social relations. People across the world collaborate in open source communities producing high-quality low-price products. Social networks connect people with similar interests with intensive daily interactions (Langi. 2009).

The third idea is to organize smart communities to produce most of those services. Valuable services require continuing innovation, knowledge, and learning of the people in the communities.

This calls for development of ICT social technologies. In essence, ICT enables a new kind of communities, which are smart, adaptive, self-governed, self-sustained, efficient, and productive. In particular, ICT interfaces and networks enable people to network and collaborate to create values. Computing and applications then amplify values. Contents and storage multiply the values to be distributed among members of communities. This results in mass collaborations of prosumers (producers and consumers), creating digital values through ICT. This is often called mass value-co-creations.

A generic ICT implementation is shown in Figure 7. Prosumers are connected using global open networks for collaborations. Examples of such networks include the Internet, Twitter, and Facebook. Furthermore, Internet applications such as Wordpress and Wikimedia enable easy authoring of valuable digital contents as collaborative efforts. Contents can then be stored in Wikipedia, Blogs, as well as many file repositories. Users can then search those contents using Google, Yahoo, or Bing, and download them using web browsers as well as Bittorrent, and Rapidshare. Trading for non digital artifacts is also facilitated by Amazon or eBay, with payments supported by Paypal.

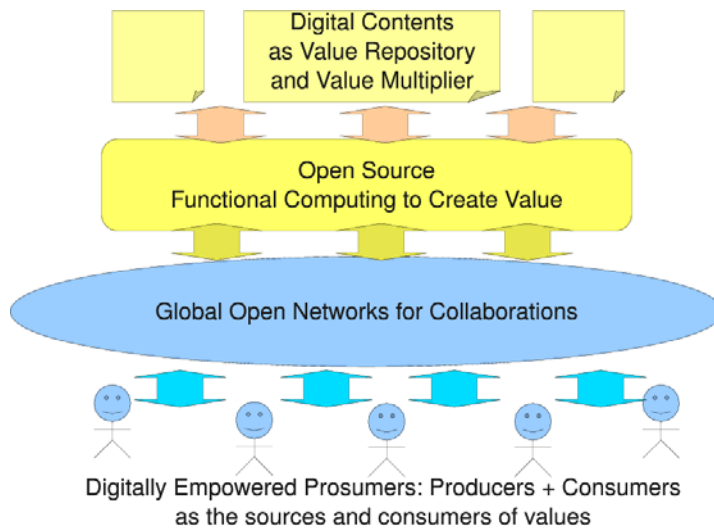


Figure 7. Smart community using ICT

With such an approach, ICT is seen as a platform for smart community, described in Figure 8. An ICT platform grows socio economy assets of the community. It provides needs for safety, health, and security, to obtain productive, smart, and creative community.

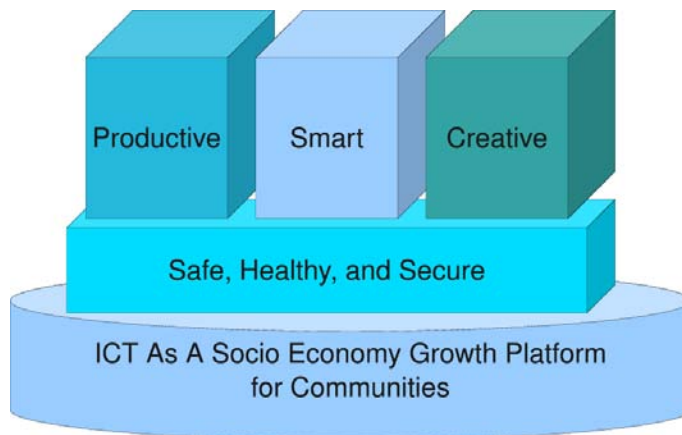


Figure 8. An ICT platform for digital communities

ICT for Smart Environments

Living and working environments are not only a precondition for functional communities, but also a source of natural wealth. ICT increasingly embeds into living and working environment, creating virtual world. Buildings and houses incorporate sensors and automation. This results in efficient usage, safety and security, beautiful and entertaining visual and audio surrounding, as well as clean, healthy and comfortable environment.

In turn, such an environment results in healthier atmosphere, better productivity, and higher quality of living. Furthermore digital sensors are also increasingly deployed outside physical natural environments, including agricultural settings, roads, lands, forest, mountains, skies, oceans, and even the outer spaces. Originally such deployments are for measurement purposes only. However, they now progress into controlling smart environment.

The fourth idea is then to provide smart environments, including living environment and infrastructures, to enable smart communities develop and delivers valuable services. There must be sustained supplies of clean water, energy, food, transportation (movement of people and products), information, and living and working structures and environments.

This calls for development of physical technologies.

ICT for Learning

We can codify knowledge in digital descriptions. As a result, ICT plays increasingly important roles in learning and research. Students and people in general can study, learn, and obtain knowledge through accessing digital contents. Furthermore various concepts can be visualized using ICT. Search technology

allows students to obtain specific learning materials from huge knowledge repositories.

ICT also has been helping research world, facilitating testing, searching, and making senses of huge amount of data. For example, research in genetics is now including utilizing of computers to break and map genetic codes. Furthermore, digital repositories of knowledge are now indispensable for researchers to support their work.

The fifth idea is then to embed learning and research in the community. Research results in knew knowledge, while education embed knowledge into people. Several key subjects of research and education include sciences, technologies, arts, life skills, and social sciences (including social entrepreneurship, business and managements).

ICT PLATFORM FOR SMART SOCIETY

A comprehensive ICT platform to implement those five ideas in rural areas is shown in Figure 9. It consists of four levels of subsystems. At the very bottom, users access the platform using terminals, either mobile terminals or portable Internet terminals.

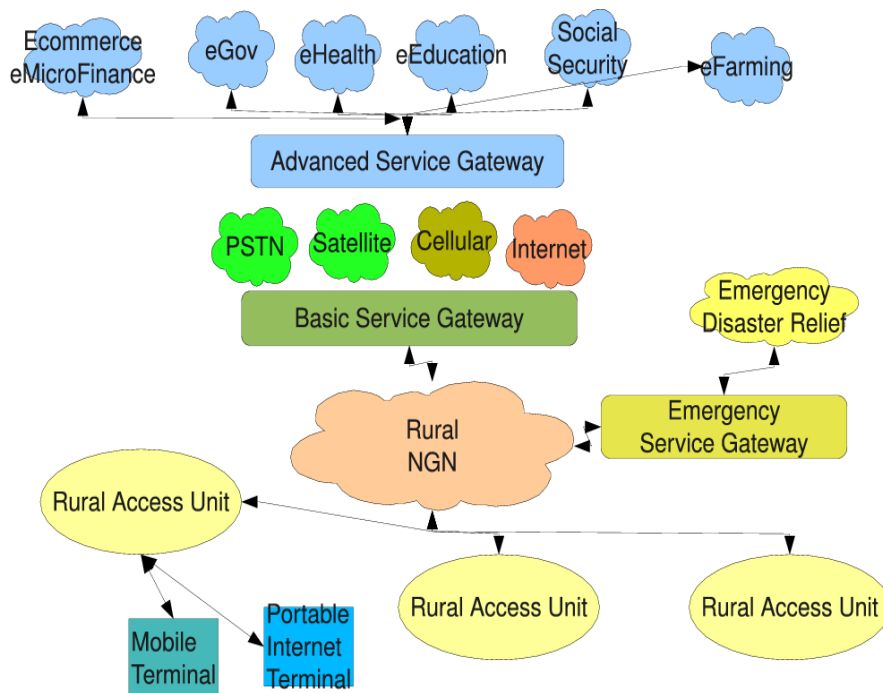


Figure 9. An ICT platform for smart society in rural areas

Those terminals connect to second level subsystems, which are Rural Access Units (R-AU) and Rural Next Generation Networks (R-NGN). Both R-AU and R-

NGN network users to generate a digital community. The subsystem is design to be self contained and self sustained, meaning the community is still served by ICT system regardless availability of external connections. Emergency service gateway is a feature of R-NGN, providing emergency and disaster relief services.

A basic service gateway provides interconnections to outside world, in terms of telephone, satellite, cellular, as well as Internet services. Through this gateway, a rural community can extend their linkages outside their physical limitation.

At the top layer, there is an advanced service gateway. It provides accesses to various regional, national, and global services. This includes, but not limited to, eCommerce, eGovernment, eHealthcare, eEducation, eFarming, and Social Security. Parts of such services are available locally if outside connections are temporarily down.

DISCUSSION AND CONCLUSIONS

As ICT rapidly penetrates the society, it is important to ensure that ICT is meaningful to the society. The challenges in rural areas include poverty and backwardness. The solution is to develop smart communities. In particular there is a need for energy, transportation of people and matters, as well as information. It asks for infrastructure development: electricity and oil energy, transportation, clean water, waste, telephone, messaging and the Internet.

In conclusions, we have described how ICT can help people in rural areas satisfying their living needs. In particular, we propose five key ideas, namely value innovations, service systems, smart communities, smart environments, and embedding learning. ICT should be used to innovate values through deployment of service systems. People in a smart community collaborate to deliver the services. They work in a smart environment, and enhance their abilities through learning.

ACKNOWLEDGEMENT

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**E. Education and Theoretical Discourses
on Creative Collaboration**

The Fourth Triple Helix Model: University as an Epicenter of the Triple Helix Movement

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ABSTRACT

Cooperation amongst academia, government, and business has grown rapidly in recent years. Etzkowitz (2002) captured the phenomenon by a term called the Triple Helix Model. According to him, there are three Triple Helix models. The first model is called a Statist model, in that the government controls academia and industry. The second model a Laissez-faire model with industry, academia and government are separate and apart from each other, interacting only modestly across strong boundaries. The third model shows the institutional spheres overlap, collaborate and cooperate with each other.

The Triple Helix theory states that the roles of industry are in line with production, government with regulation, and university as basic research sources. Indonesian government takes the role as an initiator in various programs, in order to implement the first model of the Triple Helix. University in this theory seems as a static mass, which has many moving particles in it, waiting for others to find those valuable sources. It should not be like that. In Indonesia, a university has more flexibility than that of industries and governments in term of both ideas and activities.

Universitas Paramadina was able to apply the Etzkowitz Triple Helix theory through the Paramadina Latto Furniture Design Challenge (PLFDC) project. This furniture design competition created a venue for students to work as real designers. Government takes a facilitator role, in this case NAFED (Indonesia's National Agency for Export Development), as an institution under the Ministry of Trade that provided an exhibition spot for students in an International Trade Fair. In the fair, students presented their works and met potential global buyers.

Latto Pacific Ltd., as an industry produced and sold the students' works through its worldwide network. The students received royalty from each piece of sold furniture product that used their designs. Open-mindedness of each party is the strong foundation for this model to work. The result shows that in order to make the Triple Helix work, university should be the leading party because of its non-profit motives, objective orientation, and positive point of view on the endeavor to expand knowledge.

Keywords: *Triple Helix, NAFED, trade, furniture, design, Etzkowitz, Latto*

THE TRIPLE HELIX MODELS

Triple Helix as university-industry-government interaction model, initiated by Henry Etskowitz in mid 1990. The "triple helix" is a spiral model of innovation that captures multiple reciprocal relationships at different points in the process of knowledge capitalization.^[1] There are three Triple Helix models.

The first model is statist model of government controlling academia and industry (Figure 1). At his book, Etskowitz explain that this model exemplified by the former Soviet Union and many Latin America countries, which government have dominant role. This models less dynamic and has lack of innovations because the other parts, university and industry waiting for 'top down' directions from the government.

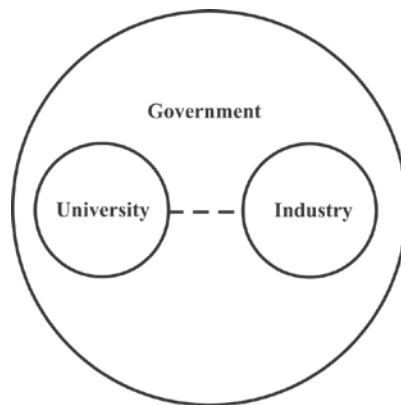


Figure 1. The Statist Model

Source: The Triple Helix: University-Industry-Government, Innovation in Action, Henry Etskowitz, 2008

The second model is laissez-faire (attitude of letting things take their own course, without interfering), which give each parts have separating sphere (Figure 2). In this model, the university is a provider of basic research and trained persons. It is up to industry to find useful knowledge from the universities without expectations of much assistance. In laissez-faire model the role of government is expected to be limited to clear cases of so-called "market failure", when economic impetuses by themselves do so- call an activity into existence.^[2] There is limited interaction between parts in this model. This model emerges from the skepticism on government such as happened in US.^[3]

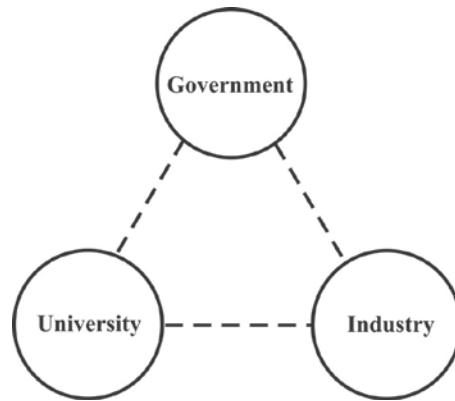


Figure 2. The Laissez-faire Model

Source: The Triple Helix, University-Industry-Government, Innovation in Action, Henry Etzkowitz, 2008

The third model is field interaction model (Figure 3), Triple helix field theory. In this model each part not only has overlapping sphere where they collaborating each others, but also internal core as their own sphere.

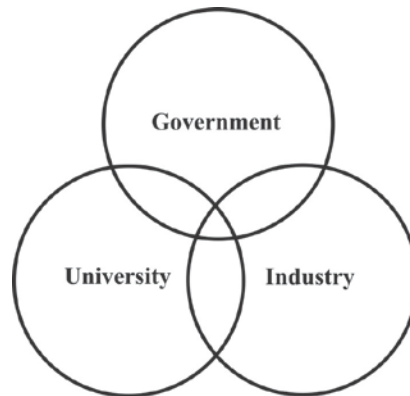


Figure 3. Triple Helix Field Interaction Model

Source: The Triple Helix, University-Industry-Government, Innovation in Action, Henry Etzkowitz, 2008

THE TRIPLE HELIX IN INDONESIA

June 2009, in plenary meeting to formulate seminar and workshop about The Creative Economy Blue Print by Triple Helix Implementations for The Welfare Nation which held in Jakarta, Minister of Trade Republic of Indonesia, Mari Elka Pangestu, made conclusions that creative industry is very potential, especially in IT, collaboration local genius and technology, the significant role from small scale industries, so the government will supports through various programs and commit

to Triple Helix in term of developing creative economy by conduct good coordination.^[4] The statement indicates that the government is willing to be the conductor in implementing of The Triple Helix in Indonesia.

Kusmayanto Kadiman in his writings titled *ABG-Asli Indonesia* (2009) also mentions that especially in Indonesia, government should be the mediator to engaging university and industry, because the huge gap between academia (A) and businessman (B). Businessman has a priority to academia that they cannot produce 'ready to use' research. On the other side, academia thought that businessman is short term profit oriented. This gap should be handled by the government (G).^[5] As he also mention as Minister of Research and Technology Republic of Indonesia, in his paper that leveraging the engagement of ABG is really off necessary and it should be supported by Government policy which is aligning all of the sectors.^[6]

In creative industry, the first model of Triple Helix used in Indonesia through various programs such as workshops for small scale industry workshop which conduct by academia such as design workshop for Tegalwangi Rattan workers, business incubation initiative and incentive for university, a machine-competence training institutions, Surakarta Competency Technology Center, which purposed particularly on decreasing jobless personal from poor family and many more.^[7] But the connection within university and industry still unclear refer to Triple Helix models, the intensity of the collaboration is low, limited to big universities and not reach the critical mass.^[8]

To implement of Triple Helix which can reach critical mass, Indonesia need to use not only the first model but also to other models. By using other models and developing models, each part has opportunities to be the initiators and actors to creating creative collaborations.

UNIVERSITY ROLES

The interaction among university, industry, and government is the key to innovations and growth in a knowledge-based economy.^[9] And one of the significant changes in the world at the moment is the international economy development directing to *Knowledge Based Economy* (KBE). In this KBE, knowledge and innovation are seen to be more influencing economic activities, which finally will define the prosperity of society's economy.^[10] University should face that reality not only by taking role as the source of idea and innovation, but also by moving as fast as industry in adaptation economic issue. As the source of ideas and innovation, university expected to provide both highly qualified and a kind of ready to use alumni and provide results of research with option for use in economic contexts, or in other words, results of research with commercialization potentials.^[11]

At the beginning of 2008, the Slovenian EU Presidency initiate a debate on how to enhance the contribution of lifelong learning for creativity and innovation in society and to strengthen innovative approaches and culture for better learning.^[12] The issues about the growth KBE and lifelong learning changing the paradigm of education. University task is not only transferring knowledge to the student, but also motivate the student to become life-long learners. Teaching method should be

reform, unexceptionally in design education. For long time design education in Indonesia producing creative people which are not 'ready to use', because of the lack of leadership, entrepreneurship, and less ability to learn from situations, the less ability to being a life-long learner. Bachrul Chairi, a former NAFED Chief mention that the alumni of design education feel uncertain by their own field. ^[13] In harmony with that, Farouk Kamal, a senior furniture designer said that design alumni has too many knowledge which unmatched with the reality in industries. ^[14] In former design educations method, the student placed as knowledge receiver but never been motivated to be knowledge receiver itself. It is the new task for educators to take the student closes the reality. "Learning by doing" and "learning by using" may help practically oriented learners to learn, achieve competences and solve problems. ^[15]

PARAMADINA LATTO FURNITURE DESIGN CHALLENGE AS THE IMPLEMENTATION OF THE TRIPLE HELIX

Begin with participating at International Furniture Fair Indonesia at the beginning of 2009, Design Department Universitas Paramadina starts to make networking with furniture industries. Basic idea to being there and exhibit the student furniture's project prototypes are to motivate student facing the real market, and have feedback from them. Everyday informal discussions happened between student and visitors. Some industries interested to those prototypes, and some of those, honestly, are not ready to produce. Most of the visitors find that that furniture has unique idea and eye-catching form, but not always fit the general market and mass production. One of them was the Spain furniture industry, which have representative in Indonesia, called Latto Pacific Ltd. interested to collaborate with Universitas Paramadina to develop one student works into real.

This collaboration emerging another idea to develop, in order to implement the Triple Helix. University come up with a comprehensive proposal about 3 parties collaborations between university (Universitas Paramadina), government (Ministry of Trade, Republic of Indonesia) and industry (Latto Pacific Ltd.). The program objective is to take students to be connected to the market and production, which is so far, is our (university) lack. The program should be simple but sustainable and potential to endorse, as Sri Harjanto said, a 'critical mass'. The program is furniture design competition for Indonesian Student named Paramadina Latto Furniture Design Challenge (PLFDC). The difference PLFDC with other design competition is the idea by taking the student into the real. The participants are students from all university from all over Indonesia, which are not professional designer yet. The student has to send technical drawing. The design will be selected, and the nominees' ideas produced as prototypes by Latto Pacific. The nominee's prototypes exhibited at The Trade Expo Indonesia which is the biggest yearly exhibitions in Indonesia held by Ministry of Trade, Republic of Indonesia. This prototype exhibition is part of Trade Expo, the visitor are the judges for Visitor Favorite category. Final judgment and closing ceremony held in Trade Expo, the 3 parties share that special day together. Post ceremonial event, the winner developing the design with Latto Pacific and the final design series will produce and distribute by Latto Pacific. After sales period, the student will have the royalties from each product, until the product unproduced. These collaboration

forms, give space to each parts to play their role, take their advantage and being fair to each other.

The initiative about 3 parties collaboration, fit with the idea Ministry of Trade, Republic of Indonesia about The Triple Helix implementations. Our proposal was accepted by the chief of NAFED, by mentioned his appreciation for the university initiative which came to government offering implementation of Triple Helix. Latto Pacific as industry, was very supportive in implementing this program. The second PLFCD now is being prepared. Positive feedback came also from other universities, in that the students were more passionate to do design, share their thought with other students from other universities and have courage to show their works to public. This program planned as yearly events, as the sustainable Triple Helix implementation.

CONCLUSION

Paramadina Latto Furniture Design Challenge (PLFDC), as the implementation of The Triple Helix, can be seen as the contrast of the fourth model of Triple Helix (Figure 4). The first model placed government as the director of other parts, and dominant. The fourth model offers government as supporter and guardian makes sure that all programs are on the right track. What government does is supporting from behind, as the Taman Siswa founder Ki Hajar Dewantara mentioned it in an old Javanese phrase: *tut wuri handayani*.^[16]

In this model, a university with an open-mindedness approach and creative platform can take the role of epicenter of the collaboration. An industry as the main player in economic field must provide *Knowledge Based Economy* and then together with the university create innovative programs.



Figure 4. University as Epicenter Model

Source: Werdhaningsih 2010



Figure 5. University as Epicenter Model in 3D
Source: Werdhaningsih 2010

Triple helix in ancient Mesopotamia, is a water screw, invented to raise water from one level to another is the basis of the hydraulic system of agricultural innovation that irrigated ordinary farms as well as Hanging Gardens of Babylon, one of the seven wonders of the ancient world. [17] Water screw, which is able to raise water to a higher level, illustrates clearly how actually Triple Helix works. Adapting that illustration, the fourth model is drawn as a 3-dimensional form (Figure 5). University becomes an epicenter that pulling other part with the creative thought. Government and industry become balancing actors that ensure the stability and sustainability of the whole movement.

In Indonesia, the goal of becoming a Welfare Nation can be done by applying the Triple Helix model that involves government, university, and industries. All parties can create program initiatives that fit with the public needs. The program could be either tiny or huge, immediate or not, but at least it can be a piece of the government's big picture puzzle. All parties of The Triple Helix could create a unique interaction with each other that transforms The Triple Helix models itself.

ENDNOTES

- [1] *The Triple Helix of University - Industry - Government Implications for Policy and Evaluation Working*, Henry Etzkowitz, paper, 2002.
- [2] *The Triple Helix, University-Industry-Government Innovation in Action*, Henry Etzkowitz, p.16
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- [4] http://www.depdag.go.id/index.php?option=berita_foto&task=detil&id=904
- [5] *ABG — Asli Indonesia*, Kusmayanto Kadiman
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- [6] *Aligning A-B-G : A Challenge to Nurture Innovation in Indonesia* Kusmayanto Kadiman on the occasion of the Ministerial Panel Triple Helix Conference – VII Glasgow, Scotland – UK June 2009
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- [8] *Dari SIN ke ABG: Catatan Kebijakan Iptek Nasional*, Sri Harjanto, topik utama Inovasi Online, Edisi Vol.2/XVI/November 2004,
- [9] *The Triple Helix, University-Industry-Government Innovation in Action*, Henry Etzkowitz, p.1
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- [14] *Farouk Kamal interview*, March 6, 2010
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- [16] http://id.wikipedia.org/wiki/Ki_Hadjar_Dewantara
- [17] *The Triple Helix, University-Industry-Government Innovation in Action*, Henry Etzkowitz, p.1, taken from *Senachrib, Archimedes, and the Water Screw: The Context of Invention in Ancient World*, Technology and Culture 2003.

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Walking the City: An Alternative Approach in Architectural Pedagogy through Collaborative Networks

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ABSTRACT

The process of teaching and learning architecture in today's complex and diverse conditions can sometimes be difficult and also challenging. One of the great mistakes most architecture schools make is to think that they are simply in the business of producing great architects. However, there should be a greater ambition to this – a school of architecture must also be on top of all: a promoter and collector of new architectural ideas, ambitions, techniques and agendas, as well as act as a malleable platform to all new minds that are interested to join this platform.

*By seeing this as an agenda to promote a more reflexive and progressive kind of architectural education, this paper tries to discuss an alternative approach in architectural pedagogy by promoting a technique in teaching and learning, which is known as *dérive*, or the practice of urban drifting. This situational-based technique in learning things related to our everyday life and the city is an attempt at analysis of the totality of daily life practice, through the passive movement through space.*

Amidst of Bandung's complex arrangement of interwoven layers of city and lifestyle components, this technique of walking or drifting the city can be an effective method in approaching issues of the psychological aspects of the built environment. This kind of architectural pedagogy is a concept of exploring the built environment without preconceptions, and to discuss the reality of actually inhabiting the environment. By using Bandung as the city context, coupled with its wide myriad of creative inhabitants/city users, walking in the city as a new tool in teaching and learning architecture may promote the participants (teachers, students and collaborators) as having a key role in understanding, participating, portraying and intervene the city in a more responsive way.

Keywords: *architectural pedagogy, *dérive*, psychogeography, urban drifting, direct urbanism, Bandung, collaborative networks*

INTRODUCTION

In the book *Occupying Architecture* (1998), Mark Cousins described architecture as a discipline which involved the collection of prior knowledge from various fields except architecture. He further elaborated architecture as a field immeasurable and indeterminate. Thus, if this is the case, architectural design, which also include its process of teaching and learning, is an 'indeterminate' act that encompasses humanistic value of the physical and the emotional. This paper tries to examine the potential of urban drifting as an alternative act or tool in designing architecture in promoting a more reflexive, progressive and 'real' kind of architectural education; focusing on how by the simple act of walking and wandering through the city can generate alternatives design and architectural pedagogy approaches. Walking deals with the wide myriad of phenomena in life – the mundane and the dynamics. It provides unexpected accumulation of the physical and the social, and has been long associated with the city.

Looking at the city and its inhabitants today, they provide the values to understand urban infrastructure and 'stories' at the most intimate, humanistic scale for architects to understand its complexities and hidden dimensions that sometimes are barely noticed without the act of walking through the city. The city, which is the subject of the wanderer, has been the focus of many literatures in urban theories where scholars, teachers and students try to understand and design (Sulaiman, 2007). Cities have been the best laboratory for architectural studies, and notable architectural schools around the world have long been using the city as their laboratory and playground in understanding design issues. Their architectural pedagogy approached the city as a unified element – as an overall synthesis of different disassociated parts. At the same time, these schools also recognize the need of realizing the city by parts, i.e. singular element or place in order to really able to understand it.

The process of teaching and learning architecture in today's complex and diverse condition can sometimes be difficult and also challenging. One of the great mistakes most architecture schools make is to think that they are simply in the business of producing great architects (Steele, 2009). However, there should be a greater ambition to this – a school of architecture must also be on top of all – a promoter and collector of new architectural ideas, ambitions, techniques, agendas and act as a malleable platform to all new minds that are interested to join this platform. It is the interest of this paper to delineate the potentials and importance of walking through the city as an alternative tool in the process of architectural education. It is hoped that by the understanding and execution of this method, architectural discoveries will soon arrive in a more unexpected of ways, made possible by the perceptible shifts in ways of observing cities, space, structure and social life.

ARCHITECTURAL PEDAGOGY: THE CASE OF BANDUNG

Mark Wigley, architect, educator and the current Dean at Columbia University's GSAPP believes that the best teacher of architecture embrace the future by trusting the students, supporting the growth of something that cannot be seen yet.

He believes that this is a kind of emerging sensibility that cannot be judged by contemporary standards but must foster from a way of thinking and actions that draw on everything that is known in order to reach the unknown (Wigley, 2009). Architectural education becomes a form of optimism that gives our field a future by trusting the students to see, think, and do things with the goal to achieve a certain evolution in architectural intelligence. The process towards this kind of evolution is not an easy task for an architectural school to achieve. The direction of the school must be clearly defined, supported with dedicated academic staffs and students that should see architecture as a set of endlessly absorbing questions for the society rather than a set of clearly defined objects with particular effects.

Architectural knowledge, known for its complexity and wide-ranging process may involve an endless kind of enquiries. One of them is by gaining through experience (Purwono, 1989). Bacon (1967) emphasizes the importance of personal experience in movement through spaces in the design of cities. Bloomer and Moore (1977) suggest the importance of introducing architecture to students from the standpoint of how buildings are experienced, rather than how they are built. This kind of approach in teaching, learning and experiencing architecture might have been developed by speculating human's psycho-physical properties, and draws much influence from the works of the environment psychologists such as James Gibson and phenomenologist, such as Christian Norberg-Schulz and Gaston Bachelard. These methodologies in architectural pedagogy may provide interesting results by engaging participants directly with the city as the field of study.

The city, seen as the best experiment in understanding architecture and most of its components, shall be considered as the product of the generative functional systems of its architecture and urban spaces. This system suggests that the city is derived from an analysis of political, social and economical systems and is treated from the viewpoint of these disciplines. The city, with its complex spatial structure shall also be drawn into deeper understanding by analyzing its significant structure, problems of description, classification and typology, individuality of urban artifacts, and its urban dynamics and the problem of politics of choice (Rossi, 1984). These matters must be explored and developed further with understanding and perceptions that are not restricted with a preconception, thus the notion of exploring the city to its finest detail must be conducted to establish a complete panorama of architectural studies.

This paper will emphasize on the potential of Bandung city (Figure 1) as the testing ground to apply this alternative method in architectural education. Bandung is located in the province of West Java and is one of Indonesia's cities with a rapid growth rate. The question of conventional or 'standard' architectural education system haunts the advance progression of architectural institutions in Bandung. Currently, there are seven accredited higher institutions in Bandung that provide formal architectural education. Ever since the beginning, students and teachers have been prescribed to generic architectural education syllabus that is valued far greater than any agenda that promotes creativity. Even though the current system that is being offered is not wrong and is efficient enough to produce architects and designers for the industry, more serious concern demanding architectural schools to secure their position as educational centers rather than training institution is also an important agenda that all architecture schools need to take note (Vidler and Chadwick, 2004). This agenda and other

creative or alternative pedagogy systems are those that make architectural discourse unique.



Figure 1. Bandung – city map and aerial view

Source: www.mapstrails.com, 2009.

From here, the paper will try to see alternative yet relevant methods that may encourage architectural education to be seen as a comprehensive creative process, rather than as a rigid system that is being formatted to respond to the economic and capitalistic demand of the industry. The examples that will be discussed here involve creative collaboration networks that are loosely formed by those that see the importance of non-standard methods in approaching architectural and urban studies in a more holistic point of view. Urban drifting will be the focus of the discussion of the case studies.

NOTION OF DÉRIVE AND THE URBAN ENVIRONMENT

The notion of *dérive* formulated by Guy Debord, the founder of the influential Situationist International group, which later expounded as a theory related to psychogeographic relief of the city of Paris recognized the potential of wandering across the city – seeing the city in a new and completely different perspective, experienced in the many paths through it (Figure 2). The city becomes a mobile, kaleidoscopic playground, which produces chance of happenings, unexpected events, and coincidences, which all represent the needs and desire of the city inhabitants. Only by urban drifting, one may get the chance to experience all these from an in-depth perspective. The alternating, surprising, disorientating psychological and playful effects set off by the behavior and daily practice of many individuals, were linked to an analytical and ecological observation of the urban environment in all its precise morphological, economic and social construction. (Bandini, 1996)

By participating in urban observation through urban drifting, behavioral observation may be conducted that track and record movement, use and interaction of people with urban spaces and the built environment. This method is useful in understanding the physicality of the built environment that affects

activities and social behavior. Through systematic observation and recording of patterns of human behavior through diagrams, mapping, notes, or categorization of activities may help in conducting these ‘behavior mappings’ and capture all the hidden dimension of the city. Urban drifting also involves recording on plans or map the pattern of people’s movement and spatial usage in a particular area of observation, and may include getting users themselves to plot how they use spaces through direct interaction with the city’s inhabitants. The possibilities of gathering information and be surprised with many notions of unexpected elements that are happening in the city are always endless through this method of *dérive*, and this walking activity will act as a valid method in spatial assemblage for design education process.

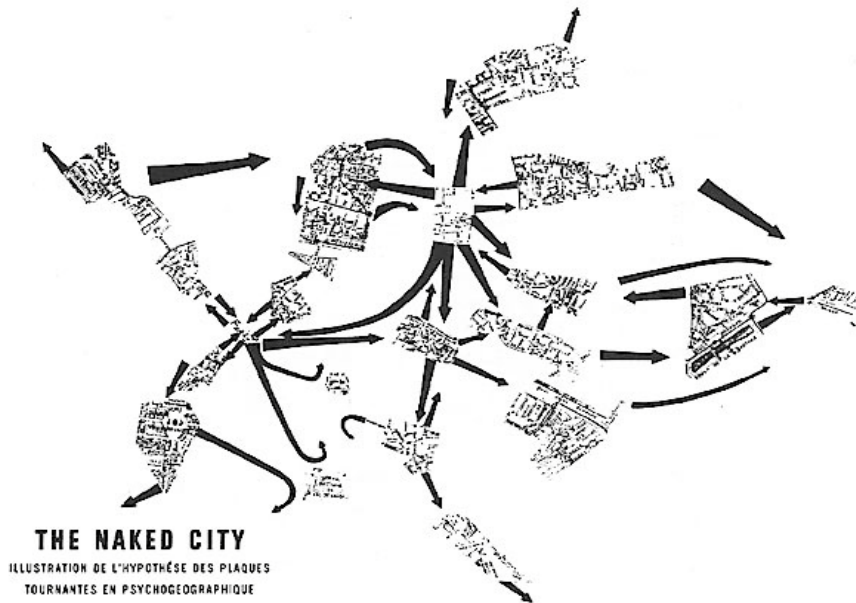


Figure 2. Psychogeographical map of Paris through urban drifting by Guy Debord
Source: Situationists: Art, Politics, Urbanism, 1996.

By learning from this notion of *dérive* that uses urban drifting in formulating a method in understanding and researching urban place or city, the daily walking activities around an area is translated through assembling and sorting fragmented urban spaces as layers of abstracted elements. The mapping study therefore is an assemblage of fractured parts of the daily activities and other things that take place within the city. Simultaneity, fragmentation, and ephemerally characterize this condition with intertwined walking paths and networks that create places, which enhance aesthetics and social-cultural-political awareness. This method of study also explore the permeable streetscapes that expose the myriads of the ordinary people and sees opportunities for spaces to be meandered, maneuvering and exploring the spatial and physical repertoire of an area.

The real gift of the best architects is to produce a kind of hesitation in the routines of contemporary life, an opening in which new potentials are offered, new patterns, rhythms, moods, sensations, pleasures, connections, and perceptions.

These qualities were often left out in the design vocabulary in architectural education, and even if they were stated in the design brief, most students failed to encompass and actualize these qualities in their design propositions. Learning from various sources and history might help the process of translating these phenomena in architecture into more tangible dimensions, and one of them is to learn from the traditional Japanese prints, also known as Ukiyo-e (Figure 3). Ukiyo-e is one of the most prolific print-making practices in Japan, depicting social and cultural transformations with changing habitats and the transient effects of life on the move.

The ambition shall be to capture sequence of spaces that encompass the fleeting condition of daily life, at the intersection of real and fictional worlds. Urban drifting and mapping techniques shall help in the development of study process by navigating each route taken in a given context and the spaces and conditions encountered. To further unravel inherent complex territories and topologies of the city, two and three-dimensional approaches will have to be developed in helping to reframe specific site conditions for appraisal and project interventions.



Figure 3. Ukiyo-e and Hiroshige book narrating and recording social-cultural conditions
Source: Journey to the Floating World, Jonathan Dawes, 2008.

DIRECT URBANISM AND COLLABORATIVE NETWORKS

From the conception of urban drifting and its potential to contribute towards a more progressive architectural pedagogy, the question that arises now deals with ways to implement it into the education system. How can the simple act of *dérive* can contribute to urban processes by using alternative tools and methodologies that are not yet institutionalized or accepted within the professional field, but is important and relevant in the sense of needs? How can the practice of urbanism, architecture, art and other related disciplines achieve acknowledgment in their own rights, as a new force, which can counteract and confront the pragmatism of standard architectural academia? These questions lead to the formulation of direct urbanism, which encompass the process of urban drifting and collaborative networks.

Direct urbanism employs tactical interventions and strategic thinking in its process to learn about a place. The fundamental basis for direct urbanism considers

planning as a participatory principle and places the emphasis on the complexity of the situation and those involved (Brandt, 2008). This means that urban intervention will negotiate a wide range of tasks and possibilities, and the way to tackle this in a holistic way is by having collaborative networks between the urban drifter and the collaborators. Collaborators here include those involved, directly or indirectly, in the process of *dérive*, such as students, teachers or tutors of architecture, residents/ dwellers, planners, designers and policy makers and other participating community that inhabit the area (i.e. traders, artists, refugees, marginal society, homeless, transit dwellers, tourists, etc.).

The methodology of direct urbanism is then applied in situations in which the objectives are not immediately clear and are free from any pre-conception – a notion of exploring and understanding the context as an open-ended process inherent to urban and architectural practices in the public domain, which obviously will involve many other elements and disciplines. Direct urbanism, through the process of urban drifting promotes an anticipatory fiction that operates and may open latent, hidden dimensions of a place that we usually ignore or misread due to the limitations of the conventional and standard of architectural teaching (and learning). This alternative approach describes the modest initial stages of latent qualities which acquire collective actions and desires, and so become the impetus for transformation in strategic thinking in the process of understanding a place.

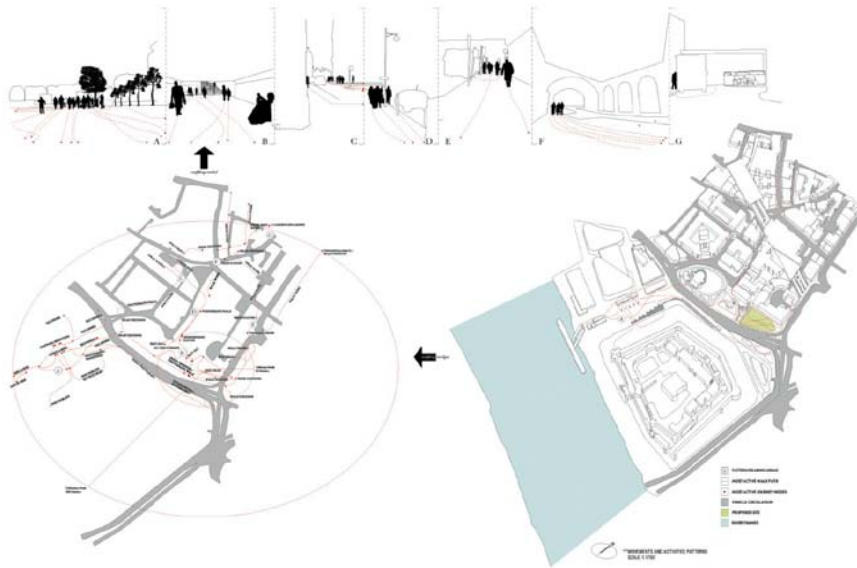


Figure 4. Urban drift and psychogeographical elevation map of Tower Hill, London
Source: Hafiz Amirrol, 2008.

In this investigation of direct urbanism, the projected techniques are examples that indicate the potential of *dérive* in architectural applications. It may devise ways of developing an appropriate and extensive architectural language incorporating all pertinent direct elements in drawing and representing the efficacy of the emergent

concepts, interventions and results (Figure 4). They define new and unexplored territories for the active involvement of architecture and urbanism, create new definitions of architectural and urban space understanding, and provide alternative experiential relationships within the context. These applications shall be adapted to the society in which they take place, they come into being, its space-time relationships, and are more than an analysis of culture and society, but contribute towards the larger extent of cultural and political paradigms through architectural means. (Hill, 1998).

Coming back to the issue of Bandung as the research field for urban drifting and collaborative networks, the fine urban fabric of the city has always been the best area that provides hidden dimensions that are barely known to most people (Figure 5). Untold stories, unique behavioral characteristics, specific social and cultural practice, and many other interesting facts that may be gathered from urban drifting are things that may drive the thinking of design studies and development into more progressive and advance level. Usually, imaginative projection involve thinking about a place's memorable qualities, memorable events that happened there, memorable people associated with it, even memorable fictions that have been made up about that place. In this way, we become more associated to places related to the conditions of life (Zubir, 2009). To stimulate these imaginative projections of a place, systematic urban drifting techniques are required in the process of learning and experiencing architecture in a non-generic way. The relationship between psychogeography, mapping, architectural and urban study, social research, urban intervention, mobile and wireless technology studies, art, media and many other disciplines merge as a systematic method in the learning process. Exploring the connection between urban landscapes, and the emotions and actions of the inhabitants of the space, and looking to see what new technology and media may offer, psychogeographical mapping gathered from the action of *dérive* promise better insights for the learning process of architectural and urbanism.



Figure 5. Alleys in Bandung that expose many hidden dimensions of the city
Source: Hafiz Amirrol, 2010.

CONCLUSION

From the examples and arguments that have been laid out, it is the interest of this paper to see this alternative tool in architectural education to be realized in the academic system, especially in the context of architectural schools in Bandung. There is no doubt that the city, such as Bandung has a lot to offer – it is the most interesting field to learn and understand architecture and urbanism, and urban drifting will reveal many hidden qualities, with different pacing and ambiances of the urban spaces to encourage progressive architectural thinking for the students. The latent qualities of the city – its transformations, impermanence, instability, characters, ‘stories’, and many others are important elements that need specific approach in trying to understand them. One of the best approaches is to participate in the act of urban drifting, as they will directly help in the process of understanding and defining the characteristics and activities of a place by revealing patterns of behavior, movements, traits and programs. Disparate elements of information of the city gathered from the process of *dérive* need to be systematically organized in analyzing and learning from the city.

Strategic operations from walk experience can be collaboratively done in unconventional methods of representations – video, psychogeographic maps, sound recording, diagrams, projective drawings and modeling, chronotographs and many other techniques are useful techniques to produce progressive design and help in the organizing and strategizing design thinking. The only way for architecture students to master these representative techniques is to start with collaborative networks. Collaborative networks in these processes may involve participation from the society of the city themselves and other participatory networks from others such as artists, filmmakers, videographers, sound artists, bookmakers, photographers, social researchers, etc. The relationship between designers – users – context is at the most pleasurable when concept and experience of spaces abruptly coincide (Tschumi, 1990). To achieve this pleasure, strategic operations of architectural learning need to be formulated in a progressive and up-to-date way. Multi-disciplinary and inter-disciplinary acts need to be popularized in the already well-established concept of education system.

Collaborations on the conception and realization of innovative projects through expressing and representing the experiences in psychogeographic ways will continue the investigation in the learning process into a more holistic point of view, perceived from the dichotomy of architecture, urbanism, social sciences and humanistic disciplines. Mnemonic meaning and qualities of the city disseminated from this new approach are great potentials in promoting the agenda of ‘non-standard’ architectural study, which have long been the subject of debates between great schools of architecture around the world. A clear direction and objective of the schools need to be understood and absorbed by all teachers and students in securing the position of architectural school as promoter to creativity, not only as producers of workers for the industry. This article might suggest the basic idea of walking as a catalyst in architectural education and design approach, but participative and collaborative networks are the most important in validating this approach as a tool in the context of the academia and practice.

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The Effect of Spatial Distance on Idea Generation and Idea Selection in Creative Collaboration

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ABSTRACT

The rapid growth of Internet access and communication technology has enabled people from distances to connect and collaborate. Whilst previous researches has shown that physical distance has a negative effect on collaborative decision-making and analytical problem-solving, but the effect on collaborative creativity has not been discovered yet. Recent research has found that spatial distance positively affects creative cognition. Spatial distance is a dimension of Psychological distance. Based upon Construal Level Theory, psychological distance may affect mental representation of objects or events. Psychologically distant objects were construed in high-level manner that involved more abstract, coherent, and simpler ways than low-level construal that are psychologically closer. These findings gave insight to investigate whether spatial distance also has a positive effect on creative collaboration.

The objective of the research is to examine the causal effect of spatial distance on creative collaboration, specifically the idea generation and idea selection stage, using experimental design on psychology. A website was specifically designed as an instrument for the experiment. We hypothesized that spatial distance has a positive effect on idea generation, but it will negatively affect the idea selection process.

The first part of this paper will discuss the phenomena of creative collaboration and how the Internet has enabled people from different spatial locations to collaborate for creativity. This part will also discuss about its potential to decrease the educational quality gap between Java and outside Java islands. The second part will explore the development of Construal Level Theory and how spatial distance can affect the construal level of an event. The third part will underline how spatiality may affect the fluency, flexibility and originality of the idea generated, creativity of idea selected, and degree of persuasion in the idea selection process. The research found that participants in far distance conditions generated more fluent, more flexible, and more original ideas. Conversely, participants in near conditions have done a better creative decision-making processes, in which they gained more significant originality scores in ideas selected.

Keywords: *spatial distance, Construal Level Theory, idea generation, idea selection, creative collaboration, Internet*

INTRODUCTION

Creative Collaboration and the Internet

The creative collaboration projects had been conducted in near physical distance. The Wright brothers, Einstein and Bohr, the Edison Laboratory are some examples of creative collaboration in the past (John-Steiner, 2000). Even some collaborators were significant others which then termed by 'intimate partnership' (Runco, 2007).

But Internet presence has changed the way people collaborate. By the web 2.0 tools, people from distances connected to each other then at the following stage: collaborate. The collaborative mind was also has been noted as one of the core characteristics of *Net Generation* (Tapscott, 2009). Some of the popular collaborative products in internet era are Linux and Wikipedia (Benkler, 2002). Some other collaborative projects were conducted in a hybrid environment, in internet sometimes, face to face another time.

In common sense, people often thought that the internet has made the distance problem vanished. But researches in communication and psychology study predict that the distance is a matter, no matter how sophisticated the communication technology is.

Moon (1999) has found that perceived physical distance negatively affect persuasion in human communication and human-computer interaction. This result regarding the different perception of credibility of the source, in far condition the source perceived less credible than in near condition. Recently, Takayama (2008) investigated the role of spatial position of voice projection source on collaboration, creativity, and decision making. Takayama found that if the projection located far from the real voice source, the creative thinking gain profit, but it hurts the decision making and negotiation process.

Jia, et.al (2009) manipulate the spatial distance by a cover story that told the participant that they'll be collect data for another student far out from the campus. Jia found that there was a significant difference among far, near, and control condition. This study confirmed psychological distance hypotheses, especially the Construal Level Theory.

Decreasing the Educational Gap by the Internet? The Distance Considerations

By its archipelago nature, Indonesia faces a distance challenge. In education area, there were gap exists on quality of Education in Java and outside Java Island. The education institutions in Java tend to be more qualified than those outside the Java Island. The data from Times Higher Education Ranking showed that the big 5 University in Indonesia located in the Java Island. (THE, 2009). Whilst, The local resource listed '50 most promising universities in Indonesia', it was convincing when we found that 48 from 50 were located in Java island. (Ditjen-Dikti, 2008). This gap may have a serious effect on motivation and may eliminate student's intellectual potential outside Java Island.

The connectivity enabled by the internet seemed has brought an insight to The Government to reduce the gap. The Government has planned to build infrastructure in supporting internet connection. By this mean, education institutions can access more information and collaborate with other institutions in distance (Media-Indonesia, 2010)

However, there still a question left. Does the distance matter?

Research shows that distance does matter. Moon (1999) investigated the effect of perceived physical distance on Computer mediated communication. He found that the physical distance negatively affect persuasion, one possible reason for this result was people perceived less source credibility on further distance, vice versa. A decade later, Takayama (2008) conduct an experimental study of throwing voices effect on collaboration context. Based upon the Construal Level Theory, She found if the voice threw further from the source, Creativity is gained, but it's hurt negotiation and decision making.

Lile Jia, et.al (2009) found a significant effect of spatial distance on creative generation and insight problem solving. In his study, the students of Indiana University told that they were collecting data for the task developed by the students of Indiana University currently enrolled the "Study Abroad Program in Greece" (far condition) and the task developed by the students currently in Indiana University (near condition). These manipulations contains minimal cue of spatial distance, and the result was demonstrable.

Before the study, Henderson (2006) has found that people in far condition tend to share typical answers than atypical one, this is contrasting with the study conducted by Takayama (2008) which found that people in far condition less likely to change their decision after discussion than people in near condition. These research has gave an insight to conduct a research which considering the effect of spatial distance, especially in creative collaboration. As the hypothesis, the far distance may exhibit more creativity in idea generation, but it may not result more creative idea selection.

SPATIAL DISTANCE IN CONSTRUAL LEVEL THEORY

Spatial distance is a dimension of psychological distance. It refers to spatial location of objects or events. The term psychological distance was first introduced by Lewin (1951) in his field theory. Liberman & Trope (1998) later refined this concept by their empirical findings on *Construal Level Theory* (CLT). Lewin's field theory simply argued that psychological distance might remove some negative valence of an object or event because people tend to feel that they had more hope if something happened in more distant condition. Liberman, et.al (1998) by series of experiment shows that psychological distance is affected by the construal level of the objects or event.

CLT argues that people forms different mental representations of the same object depending on the object's psychological distance. An object is psychologically distant when it is not part of one's direct experience in the here and now and therefore has to be construed (Trope & Liberman, 2003). Further psychological

distance associated with high-level construal. We tend to think in high level construal because we have less information about something more psychologically distant (Liberman, Trope, & Stephan, 2007). The different nature of high-level and low-level construal can be seen in Table 1.

Table 1. *Distinguishing High-Level and Low-Level Construals*
(Trope & Liberman, 2003)

<i>High-Level Construal</i>	<i>Low Level Construal</i>
Abstract	Concrete
Simple	Complex
Structured, Coherent	Unstructured, incoherent
Decontextualized	Contextualized
Primary, core	Secondary, Surface
Superordinate	Subordinate
Goal Relevant	Goal Irrelevant

Using stroop tasks, Bar-Anan, et.al found that Psychological distance assessed automatically in our mental representations (Bar-Anan, Trope, Liberman, & Algom, 2007). Among all of psychological distance dimension (e.g. spatial, temporal, social, and hypotheticality), Williams & Bargh (2008) argued that spatial distance is the most basic form. We even can activate the spatial representations with minimal cues, beyond the experience of self. The effect of such as priming is demonstrable. People in far spatial distance priming felt more relaxed and unattached by their daily environment.

Fujita, et. al (2006) studying the association between spatial distance and mental construal of social events. As one of the earliest research that investigate spatial distance as a dimension of psychological distance, he found that participants preferred to identify actions as ends rather than as means to a greater extent when these actions occurred at a spatially distant, as opposed to near, location, and that they used more abstract language to recall spatially distant events, compared with near events.

The other study of Spatial Distance was conducted by Henderson, et.al (2006). He found that Participants structured behavior into fewer, broader units and increasingly attributed behavior to enduring dispositions rather than situational constraints when the behavior was spatially distant rather than near. Participants reported that typical events were more likely and atypical events less likely when events were more spatially distant.

SPATIAL DISTANCE AND CREATIVE COLLABORATION

The prominent creative collaboration always happened in a near spatial distance. Niels Bohr & Einstein were in the same college. Edison and his colleague works in the same Lab building. Even the batik fractal founders met their innovative idea while spending time together in a café. But internet has provide opportunity to

collaborate in a far distances, and some sample has been showed a potential of far distance condition that gained idea generation. Some example is P&G that found a creative solution from a person somewhere in Bologna, Italy. Yet2.com is also one example in which creative ideas may come from various places on earth (Tapscott, 2007). New creative solutions have been added continuously by different people on mass collaboration projects such as Wikipedia and Linux.

The question is; does digital technology-enhanced communication really made distance become no more matter? Do the distinction in distance will differ the creative performance in collaboration? This research aimed to answer those questions.

Idea Generation and Idea Selection

The group creativity researchers have paid much attention to idea generation, because Idea generation is the initial process in all problem solving and decision making tasks. In this stage potential solution, hypothesis generated, and decision alternatives created. (Osborn (1953) in (Nijstad & Stroebe, 2006). Brainstorming is a technique usually conducted to assess the dynamics in this stage.

Unlike a common sense that “two head are better than one”, early research on brainstorming shown that if people in the group takes turn taking in generating ideas, there will be a serious productivity loss. In this case, individual non-interacting brainstorming groups will produce more fluent and original answers than interacting groups (Taylor, Berry, & Block, 1958). But the groups found more satisfy with the solution they’ve made than individual, it’s called “productivity illusion” phenomena (Nijstad & Stroebe, 2006). Recently, scientists try to find out why it happens. Brophy (Brophy D. R., 2006) argued that it might happen because the task and method conducted. He found that groups performed better than individuals if they asked to solve multipart problem rather than Unipart problem. While Nijstaad & Stroebe (2006) proposed SIAM model to explain how the mechanisms of production blocking can be happened.

Construal level theory studies has many empirical evidence on how human made their social judgment on different level of construal, but it hasn’t been tested in real interacting individuals context. In this study we’ll investigate whether groups in far condition will revealed a different creativity level in idea generation compared with the near condition.

The idea selection stage usually follows the idea generation stage. In this stage, the best idea decided. Unlike the idea generation that gained so many attention in brainstorming research. Idea selection researches grow more slowly. (Rietzschel, Nijstad, & Stroebe, 2006). Regarding the distance, communication study by Moon (1999) and collaboration study by Takayama (2008) revealed a consistent answer that more distance exhibit less persuasion, at this point, distance hurt decision making. Henderson (2006) study shows that, participants in far condition tend to be more likely to choose typical answers rather than atypical one. The last study may considered as in line with the previous findings in which participants in far condition tend to accommodate something more acceptable for both side, something more general and prototypical, even if they don’t really think so if only they had more information.

In this study, we predict that participants in far condition will be less likely to reveal effective decision making in producing original and useful collective solution compared with the near condition.

Methodology

Experimental design will be conducted to address the aim of this study. 180 introduction psychology students participated then randomly selected into dyads and received three different manipulations: far condition, near condition, and control. Overview of the design can be seen in figure 1.

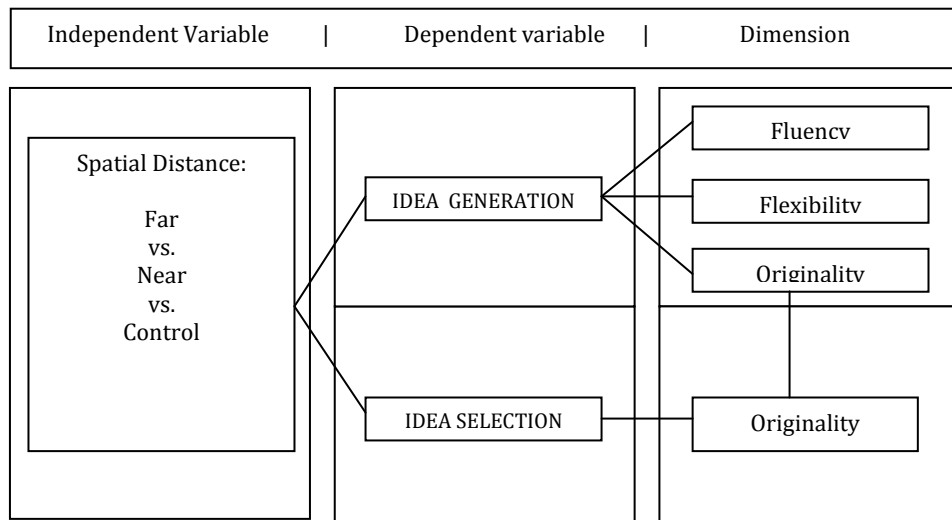


Figure 1. Overview of the Design

A Website is specifically designed for the communication instrument in this study. The spatial distance manipulation done by creating a cover story that they will collaborate with “students in University research project at a place that 8654 km away from here (far condition)”, and “students in University research project in a building just less than 1 km from here”. Far and near distance cue was also primed by visualizing the distance by map with distant counter.

A “different modes of transportation” Task (Hirt, Levine, McDonald, & Melton, 1997) were used to assess fluency, flexibility, and originality in group idea generation. Subsequently, the participant will be asked to collectively choose three most unique ideas to assess the originality of idea selected.

The multiple ANOVA series will be conducted to find any significant differences on idea generation in three conditions. Subsequently, paired t-tests were used to analyze any significant differences of the originality on idea selected.

Results

The ANOVA revealed a significant effect of spatial distance on *fluency*, *flexibility*, and *originality* on idea generated by dyads. $F(2,42)=5,003$). The far distance condition group was found more fluent ($M=55,36$, $SD=20,5$) than the near distance condition ($M= 40,86$, $SD=10,9$) and control condition ($M=38,07$, $SD=13,6$), but there was no significant effect found between near condition and control.

The participant in far condition was also found more flexible ($M=4,64$, $SD=0,7$) than the near distance condition ($M=3,64$, $SD=0,8$) and control condition ($M=3,00$, $SD=1,2$), there was also no significant effect found between near condition and control group. This result also revealed in originality dimension, in which far condition group generated more original ideas ($M=2,162$, $SD=.4206$) than near condition group ($M=1,816$, $SD=.3319$) and control condition group ($M=1,556$, $SD=.2914$) and no significant difference found between near and control condition groups.

The dyads in three conditions did not show any differences in originality of idea selected, but the t-paired tests revealed a significant gain in near condition group between originality score on idea generation task and originality score in idea selection task $t(28) = 3,225$, ($M = 1,816$, $SD = .3319$ vs. $M = 2,310$, $SD = .7563$), (sig (2-tailed) $=0,007<0,05$)). This result was also found in control condition group $t(28) = 2,622$, ($M = 1,556$, $SD = 0,2914$ vs. $M = 2,024$, $SD = .7676$), (sig (2-tailed) $=0,021<0,05$)). There was no significant difference found in far condition groups.

CONCLUSION

The *construal level theory* can be used as a basic prediction in determining whether collaborative creativity will be more or less effective in far than near distance condition. The CLT has been empirically tested on self social judgment and abstract and concrete thinking, but it hasn't been tested in real human interaction, specifically in internet.

The findings of this research had shown that distance does matter. As the construal level theory predicts, even though participants communicate via internet, the spatial distance affects their idea generation and idea selection. The participants in far condition tend to be more fluent, more flexible, and more original in generating their ideas than participants in near and control condition.

The effect on decision making was also shown by the gain founded in near distance and control condition. The gain indicated that there was a different decision making process occurred in different spatiality. In this case, participants in near condition have more effective creative decision making.

To have a deeper explanation of these results, the next research should consider a different task such as creative problem solving task which contains a fair amounts of analytical constraints and creative challenges in order to examine how would the distance affects the mechanisms underlying in such as interacting situations.

The use of another method like video-chatting can also be investigated considering its ability to capture a real-time condition surrounding the far distanced object. In applied area, the research about how to minimizing the effect of far distance on decision making and maximizing the creativity in short distances can also challenging.

The result of this study will be important in considering .What aim we should address if we conduct education or projects in distance so we can gain a more valuable result.

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The Potentials of Information and Communication Technology in Architecture

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ABSTRACT

The current development of Information and Communication Technology (ICT) has presented new ways or methods, new products, and finally presents new needs to our civilization. In the field of architecture, ICT also presents new things that span the conceptual dimension to practical tools and techniques. For example, the roles of ICT in Architecture have moved from a mere tool of drafting to something that is closer to the design way of modes such as a data integration and decision support. Recently with the emergence of iterative and computational design, ICT in Architecture has moved a little bit more further to the realm of artificial intelligence. With the Internet, ICT has also become the tool that promotes collaborations not only among the professionals but also with other stakeholders of architecture such as the clients and the users. And thus, ICT has evolved from a mere tool for architecture to become “partner” for the architects, designers, the related professionals and finally the users of architectural products at large.

In order to push the frontier of ICT and architecture, one of the aspects to be seriously considered is how ICT can be integrated to architecture education. From several sources it is known that the integration of ICT to architecture seems to be not in the form of a simple extension to the present curriculum. For ICT to really be integrated into architecture education, it must not be done in a superficial manner but must also touch the deep structure of the curriculum and how we think about and do architecture. Therefore, after describing how architecture can benefit from the application of ICT, this paper will propose curriculum development that involves ICT and its integration into the overall curriculum of architecture education in Indonesia.

Keywords: *ICT, architectural process, computational design, internet, curriculum*

INTRODUCTION

Architecture is like an iceberg with visible smaller tip but on the bottom it has invisible larger part that can sink a ship. But the ways we understand architecture also like a blind man understand an elephant. We can only understand architecture relative to where we are. Before we talk about how ICT influence on architecture, it is better for me to limit what I think as Architecture.

In this paper I define architecture as a process or architectural process. In terms of architectural process, according to my understanding there are three issues that I think can be used to define architectural process:

1. The process consist of design phases (AIA, Duerk, 1993) beginning than programming up to design development.
2. The process is a helical process (Asimow's iconic model, Michalek, 2001) which begins from the abstract and end at the concrete
3. The process is cyclical process consisted of analytical, synthetic and evaluation phase (Duerk, 1993).

I consider architectural process is similar to Asimow's model combined with AIA's phases and analytical, synthetic and evaluative triad. My description about the potential of ICT for arch will use the helicoidally concept as framework.

ICT IN PROGRAMMING PHASE

Programming is the phase where criteria of design is defined and decided (Structures NW LLC, 2010). It is the phase where the project is explore, parameters or criteria such as target budget, size of development, scope and schedule is decided (ArchIO, 2009).

In defining design criteria several activities can be done:

1. Analysis of needs
2. Analysis of rooms numbers and size
3. Site analysis which consist of topographical, utility, urban context analysis
4. Analysis of codes and regulation
5. Analysis of budgeting and scheduling

In the analysis stages many ICT application such as text and tabular editor is very useful to record all of the needs, rooms, functions and their various criteria. In a large project, such needs, room and criteria can amount to a very enormous entity that needs a database application to manage it.

Site analysis is mostly spatial in nature. Therefore, spatial analysis tools such as GIS are very useful tool for analyzing site. However, the existing GIS software needs to be tailored for architectural site analysis. Some GIS extension such as spatial analysis with minimal tailoring can be directly used for analyzing sites topography. For example by using ESRI GIS spatial analysis extension we can easily analyze land slope of a site and with a bit of tailoring can also be used to analyze the runoff pattern of the site. The presentation of codes and building

regulation are often site specific. Therefore, GIS application can also integrate site entity with its related codes and regulation.

Spreadsheet application can also be tailored to analyzed budgeting and scheduling. However, to make our job as architect easier, many commercial application that function as a tool for budgeting and scheduling can easily be bought directly from certain vendors or downloaded from the internet.

All of the analysis during the programming phase to a certain degree needs to be synthesized into a system or alternate criteria or concepts. In order to synthesize all of the information and result of analysis we need to understand the relationships that exist under the jumbles of variables resulted from the analysis. ICT can also be used as a tool for the architect to understand the multi-dimensional relationships that are usually too complex for manual process. For example, most multi dimensional statistic tools such as factor analysis, multi-regression analysis, and multi dimensional scaling can be easily used to organize the information in terms of their possible relationship. Such tools have become standard components of statistical package such as SPSS or Statpack. Tools like clustering software can group entities according to a set of criteria. With factor analysis we can construct several criteria in terms of correlated group of variables. The influence of variables to certain criteria can be calculated by using multiple regressions.

In the programming evaluation phase the selection of criteria are done by choice, judgment, consolidation and a reduction of variety (Duerk, 1993). The information, construct, and variety of ideas resulted from the synthetic phase of programming need to be presented to the stakeholder. Therefore, such information needs to be presented as informative as possible so the stake holder can easily understand its salient features. In this phase with the help of certain graphical tools that exist in most tabular software can help architect to present the information in graphical form. The graphical information then can guide the stake holder in selecting the necessary criteria that forms the body of architectural program.

The progression from the analytical phase to synthetic and evaluation phase can seldom be considered as linear. More of the in programming the progression of analytic synthetic and evaluation is done cyclically (Duerk, 1993). In order to embody such cyclical process architect can use the Delphi type process where analysis-synthesis-evaluation can be done several times or cycles. Therefore, the ICT tools mentioned previously can really reduce the technical processing demanded to the programming team and this leave the energy to a more creative task of evaluation.

ICT IN SCHEMATIC DESIGN PHASE

Architectural problem, are mostly in the form on how a certain needs can be accommodate by design. After understanding the needs derived from the programming phase, in the schematic design phase the focus is on finding a solution on how those criteria can be accommodated into design (Archetypes.net, 2010). The tasks in the schematic design phase are one more synthetic in nature than in the programming phase.

The main objective of the schematic design phase is to produce design layout that accommodate all of the criteria derived in the programming phase (Remijn, 2010). For that purposes, criteria on space dimension, circulation, massing, arrangement of space, room-adjacency, basic structural concept are usually tried to be accommodate optimally into the design layout. Other issues, such as energy, and other sustainability environment aspect should also be considered in deriving the design layout. Therefore, even in the schematic design phase the cyclic process of the triad analysis-synthesis-evaluation can also be found. In other words, the process involved in schematic design phase can also be helical. The optimum production of design layout is not a linear process, but it consist more than one cyclic of the triad. However, due to the nature of schematic design phase is more synthetic than analysis, I considered that the analysis-synthesis-evaluation triad can be transformed into visualize, modeling, understanding triad (Gajendar, 2010). In this triad, the cycle begins with synthesis, evaluation and end with analysis. Therefore, modeling is actually a process that synthesizes criteria into a certain concept. Understanding phase can be considered as an evaluative process of the synthetic, and visualize phase is the sub-cycle where the stakeholder analyze and decide which model should be retain for the next design phases. ICT can be used to help architect undergone the process mentioned above.

Modeling is actually a generic term which sometimes includes terms such as optimization, simulation. Model can be physical such as macquette and can also be numerical. Numerical modeling can be process manually, but more preferably done by using computer and thus called computer modeling. Many modeling software is sell commercially. For instance UrbanSIM is an example of software that can be use to simulate urban phenomena.

Simulation is an application of a certain model or concept that is hypothesized as the proxy of the real world. The real world can be analyzed into set of criteria such as energy and acoustic. Energy or acoustic modeling tools are examples how ICT can help the architects make model in the schematic design phase. Model not only consists of synthetic process, but as a proxy of design must also be base on certain process of resource and quality optimization. Optimization is actually a process where a set of criteria is concocted to form a best scenario or model. Sometimes, certain criteria are in contradictory with other criteria. Therefore, optimization does not always means a maximization of criteria, but model where trades off are done to the conflicting criteria. However, optimization must have at least an objective function that is maximized while several other constraint functions are fulfilled. Optimization process is usually interactive in nature, and this can benefit substantially from the use of ICT.

Modeling is a way for architects and engineering to represent complex reality to amore simpler and manageable problem space. In schematic design phase modeling is based on the criteria defined in the programming phase. An architectural model is actually consisted of the optimal relationship among criteria and how those relationships are housed by architecture. Simulation is a process where a model is tested with various conditions that a building will face as what was set in the programming phase. For example a building layout can be tested on how its opening and room distribution react to natural lighting. From a set of simulations of models it can be selected which models react optimally to a preset condition. Therefore the final objectives of simulations are actually optimization

of models. Conventionally architectural model is a physical model of maquette. With physical model simulation is very difficult to do optimization. Therefore, with the advance of ICT, architecture can benefited from the possibilities of numerical or computer modeling and simulation.

For the purpose of computer modeling in architecture, various modeling and simulation software had been developed commercially. However most of the software is oriented to a certain aspect of architecture. For instance WindBuildit is software than can help architects to make structural model and simulate it so as to arrive at optimal building layout (Surverkrop, 2010).

There are soft-wares developed to simulate fluid behavior or computational fluid dynamic (CFD). However, most CFD software like Fluent or FloCFD is seldom really used in architectural design process. Since most building is objected to energy and on flow, CFD software can be very useful as a tool to simulate how building model behave under the influence of thermal and air flow.

Other potential software that can be used to help architects to produce energy efficient, comfortable and healthy architecture has been developed by Berkeley Lab. For instance, THERM is a program for modeling two-dimensional heat-transfer in building components such as windows, wall, etc. RADIANCE is a program to predict illumination, visual quality of a room within a building. ADELINe is an integrated lighting design tool that can be used to understand behavior of indoor lighting systems. All of those programs can be used concurrently under Building Design Advisor (BDA). For the optimization of building model we can use GenOpt that allows a multidimensional optimization of certain objective function that describes the model (Berkeley, 2010).

Similar software is also developed by National Renewable Energy Laboratory. This laboratory developed programs and tools for energy analysis of buildings. For instance, BEopt is a program that can be used to find energy optimal building design. BESTEST can be used to test and diagnose the energy performance of building envelope. ENERGY-10 is a software and tool for conceptual design focused on building tradeoffs during early design phases (NREL, 2009).

Layout planning optimization has become a standard practice in facility planning. However, its use in producing architectural layout is still uncommon. This fact is due to the complexity and ill-defined problem that exist in most architectural design. Therefore with such understanding of that limits, most layout optimization software such as VIP-PNAOPT can be considered as potential tool for making schematic plan.

Currently the development of layout planning optimizations directed at interactive optimization process where architect can input additional criteria at any part or step of the optimization process and thus simulate the common procedure done by most architects (Michalek, 2001). Other potential developments in computer simulation for architectural purposes are directed on three concepts. The first concept is topological in its nature. Topology is operationally defined as graph. Various graph indices are developed for several of purposes in various filed such as geography and planning. Graph index is indicator that can be used to evaluate topology of a layout.

Room layout can be quantified into topological diagram or graph. From the adjacency matrix formed from a graph we can calculate various graph indices (Agus, 2009). For instance the topological size of a graph can be seen from the index graph diameter (γ). By comparing γ calculated from alternate layouts we can choose which layout is relatively smaller than other alternate layouts. Layout with smaller γ can be considered more compact than other alternate layout.

Graph index calculated from a visually integrated spaces or rooms also known as space syntax. By using various space syntax soft wares such as UCLDepthmap, AJAX and Confeego, we can calculate various space syntaxes. For example one of the most important syntax that can be calculated from a graph of spaces is integration syntax (I). The syntax I indicates how long is the shortest-path from a space to a certain root space (e.g. Entrance). With space syntax software, like UCLDepthmap, we can calculate the average integration of all spaces to all another spaces in a layout. Such integration is known as global integration syntax (A). From various A of layouts we can evaluate whether a certain layout has a relatively smaller A and thus more compact compare to other layouts.

Topological configuration or graph can also be drawn to represent the connection among building components in a design. For instance a graph can be drawn to represent the connections among roof, column, beam, floor, windows, ceiling, etc. The syntax A calculated from the graph can be used to assess the integrity of the design of building components. For that purposes, we can used the various space syntax software to calculate the syntaxes and evaluate the schematic design.

Secondly, to operate the concept of architecture as a language, Stiny in 1971 introduced the concept of shape grammar. Along with the topological approach mentioned previously, the concept of shape grammar can be considered as one of the most important precursor of parametric and computational design.

In parametric design all component of architecture is defined as a set of parameter or criteria. The parametric design process mainly consisted of two steps. Step one define the frame work where the components will be attached. Each part of the framework consisted of values of certain parameters. In step two; the parametric component is then transformed (attached) to each part of the framework by using the parametric values that already predefined for each part of the framework. For example, the structural systems of a building can be considered as the framework. Each structural frame is defined by two beams and two columns with corner points have coordinate relative to a certain origin point. The values of the coordinates can be considered as the value of the parameters. The building skin in terms of the frame is an architectural component with variables corner points. The definition and placement of the skin unit can be considered as giving the value of the structural frame corner coordinate to the coordinate of the variable corner point of the skin unit.

All of the above process is very easy to do by the help of CAD software. All the architect has to do is to define the overall structural system and chose a certain parametric component from skin component database, and translate it to the overall structural system. The parametric component can be prefabricated or designed from previous projects.

Computational design also means that we can built the parametric process into an algorithmic process of determining the framework, choosing the parametric component, and calculating indicators several times and stop when the optimal values of the indicator is reached and thus the optimal design is formed. For instance we can make an algorithm that iterate the form of building bays and chose the infill of the bays from the existing library of pre-designed parametric component, and while we are doing that we can calculate the energy performance of the design. The iteration can stop when an optimum energy performance of certain design is reached and thus the optimal building skin design is found. Such algorithm will involve enormous calculation and drawings of alternate building configurations. Therefore it is almost impossible to do it manually. Parametric and computational design will benefited largely from the advancement of CAD system. Fortunately most CAD software also includes a designer language or macro such as AutoLISP for AutoCAD. The computational process mentioned above can be done by writing a code using the designer language.

Other than building layout, in schematic design phase architect also design building façade and details. Building façade can be considered as two dimensional representation of building form. Thus drawing of building façade can also be considered as image. When building façade is drawn digitally by using computer, then it can also be considered as digital image. Like any digital image, drawing of building façade can be analyzed, synthesized and evaluated by using computer calculated indicator such as image entropy (IE) and fractal dimension (FD).

Several researches on the meaning of image indicator to human perception shows there is a quadratic relationship between IE and FD and on how people perceived a digital image of building façade (Agus, 2009). From such study it is known that people's feeling about the beauty of an image increase with the increase of IE and FD of the image up to a certain optimum values of IE and FD. After the optimum values of IE and FD the feeling people has about an image start to decrease.

Due to the large number of pixels in a digital images, the calculation of IE and FD will benefited if we used an image analysis software such as Fractalyse by Thema (UFC, 2010) and Image Analysis by Matlab (Gonzales et al, 2003). Iterative generation of facades can be evaluated in terms of IE and FD. The optimum façade then can be selected from all of the generated facades in terms of its IE or FD.

Thirdly, evaluation of aesthetics values of a digital image can also be done by using the concept of Interface Aesthetics (IA). To calculate IA values, a digital image is compartmentalized into entities with a certain substances. After all entities in an image are defined, by using variables defined as each entities dimension and placement within the image, Ngo et al (2006) have construct what I considered as interface aesthetics measurement (IAM). Similar to IE and FD, the variables of IAM also have quadratic relationship with the aesthetics feeling perceived by people on their exposure to a digital image. Therefore IAM can also be used to select an image of building façade in terms of its aesthetics values. The construction of IAM developed by Ngo et al., is quite simple, but involves a large number of sub-variables. Therefore the calculation of IAM is better done by using computer application such as the one developed by Agus (2009).

Simulation of a certain flow within a space or room can be done by using the concept of cellular automata (CA). For example we can simulate human dynamics within a room to a certain escape exit when fires happened inside the room. Iteratively we can make alternate position of the exit points, simulate the human dynamics and also calculate the time needed for the room to be emptied of human beings. The selection of alternate configuration of exits can be done in terms of the least times needed to evacuate peoples from the room. Since the number of people involved in the simulation maybe quite large and the possible movements and constraints can also be quite complex, CA simulation for human dynamics in evacuation case can not be done manually. Therefore CA simulation of room evacuation is better done by suing computer application such as STEPS 3.0 developed by Mott MacDonald (2010).

CA and shape grammar can be combined for iterative design of building façade. For that purpose the image of building façade is compartmentalized into entities. For instance digital image of alternate building façade can be compartmentalized into pixels. Each pixel can be considered as an automaton. A shape grammar then can be assigned to each automaton. The interactions of automata in terms of its shape grammar are simulated until saturation point is reached and optimal façade is found. The automaton can also be in the form of interface entities mentioned previously. Each entities or automaton has a certain shape grammar attached. Alternate façade can then be produced by using algorithmic combination of the entities according to the attached shape grammar. The optimal façade can be chosen in terms of the IAM measured from each alternate façade. The CA simulation of iterative façade generation involves quite intensive calculation as to be prohibitive to be done manually and can benefited if we can make and use certain computer application such Maya by Autodesk (2010).

ICT IN DESIGN DEVELOPMENT PHASE

In design development phase the schematic design is refined. In this phase architect talks with engineers from various fields (Architectypes.net, 2010). They talk about details such as selecting materials and building components. Therefore, communication is very important between the architects and the various engineers with the goal of refining the design continuously. In the past before the development of ICT long hours and many trips must be done by the architects in order to communicate with various fields in the design development phase. However, today with the development of ICT or to be more succinct the internet, the collaboration between the architects and engineers can be done long distance. In the design development phase architects usually consult the products cut-sheet or catalog and talks with the manufacturer of various materials and building components that are needed by the design. In the past architect office usually has a big library of product or material catalogues. However today thanks to computer and the development of ICT, all of the information about products or building components and its producer are kept on certain data base that is easily renew and retrieved. The internet also made the search for products much easier so the architect does not needs to make a very elaborate data base or the catalogues library like in the past.

Another important aspect in the design development phase that shows the importance of ICT is the helical nature of the process. In the design development phase many times we have to move back and forth to the schematic and programming phase. In the past, since the results of every phase are unconnected to the results of other phases, it was very difficult for the architect in the design development to move back to the schematic phase and back again to the design development phase.

Today CAD development has been able to relate all of the decision in programming phase to be connected to schematic phase and the schematic phase to the design development phase. This is because with software like Revit (Autodesk, 2010) we can define certain part of the drawing as entities with attributes and its relation to other entity. The concept of BIM (Building Information System) to a certain degree is very similar to the concept of GIS. Like in GIS, in BIM every drawing entity has certain attributes and relation to other entities. Therefore, every change we do to a certain entity can cause changes to its related entities. Software that has the ability to define attribute and connection to entities like Revit is suitable to be applied to BIM concept.

With BIM we can define every entity at the schematic design phase with criteria defined in the programming phase and related the entities to more refined entities in the design development phase. Therefore, when we are at the design development phase but forces to go back and make changes to the entity defined in the schematic development phase, the changes will affect the decision made in the current design development phase.

BIM is also suitable for iterative computational design described on the previous section. This is because the iteration of each phase is related and connected to each other. For example the changes in the structural frame defined in the schematic design phase can easily be related and connected to the building skin component decided in the design development phase. With BIM every change in the structural frame will automatically change the parameter of the skin component related to the structural component.

BIM can also be used in the post occupancy phase of a building. Since every entities is related to other entity, in the post-occupancy phase every change in the entity's attributes will also change the attributes of the related entity. The changes can be recorded into the BIM data base. In the post occupancy phase maintenance of the building can use the changes to the BIM data base as a way to monitor the building performance from time to time.

In the past, the interactive nature of the design in the design development phase is very difficult to be done with CAD software. This is because CAD software still uses the conventional two dimensional drawing modes of plan, façade, and section drawings. Today some CAD software used a polygon concept where a three dimensional entity can be changed parametrically. For instance with the software Maya by Autodesk, we can manipulate the form of an entity by transforming the nodes of the entities. We can use the attribute or parameters of the node of entity as an input for the computational engine of certain algorithm in the iterative design. In software like Maya, the computational engine can be written in the macro language of the software.

ICT AND THE CURRICULUM

Education primarily means that by its curriculum students can develop their knowledge and skills on the relevant field. As for the potentials of ICT in architectural educations, I propose that the usage of ICT in student's works and study should be done early in their education. If it is possible the students should be exposed to ICT since the very first time they enter the design studio. With the purpose to develop students' drawing and visual communication skill as early as possible, in the past the use of ICT for student can only begin after the sixth semester. This assumption should also be used for the ICT skill development of student. For example current stresses put at the importance of the knowledge and skill of using drafting tools like ruler and drafting pen should also be given to the importance of mathematical representation of a computer drawing entity and how such entity will change if the attribute of the entity is changed. Therefore, in this paper I propose that computer; especially computer graphics knowledge and practice should be a part of the curriculum of architecture education since the first semester when student begins their study.

We already knew that design process is not linear but cyclical and even helical with many cycles or phases. Currently the curriculum related students studio works is treated as a linear process. As a result student is not prepared to face the hectic cyclical studio process. With linear studio works student work phase by phase without the chance to do some back tracking. With linear process, the design quality is largely determined by the quality of design the earlier phase. If the quality of design in the earlier phase is low, we can ascertain that the final design result is also low. Therefore, I propose that the curriculum for architectural education must direct the student so they can face the probability of cyclical development of their studio works. The studio curriculum should prepare the student for interconnected architectural design phase. The curriculum should also prepare the student to be ready with the cyclical or helical of changes in the studio works.

Another direction for curriculum development is the collaborative nature of current design process. With the development of internet, design is no longer done alone by the architects. Design has become a collaborative process between architect and engineers from various fields. Student should be trained to be able to do collaborative design. The term design by team does not only mean work in team within an office but it has developed into design collaboration from various fields distributed across the world. For example, many architectural projects are designed in France with the collaboration from team in Shanghai, China and part production in USA. Student's studio design collaboration has also been tried with certain success by university in Australia and Hong Kong. ICT can be included in the curriculum to give student the knowledge and experience in doing design collaboration among students whether internally or internationally.

Conventional curriculum of architecture education in Indonesia is mainly directed at producing architect. The process of developing ICT related tools for architects are never considered to be an important part of architectural education. As a result we are left under the tyranny of software vendors. I do not think this a good condition for architect. Architect and architectural process should not be

controlled by software vendor. Therefore, in this paper I propose that architecture education should include the knowledge and development of ICT tool for architecture on its curriculum.

In the future, I can foresee the potentials where architecture enters the realm of artificial intelligence where computer has evolved from a mere tool of drafting to a tool of design production and become a partner in collaboration with human being. I do not know how long the evolution will take place. With the growing attention in the architecture community to the development of ICT tool for architecture, I do not think the evolution will be very long.

Finally I can conclude that with the help of ICT various fields can collaborate with ease to produce design that is more inclusive in its nature than before. If we considered creative process as a “catastrophe” (Agus, 2008) then the inclusiveness and easiness in doing collaboration of the design process can be considered as a fruitful and conducive approach for creative architectural process.

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Redefining Space for Learning: Learning from the Home-Based Education Practice of *Grup Belajar Bersama*

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ABSTRACT

Learning is the acquisition of skills, knowledge, values, wisdom and understanding. It is a necessary ability for survival and can be a conscious act. The traditional methods of teaching people rely mostly on a teacher-centred approach rather than the student-centred one. Teachers seem to be the main authority in transferring knowledge to the learners/students, a one-way traffic methodology. Students' aspirations or backgrounds are less considered if not neglected. Interactive or participatory methods are less accommodated. The building, classrooms and other physical factors are treated as such mere space to facilitate standard functions.

The development of ICT enables teaching and learning methodologies to be improved or creatively applied. Ways for communication of information have the potential to alternate the traditional spaces of classrooms, i.e. the boxed design and other facilities, to more varied, creative, innovative, flexible, accommodative and participatory methods of learning and teaching processes. The emerging new way of teaching and learning facilitated by the development of ICT is a home-based education. The easiness for people to seek information and new knowledge has led families to be more independent in fulfilling their needs for education.

The new information and communication technology has made the learning space a new frontier of space, as far as the capacity of technology, one's creativity and imagination. ICT has introduced a new and extended space phenomena, the real and the virtual. The combination of roles of users (children and parents/educators) and architects-designers should be more interactive in designing a future education institution. This paper tries to relate the facts with space availability in ICT and how this phenomenon in education have inspired educators in their creativity for teaching.

Keywords: *learning space, home based education, distance learning practice, participatory method*

INTRODUCTION

Home Based Education Definition

Home Based Education or more common as Home schooling is the process of educating school-aged children at home rather than at a school. Parents choose to home-school their children for a variety of reasons, though certain factors appear to be more prevalent than others.

Description

Societies have practiced home schooling for centuries. In North America, home schooling was widespread until the 1870s, when compulsory school attendance laws and the development of professional educators came together to institutionalize education in the form recognized in the early 2000s as the school. Some preeminent historical figures who were home-schooled include several presidents of United State, such as George Washington, John Quincy Adams, Abraham Lincoln, and Franklin Delano Roosevelt.

Although home schooling was practiced in a limited way after the 1870s, it was not until the 1960s that this practice claimed attention from a large number of parents and educators. The writings of Raymond Moore, a former U.S. Department of Education official, and John Holt, author of several books on education, gave credence and national presence to a growing home school movement. Moore began researching the institutionalization of children's education and concluded that a child's first foray into formal education should not begin until sometime between eight and 12 years of age. Holt advocated the decentralization of schools and a greater degree of parental involvement. He believed that the most civilized way to educate a child was through home schooling.

All parents, after all, are teachers, and it is only the formal education of our children that most of us entrust to the “experts”. In homeschooling, the children typically teach themselves, with the parents appropriately relegated to the job of suggesting course of study and being available to answer questions (Colfax, 1988)

Educational Philosophies of Home Based Education Overview

1. The Traditional Method

Typically this method revolves around textbooks, worksheets, and tests to determine if the child is mastering the material.

2. The Unit Study Method

The unit study method seeks to combine several subjects under one unifying theme. Unit studies often incorporate multi-sensory approaches to a subject, making it ideal for kinesthetic learners.

3. The Charlotte Mason Method

Charlotte Mason pioneered amazing educational changes in Great Britain. Living in the late 1800's, she revolutionized the educational system at that time—aiming to prove that children of any class had the capabilities to learn and enjoy it.

Key aspects of her philosophy include nature study, shorter lessons, narration, real “living” books as opposed to textbooks, and the development of good habits.

4. The Unschooling Method

Terms with essentially the same definition, but that may be less intimidating, include delight-directed education, relaxed homeschooling, or interest-led learning.

Unschooling advocates believe that children are born with a natural curiosity and love of learning, and that this desire to learn will continue to grow and develop if it isn't stifled.

5. The Classical Method

Classical education has its roots in the classic civilizations—much of it is based on ideas with a Roman and Greek foundation.

This type of educational mindset doesn't necessarily focus on getting the child ready for any particular vocation. Instead its goal is to form and shape the whole inner person, with the belief that doing so prepares a child for any number of jobs in which they can be successful.

The classical method focuses on the Trivium—three distinct stages children work through as they develop. Young children begin with the grammar stage, proceed through the logic/dialectic stage, and graduate to the rhetoric stage close to adulthood.

Key aspects of this philosophy include the importance of reading and discussing classic, living books and the study of classical languages like Latin or Greek.

6. The Literature-Based Method

Literature-based homeschooling families use high-quality literature as the backbone of their homeschooling curriculum.

Many of the philosophies we've covered address the importance of using living books as a vital part of the educational experience. Serious literature-based schooling advocates take it a step further and try to accomplish as many of their subjects as possible within the outline of a good story, believing this helps a child's mind assimilate information.

7. The Eclectic Method

Few homeschooling families fit within the constraints of one method or philosophy—indeed that is one of the strengths of home education.

Reasons Parents Choose Homeschooling

The decision to home-school is not based solely on conservative religious or political views. Although parents chose homeschool for a variety of reasons, the primary reason is dissatisfaction with public education. Other reasons stated by home-schooling parents include the following:

- the opportunity to impart a certain set of beliefs and morals
- higher academic performance through one-on-one instruction
- the ability to develop stronger parent-child relationships
- the lack of discipline in public schools
- the opportunity to escape negative peer pressure through more controlled interactions with a student's peers
- an inability to pay private school tuition
- a physically safer environment in which to learn

Home schooling involves a tremendous commitment from the parents. At least one parent must be willing to work closely with the child, develop lesson plans, keep current with government requirements, and sometimes negotiate issues with the local school district. The most common home-schooling arrangement is for the mother to teach while the father works outside the home.

There are numerous educational materials available that are geared for home-schooled children. These include correspondence courses, full curricula, and single topic books in areas such as math or phonics. There are both religious and non-religious publishers of these materials. Some parents do not use these materials and develop individualized lessons based on their children's unique learning needs. Parents and children continually engage in an evaluation process in the give-and-take of homeschooling so they generally have a pretty good idea of just how well things are going. (Colfax and Colfax, 1988)

Home Based Education in Indonesia

In Indonesia, although already undertaken by unpublished families, the ones that brought up this kind of education to be presented were the young athletes, actresses and celebrities. Nia Ramadhani, Eva Cecilia, and Monique were among the famous persons who carry out home based education. The main appeals of Home based education were the flexibility, in time management, program management and also in accommodating the special talent and aptitude of each student. (Komariah, 2007)

In Jakarta, among the first community that was openly proclaimed their existence, were *Berkemas*, with the principal Mrs. Yayah Komariah. And the first nationally known Home Based Education was the *Asah Pena*, declared in 4th May 2006. In Bandung, a small group of bring together by independent Home Based Education practitioners, namely *Grup Belajar Bersama* in December 2007. The group meets and gather twice a month to conduct collaborative activities for their children. This paper is written based upon the participatory study of this small group.

INFORMATION AND COMMUNICATION TECHNOLOGY

Information and Communication Technology or ICTs allow users to participate in a rapidly changing world in which work and other activities are increasingly transformed by access to varied and developing technologies.

ICT tools can be used to find, explore, analyze, exchange and present information responsibly and without discrimination. ICT can be employed to give users quick access to ideas and experiences from a wide range of people, communities and cultures. (www.wikipedia.org)

The purpose of ICT in education is generally to familiarize students with the use and workings of computers, and related social and ethical issues.

ICT has also enabled learning through multiple intelligence as ICT has introduced learning through simulation games; this enables active learning through all senses. (www.wikipedia.org)

Teaching and Learning Process

Emerging discoveries about how people learn, rapid advancements in technology, and heightened awareness of student expectations serve as drivers for the development of new educational forms. These discoveries are guiding educators toward learner-centered approaches that elevate learning to new levels where attention is paid to the knowledge, skills, attitudes, and beliefs that learners bring to the educational experience. (Bransford, Brown & Cocking, 2000)

So, what are the characteristics of good teaching - learning?

From the teaching learning process we can define that an effective facilitator as someone who orchestrates teaching material, tools, and environment in a way that creates opportunities for students to learn. To support effective teaching, the room design should make it easy for a facilitator to synchronize those elements and be flexible enough to accommodate different teaching styles. (Barnes, Erwin, George, 2009)

Participating plan to explore new way of education, build expertise in new technologies, and build a sense of community by engaging students. These actions will help guide students to develop the students' creativity, understanding, and big-picture capabilities. As we all know that critical thinking skills and proficiencies are necessary in the future workplace and it is known about how people learn. In an orchestra, the individual brilliance of each musician combines together in harmony to produce good collective performance. Similarly, in a baseball team, the team is a mixture of triumph specific skills of each individual to do different tasks. However, people rarely pay attention to this factor, in classrooms and families (Markova, 2005).

Our understanding of knowledge is evolving as new sciences offer insights as to how a person constructs knowledge about and makes sense of the world. This meaning of "knowing" has shifted from being able to remember and repeat information to being able to find it, use it, and contextualize it. (Simon, 1996)

Facts are important, but the new science of learning shows that “usable knowledge” is not the same as a mere list of disconnected facts. It requires a more active approach to learning. (Bransford, Brown, Cocking, 2000)

While young people were able to use mobile and video technologies to capture their out of school learning experiences, they needed significant support to recognize the learning benefits from their experiences and did not expect teachers to be interested. They were also concerned that if they were to share their experiences with teachers and others, that it should be in a safe and constructive space. (Grant, 2009)

It quickly became apparent that having the students remain in one ‘laptop area’ and the staff come to them was the best aspect of the design as it provided much more stability for the students, much less time setting up and closing down and encouraged the teachers to use internet resources rather than traditional resources. (Buckley, 2007)

Grup BELAJAR BERSAMA

The *Grup Belajar Bersama* consists of seven families, which are:

Table.1 Families of *Grup Belajar Bersama* Data.
Source: Daryono, 2010

No	Family	Parent educational Background		Parents Occupation		Child(ren)	Method
		Father	Mother	Father	Mother		
1.	Family One	Environmental Studies	Environmental Studies	Director And facilitator in a Local Environmental NGO	Director and facilitator in a Local Educational NGO	8 yo daughter	eclectic
2.	Family Two	Faculty of Information Technology	Environmental Studies	Director of an IT provider.	-	8&4 yo daughters	unschool
3.	Family Three	Faculty of Engineering	Faculty of Chemistry	Self Employed	-	8 yo daughter 3 yo son	Traditional
4.	Family Four	Faculty of Letters	Faculty of Letters	Self employed and writer	writer	8 yo daughter 6 yo son.	eclectic
5.	Family Five	Faculty of Information Technology	Faculty of Applied Mathematic	Self employed	writer	12 yo daughter, 7&5 yo sons	unschool
6.	Family Six	Faculty of Architecture	Faculty of Design and Fine Arts	Self employed , Independent Architect	Art teacher	3 yo son	unschool
7.	Family Seven	Faculty of International Relationship	Faculty of Architecture	Self employed	Self employed, Independent Architect	6 yo son	unschool

SPACE FOR LEARNING

Environmental and Surrounding Issue

We already have an understandable idea of what learning seems like inside the four walls of a school building, but when starting to think about home education, suddenly the learning outlook gets a little confusing. There's a way to nurture both our children's learning and their longing for the comfort of "home". The discussion with the Home-Based Schooling practitioners resulted that the families need these three factors to develop a natural learning atmosphere in the house.

1. Environment

The environment should meet the needs of the students to focus and organized. The families make learning inviting by making it accessible.

2. Equipment

Once the families cultivated the home environment, they need to gather the right tools. Types of learning equipment will be standard in many homeschooling households-like books, math blocks, microscopes, maps, and –of course— computer and Internet connection. Computer and Internet access become the most important tools for these families. Most of the learning materials were gathered from the Internet, the intensive communication was also built up through e-mail, mailing lists, instant messenger, and other virtual social networks, such as facebook. Additional tools will be based on the interests of the students such as nature binoculars, camera, musical equipment or working tools.

3. Experience

As Home-based education parents, they have valuable insight into what hits the highest point the child's interest at any given moment. The concept of "hands-on learning" can get taken to another level, whether it is through travel, field trips, or specialized classes, the children have valuable time to gain the experience that will advance and encourage their education.

Through a strategic planning, the parents create an atmosphere in their homes that inspires the whole family and makes education a natural extension of life. The goal is to combine the warmth of home with the joy of learning.

Homeschooling families have something in common; they are all diverse and unique. When the time comes to provide learning facilities, these questions are likely to be the starting issues: "Who are we as a family?"; "What are the family's learning goals?"; and "Does our curriculum choices reflect who are and what we value?"

Many families set the outdoors and time together high on their list of values. Some others have different priorities too, such as creative freedom or interest-led learning and meaningful household and community contribution. Knowing the uniqueness and the goals helps the family judge and choose from all the good homeschooling opportunities they come across.

Active learning emphasizes the importance of helping people take control of their own learning. Students who become active learners seek to understand complex subject matter, are better prepared to transfer what they have learned to new problems and settings.

What types of learning spaces will meet the learning expectations of these students?

The students prefer they prefer informal, small-group discussion as a means of gaining understanding of what they learn. They require a learning space that allows them to get to know one another, engage in dialogue, work independently or in groups on projects, and get or provide feedback. In general, they seek a collaborative environment that fosters understanding and learning. The space can be anywhere a house with the spacious room, the open corridor in a campus, or in the outdoor setting, such as the woods or by the lake.

The information shows that for students participating in home based education and distance learning spaces:

- (1) lecturing and teaching is less likely to be used as a learning activity;
- (2) student demonstration and discussion is more likely to be used as a learning activity
- (3) small group work

The students were comfortable asking questions and able to conduct group work. Communication and collaboration play central roles in the learning experience, particularly in the process of the transfer of knowledge.

CONCLUSION

Home Based Education pointed out that there were a transition took place on the traditional teaching and learning. These new approaches require the overall learning space to respond in new ways. Learning space is no more a certain classroom nor a private room, nor a physical and closed circuit of space with definite or rigid curriculum arranged by governmental or formal institutions.

Learning Space now is a more open physical space, not limited by school space. It is even more flexible space, lose or far distant space. And now when the technology of media facilitates it, the learning space is not only such a space, but can go far as the media can reach and afford it, in the domain of real and virtual space phenomena. The new information and communication technology has made the learning space a new frontier of space, as far as the capacity of technology, one's creativity and imagination.

The new ICT also provides an informal learning space that can be accessed by students anytime, providing additional opportunities for students to continue collaborations that begin with the group assignment. While there is no "one-size-fits-all" approach to learning spaces that support the learner, this indicates that adaptable and flexible learning space attributes do in fact enable the learning process.

Independent learning does not have the same meaning as learning alone. The designer has to think about the needs. From this observation come out few questions for the future way of learning, such as will we need mobile learning spaces? How to deal with the existing cultural way of learning – teaching? Should we find a new pedagogical strategies and approaches? These questions need to be answered in a deeper research.

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Are We There Yet? Or Not Even Close - Critical Response and Evaluation of Indonesian Architecture Educational System: A Liberating and Humanizing Education for Architecture Part II

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ABSTRACT

A decade ago, within the midst of postmodernism and Indonesia's reformation spirit at its peak, we did a research on an alternative system in architectural education. Inspired by Paulo Freire and his revolutionary thoughts and critics of established educational system, we then proposed and published at that time what we called 'A Liberating and Humanizing Education for Architecture'. Nowadays some of the idea in that research can be seen evolving in a real architectural education system. Some universities had been developing integrated curriculum with large amount of credits and fewer subjects. In terms of architectural body of knowledge position, some universities already were positioning it into environmental and social science rather than engineering. The current development also included separation of architecture department from the university, and independently stands as a school of architecture.

Although all of the mentioned above, it still had some questions lingered whether this sophisticated progress and development pierced thoroughly into the essence of educating: in which to liberate and humanizing oneself, thus in turn influence many/the people. Architecture in particular leads to another problem: the architecture itself, where as a matter of fact intertwined with lives of many/the people. Precisely because of this specific problem and its position as social science, thus the education to becoming an architect is at some point very crucial. In a sense of giving a balanced point of view, we offered some case studies on non-formal education fields for comparison, ranging from common revolutionary school for the poor, design-based developmental paradigms for local community and an architectural professional practice with other agenda preserving indigenous local culture.

Keywords: *liberating, humanizing, education system, architecture education, non formal education*

PROLOGUE

If we agree that architecture education is not merely an education to make building function with all its technical aspects, but to educate architecture students to create architecture, as to build meaning for place, establishing facility based on activities, and to pushed human creativity towards modernization crushing wave, thus this theses have a claim in architecture domain.

In 2001 we conducted a research about architectural education lending Paulo Freire (1921-1997) thoughts. Freire was Brazilian educator who dedicated his life to educate the oppressed that believed education in its essence is to liberate and humanize oneself. We then proposed similar education for architecture students, with its only aim to liberate and humanize them. We pointed out that: (1) the education must based on what the students needs; (2) the lecturer acted only as facilitator and class were meant only as space that facilitate what the students needs and wanted to achieve; (3) practical skills of workmanship and craftsmanship must materialized by giving appropriate workshop facility, while on the other hand their theoretical knowledge must be sharpen throughout dialectical-dialogue approach facilitate by the facilitator; (4) the school started from antitheses, which were oppressed education system, to show students the grim reality of modernization and capitalism. To achieve liberate and humanize architect, it must come from revolution of minds and through action.¹

Some of the issues we discussed there, eventually, propelled by the wave of postmodernism *zeitgeist*, had materialized in the development of our system of architectural education. Approach of being only as facilitator has become one of major trend approach amongst lecturer, as they were more concerned on transferring their knowledge and not merely giving it to the students. The model of dialectical-dialogue approach was also flourished in studio system, as the students lead the class and not the lecturer. The other side of our architectural system development is the shifting paradigm of more balanced academic and professional approach. The relation between both now is more in a conducive environment as apparent in the recent issues and trend of architectural education system. The most recent evident was showed with the proposed Architect Profession Program offered by public and private universities as well as an option for the students. From early stage of their process to becoming architect, the students were acknowledge with the facts of global competition and answering to what the global market needs.

The irony is, while its resistance actually comes from the postmodernism *zeitgeist*, it is easily swung the pendulum back to modernization and capitalism globalization. This globalization and homogeneity as a matter of fact is always creating uneasiness and anxiety within the architectural world, academic and professional, as on how we should carry out our education. The same concern voiced by UIA (*Union Internationale des Architectes*) in its UNESCO-UIA Charter of Architectural Education updated in 2005. Thus the keyword is to maintaining the uneasiness and anxiety and carry out resistance to it. Below we present case studies of three creative Indonesian individuals from various disciplines who are concerned about the essence of education which is to liberate and humanize people.

MAKING PLACE: THE RESISTANCE - INFORMAL EDUCATION (COMMUNITY BASED EDUCATION - ANSWERING THE PEOPLE NEEDS)

Scene 1: Social Entrepreneur - Working with Government and Formal Institution

Deny Willy built Apikayu foundation with Krissandi in 1999, with a humble purpose, in which they wanted to promote campus innovation to the people especially in art & craft and furniture. Graduated from Interior Design Department, Bandung Institute of Technology and currently teaching there, Deny wanted his design knowledge proven to be useful to others, especially for those who needed it most. He acknowledged himself as **Social Entrepreneur** or **Philanthropy Entrepreneur**. Inspired by a trend model in business world called Corporate Social Responsibility, he then differentiates his form of responsibility as a representation of education institution based on social-philanthropy that was not interested in any form of taking advantages.

Deny chose craftsmanship area and craftsmen community, as he thought his knowledge should reach the base and intermingled with it. He wanted his design knowledge perceived as alternatives and their own craftsmanship community development rather than come as ventured capitalist. Deny and Apikayu foundation then developed community based training program which he combined with institutional, universities or private grants, and government training program. Tasikmalaya became his focusing area at West Java, because this is the area that still developing their art and craft.

Blending Local Approach with Academic Design Techniques

Deny's first approach and main concern is only about the design. He will start with a basic understanding about design and creativity by giving a simple lecture in his workshop. This basic understanding was given not to change the way the craftsmen think, but to evoke and juxtapose his thought with them. He then continues with simple training using a model he derived from their products. He will probe further into the design methods, again with no interference too much on their initial design. For example in bamboo craft, after showing that they could break out from their usual composition, he will challenge their production methods. In this stage, Deny wanted to achieve: (1) exploring the materials (2) giving an alternative on how they produced, or in these terms refining and refreshing their methods of craftsmanship. Deny's approach also opened for other materials than usual as well, for example the using of water hyacinth or zalacca trunk as substitute for bamboo. This was considered because the material naturally more provided in their surrounding. Therefore it also boosts up the awareness of environmental impact of their design, now they knew about sustainable materials. Secondly by giving alternatives on how they produced, Deny also shows them there are more efficient ways to make the products. Deny's training proved sometimes that he was willing to take it one step ahead, like designing and built machines for the community. His zalacca trunk machine and *mendong* woven machine he made for Tasikmalaya and West Java science, technology and human index development program respectively, were examples of how thoroughly he intends to develop their art and craftsmanship method.



Figure 1. The workshop situation and Deny's machine
Source: Deny Willy research data 2007-2010 & Apikayu foundation

Design Refinement as Strategic and Methods of Adding Value and Building Awareness of the Craftsmen True Potentials

In every workshop that he had been given, Denny always comes up in a very supportive ways to the craftsmen, as he never cut loose his peer after that. He wanted to find 'a champion' that could influence others to developed together and sustain the achievement made by his workshop. His inspiration came from OVOP (One Village One Product) program developed in Japan, though he knew at this moment it still very ideal to reach that stage, as it needs full supports from the government. He deliberately designs his workshop method like that, as he knew that 'bottom-up' strategy will sustain the changes he made. Other strategy that Denny implied in his training or workshop was to show them the added value in every stage, from seeking alternatives for its design & color composition, simple alternate production techniques, up to exploring and finding innovation with new local materials & techniques. At the end what Deny did was building awareness of the craftsmen and the craftsmanship true potentials, while at the same time giving him a chance to develop academically by finding innovation with local materials and techniques of craftsmanship. Either way it surely hoped liberate and humanize both ends, and the effects of course it was making place with creatively community collaboration somewhere in remote area of Tasikmalaya, West Java.

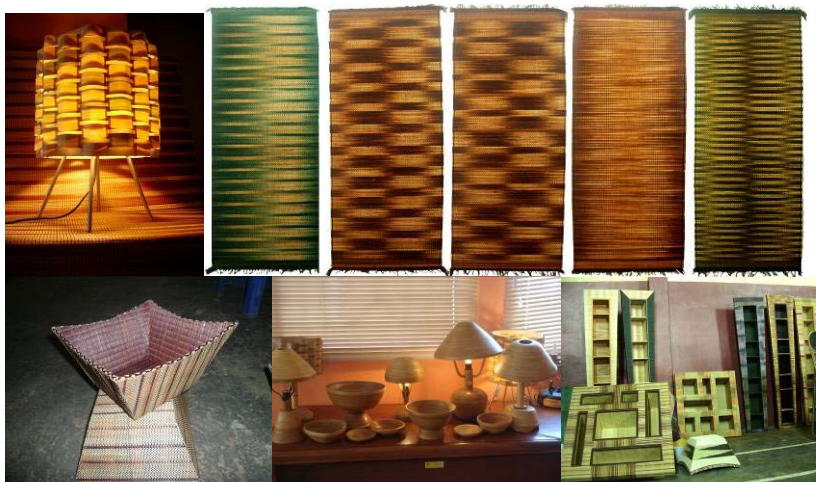


Figure 2. Art & Craft products from Tasikmalaya craftsmen after the training
Source: Deny Willy research data 2007-2010 & Apikayu foundation

Scene 2: Social & Culture Agent of Change - Against the Government

Ken Budha Kusumandaru and 'Perhimpunan Rakyat Pekerja' (PRP) knew that their left-struggling movement will only make an impact throughout educating their mass. With that in hand, Daru and PRP established schools for the working class which is attached to every Worker Union. These schools aim to liberate and humanize the working class through reshaping their thoughts. Daru stated their struggle now is not merely a struggle for wages equality. He said once this problem achieved, the working class became passive in their own struggle, thus they again became dehumanize and lost their liberation through capitalistic system. Daru realized this is a long struggle, as it is now more difficult in times of postmodern uncertainty and how the Marxist old fashioned theorem were no longer satisfactory. Decided not to play against it but rather with it, Daru now influenced by post-Marxism took on the struggle not in the materialistic achievement but rather from dialectical of thoughts, and seen the school and education as the answer for it.

Shaking the System: Overthrown Common Value

One of the school located at Ciputat, where most of the residents, especially the women are workers in clothing and garment industry. Through their union worker, Daru and PRP made several discussions subjected mainly about their welfare and wages. Usually his team made the workers realized that they were paid below the regulation of minimum standard wages. This was PRP basic strategy, coming into from worker basic needs then it will act as an opening approach for establishing a school. Daru and PRP showed to the workers that if they had knowledge they will get a better quality of life, as it never meant to stop after the problem about wages had being resolved. Of course it will be difficult to move the workers to see these ends as their basic need was already being fulfilled, but some will eventually interested to enrich themselves with knowledge that they thought was never really meant for them. Daru and PRP will let the workers to chose whether or not they need the school, and when they did Daru and PRP will only acted as their facilitator and so by doing this the school sustainability will be at the worker's end. Once the school established, Daru and his team freely letting what kind of subjects will be discussed usually opened with their daily activities. Daru and his team preferred this kind of education system, as they were trying to achieved liberation of someone's mind above all else. Within the small sphere of their daily activities Daru then opened and broadened their world into unlimited horizon.



Figure 3. Proletariat School, Ciputat Tangerang
Source: Katoppo 2010

Building the Awareness through Thoughts

The class we attended proving that this kind of approach was surprisingly working. It should come to mind that skepticism towards this working class were proven absolutely wrong, as they could come up with a very critical answer and showing their minds and thoughts true potentials. Even when Daru talked about Marxism theory that already entered complicated stage about the production system, the alienation of worker from their work and how the capitalist gain from added value using basic value and human energy, all the participant showing keen interest and heatedly joined the debate. When the discussion became dialogues and the dialogues became discourses Daru and his team has already giving the workers pride, self esteem and base to keep gaining their knowledge. Knowledge then, in turn building up their awareness, and even better it was collective awareness. Thus this point of view tried to show the workers, that they too have strength if they stand together, make solidarity, but it should not come without knowledge as it will be a meaningless struggle, easily broken by capitalist.

Strong Hold Basis: Find Leaders and Shout It Out

From the very first start Daru intended to find a 'champion'. That is why their premium media is revolutionize the thoughts and not rushing towards action. The school itself will move from one worker house porch to another, and it will be headed by one of them acting as headmaster. In the early stages, all the teacher were from Daru and his team, but later on it will come from themselves. To prove this, at one meeting Daru and his team brought along a guest lecturer from another school that was once only a worker and student. The guest lecturer was meant to be an inspiration for others, that having knowledge could really change their thoughts about how they seeing their life. At the end of the school, there were some inspired by the lecture and show some signs that they wanted to go out from their recent condition and reach for the better. They showed some signs of being liberty and showing their utmost as human being.



Figure 4. The heated and warm discussion

Source: Katoppo 2010

It should have been noted that this school is politically weighed. Frequently Daru and his team giving the workers reminder that to struggle they have to joined bigger organization and they have to make an action. Though this was not seen as the main struggle, it was done and acted as reminder for authority, government, employer, and industrial society that the oppressed are still voicing their struggle. The lesson in this is they both used education as medium to liberate and humanize themselves. And that is what Daru, PRP and the worker truly aim.

Scene 3: Cultural Entrepreneur – Cultivating the Client and the Government

Yori Antar had a vision when he formed ‘Yayasan Rumah Asuh’. After more than decades of traveling, Yori found out that as an architect he had a very important role to preserving historical and traditional buildings and escalated architectural heritage appreciative meanings as a social responsibility to its surroundings, especially for its own people. In order to achieve that Yori knew it had to be a comprehensive act from its people through its government. Otherwise it would be what he called preserved only as a dead monument and not a living culture. He also knew that fighting modernization to preserved traditional culture was meaningless and aimless. He preferred to use modernization as tools to communicate and linking each other.

Step 1: Cultivating the Clients

Yori first move is to building his clients awareness of the importance for preserving culture. His credentials as one of the top leading architectural consultant made him met potential clients through a very vast networking. Throughout the phase of communicating design unto his clients, Yori always implied his passion for Indonesia’s culture richness. His long and dedicated passion finally paid off when he met Mrs. Tirto, the owner of one established drinking water company, which share his passion to preserving Indonesian traditional architectural building and wanted to do something about it. They then formed a mutual cooperation they called ‘Yayasan Rumah Asuh’.

Step 2: Getting Government Attention through Action

One of the most recent projects of ‘Yayasan Rumah Asuh’ is rebuilding Waerebo house in Flores. Waerebo village is located in the very remote area. This village was something that suited Yori passion for long lost traditional architecture and what he saw there was another near extinct condition of another local genius. He promoted Waerebo immediately after his journey, making a presentation to his client, particularly Mrs. Tirto whom Yori already had one project with at Sintang, Kalimantan, building ‘Galeri Rumah Tenun’. He laid out his plans to rebuild Waerebo’s houses that now only 3 more left from 7 houses, which had been left by its owner to move into more modern houses. Yori also planned to record every step of the rebuilding process then make it into publications such as a book or an exhibition about it. After getting an approval from his patron with a single strict requirement that he should not get any interest or advantage from it, Yori then approach Waerebo’s people intimately. He laid out his plan to this genuine people, especially amongst the elders and after some time and with ritual performed, Yori was accepted. He then built Waerebo Information Center and made permanent exhibition promoting it just below the village and to make sure the culture had a modern representation. It served as welcoming gate to its visitors, which of course elevated Waerebo village and its society. This also made the Waerebo people proud about their culture and heritage. In about the same time the rebuilding of the first house is taken place. His whole action was intended to getting the local government attention. Yori did not stopped there; he planned something more creative and challenging as means of education.



Figure 5. Waerebo rebuilding initiative action from rituals to models
 Source: Yori Antar – Yay. Rumah Asuh & Yay. Tirto Utomo 2009-2010

Step 3: Academic Acknowledgement

Hypothetically Yori shared the same concern with many of Indonesian architect, as they brewed up their formal education as an architect through mostly western pattern education. Thus these facts made him wanted to share his knowledge about the wisdom of Indonesian architecture to the younger generation of Indonesian architect. He knew the best way to lay his influences must be from inside the academic world, which means entering universities.

He initiated ‘Waerebo Memanggil!’ (Waerebo Calling!), an academic program under ‘Yayasan Rumah Asuh’ and ‘Yayasan Tirto Utomo’. He offered to architecture students from various universities to stay at Waerebo for three months. There the students will lived with Waerebo people, learning their culture and especially on how they built their traditional home. The students will not be just witnessing and learned about the process but they will lend a hand to build it within Waerebo people.

Yori intended more than just an exclusive program from the start, as he intentionally aiming this program not to academician or professional but to students. He wanted his program to be seeds of influences in university level and hoping that change will come from the basis not from the top. He hoped the experience will generating new generation, or ‘champion’ that had a passion preserving Indonesia’s rich culture, especially Indonesian traditional architecture and made it into a ‘living culture’. His even broader aim was to injected influences on academic life in which formal education for architecture should give more attention to our traditional architecture wisdom and local geniuses.

Step 4: Pressuring Government to Make a Change

The last but not the least was to pressuring the government to make a change. In every step it was obvious that Yori wanted his approach working in ‘bottom-up’ method. In this sense it was contradictory to what the government usual ‘top-bottom’ method.

Rebuilding Waerebo traditional houses was an example of it. As Yori made a move by making an exhibition and later built Waerebo Information Center, the local government then propelled to do something about it too. Their initiative was to rebuild 6 traditional houses using contractor and tend to changed it into tourism area. To build this they need 5 times a budget more than Yori's and Yori did not need any of government budgets. Eventually the local government gave in to Yori's plan as it is more thoroughly crafted and it was already on the move. What happened there as Yori pointed out, the local government already feels the pressure and wanted to be part of the action. Here Yori made a crucial step by asking the local government to support his program with their potentials which is making a policy to preserving Waerebo village as one of their infamous cultural heritage. This is his main aim towards pressuring the local government through his activities: make a change with what the local government does best, ensuring policy to make this movement comprehensive and whole. All in all what Yori did is educating all aspects by action, and with a creative collaboration he made his meaningful space and place. For this he called himself 'Culture Entrepreneur', the nickname he got from his father.



Figure 6. Waerebo rebuilding action, 'Waerebo memanggil', Yori Antar
Source: Yori Antar – Yay. Rumah Asuh & Yay. Tirto Utomo 2009 + Katoppo 2010

CONCLUSION

The scenes, their struggles and resistance movement interestingly show another making of place: an alternative space in the realm of theoretical discourse of education. Deny with his Apikayu foundation and its workshop program, Daru with his PRP and its Proletariat School and Yori with his 'Yayasan Rumah Asuh' and 'Waerebo Memanggil!' program found their authenticity outside their daily existence as lecturer, party member and professional, respectively, in which clearly visible still in much of the grip of globalization and capitalism. They were all, as Marx stated long ago, alienated from their work, thus they found their true existence or authenticity in sharing and transferring their knowledge and passion to others (in need) within the mode of education. Heidegger showed this from phenomenology point of view that throughout their life, human struggle for its existence, to live their lives authentically and for that human must live through their un-authenticity. The interesting effects of these was that their struggle to

reach authenticity gives ways to others to reach their own true potentials, others authenticity. This in Freire sense is the stage where education has liberated and humanizes men.

The awareness of tension between authenticity and un-authenticity, therefore creatively will making a new space, refinement of the origin or a totally new one. Thus, in terms of liberating and humanizing education it becoming important to maintain and influence this tension, creating champion born from this essence of education which in turn creating an authentic new space and place. A liberating and humanizing education for architecture then should emphasize on maintaining the tension, which in turn creating resistance and champion within contextual time. Therefore whether the education should be based on formal or informal in substance is not becoming the primary discourse, as these two are needed to create space and place for resistance to guarantee the third space: authenticity.

ENDNOTES

[1] Martin L Katoppo & Tony Sofian, *Pendidikan Arsitektur yang Membebaskan dan Memanusiakan* (Bandung:ITB, 2001), p.22-26.

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F. Planning and Policy Development
by Creative Collaboration

Creative Collaboration for the Australian Visual Entertainment Industries

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ABSTRACT

A survey of visual entertainment production companies in Sydney has been undertaken to determine the principal factors which relate to their choice of location and propensity to cluster. Similarly, stakeholders and government agencies have also been interviewed to determine the scope for government intervention to facilitate existing and nascent clusters in this industry. The Sydney clusters are concentrated in the lower North shore and the Eastern Suburbs sub-regions on opposite sides of the Sydney Harbour. Businesses located in these two clusters indicated that the existence of related infrastructure including television stations and studio facilities were significant factors in their choice of location.

Other primary considerations included the relative land value/rental costs of premises; ease of access to the freeway system and to public transport; and the attractiveness of the environment. However, the rapid advance of digital technology to the industry is having an impact on spatial clustering, with the potential for out-sourcing some services to regional or international locations, and enabling some businesses to scale down and continue a trend for working at home particularly during pre-production phases.

Within Australia the three tiers of government have an impact on the propensity to cluster via several mechanisms, including tax-offsets, enterprise grants, regional assistance grants and local policies to encourage more "film friendly" processes and more flexible development approval processes. There is also evidence to support the need for the industry itself to become better organised in a collaborative sense to derive the best advantage from available government finance and mutual support to lift production capacity from cottage industry status to modern and better integrated enterprise.

Keywords: *visual entertainment industries, creative industries, clusters, spatial policy*

INTRODUCTION

This paper reviews relevant overseas and local findings regarding spatial clustering in the visual entertainment industry, before describing the responses to an interview survey recently completed in Sydney. The survey was mounted to determine factors which encourage these industries to cluster in specific localities in Sydney. The paper concludes with some consideration of the policy alternatives to achieve greater sustainability of such clusters via a combination of government policy and collaborative local clustering schemes.

SPATIAL FINDINGS FROM LOCAL AND OVERSEAS RESEARCH

Since the seminal writings of Alfred Marshall, it has been recognised that the spatial clustering of like businesses is generally the outcome of a deliberate locational intent to achieve economic benefits from physical proximity (Howkins 2007). The most notable global example of film clustering is to be found in Hollywood, where a dense concentration of film studios and related businesses has become the most successful centre of film production in the world. There, the major film studios are clustered, deriving significant benefits from pooled labour and production services. The industry has become vertically disintegrated such that many jobs are no longer kept under one roof, creating an employment environment where as Scott has observed: “The picture that emerges reveals a labour market that is highly flexible and that generates much insecurity, but that is at the same time regulated in ways that mitigate the uncertainties with which it is associated, and that on balance yields significant pecuniary returns to those who participate in it” (Scott 2005: 137).

Canada has been the greatest recipient of Hollywood out-sourced production, and the Vancouver film cluster (with its relative geographic proximity to Hollywood) is unique in that 80% of its production revenue is attributable to this so-called “runaway production” and contains a range of production studios including the Crown Corporation Bridge Studios with 6 sound stages and a very large special effects stage, and the North Shore Studios and 6 large stages stated to be the largest studio complex in Canada as at 2001 (Coe 2001: 1761). With the exception of some larger companies, which may be externally owned, the majority of film production companies are small local businesses which have grown to meet the increasing demand for on-location shooting (Coe 2001: 1767).

The situation is no different in Australia, where the visual entertainment industry is sustained by a large mass of contractors performing roles as diverse as food styling, audio recording and processing, and film-location selection. Such entities are typically small, mostly individuals, who work on a job-to-job basis rather than a conventional 5 day week. Analysis of the employment structure of visual entertainment industries in NSW shows that 51% comprise “non employing businesses”; 44% having less than 20 employee and only 1% having more than 200 employees (Department of State and Regional Development (DSRD) 2008; ABS Data Cat No. 8165.0).

With reference to the agglomeration of ITT industries in Sydney, Searle and Pritchard distinguish “generalised clusters”, and “specialised clusters”. Generalised clusters derive benefits on a basis of region-wide factors including: physical and human capital, many firms and strong demand, while specialised clusters benefit from reduced interaction costs, opportunities for face to face exchange of information and other sociological factors (Searle and Pritchard 2005: 146). The clustering of visual entertainment industries in Sydney exhibits both regional and local agglomeration forces. For example, for the film industries, the chosen location typically lies in mid to inner ring, rather than central city locations presumably because of lower land values. On the other hand, they need to locate close enough to the urban centre to enjoy specialised cluster benefits including sharing of knowledge and skills, sharing a skilled labour force, sharing studio facilities and sharing particular services essential to production such as sound editing, film and video editing and computer graphics.

Howkins draws another important distinction between spatial clustering and electronic networking – the latter having gained prominence particularly since the widespread adoption of the internet from the mid-1990s. Networking in virtual space is particularly important for people in creative industries, who are often working alone, and need to keep in touch with one another (Howkins 2007: *ibid*). Networks are not only important for small businesses, however, and play an indispensable part of day-to-day external transactions for visual entertainment businesses – with broadband access of particular importance. The contemporary ability of the film industry to exchange documents and film/video files via the internet, to some extent transcends the need for close physical clustering and may explain why the Sydney clusters are relatively loose in a spatial sense and quite unlike the concentrations which are found in other parts of the world such as the *Soho Precinct* in Central London.

Indeed, while theorists debate the underlying causes and appropriate choice of model for clustering be it spatial or networked (Howkins 2007: 147), the empirical evidence for Sydney, which will be discussed in further detail, suggests that the motivation to locate is strongly based on factors which are nowadays both region wide based as well as specialised and local (to use the Searle and Pritchard’s terminology), despite the fact that historically, local clustering pressures have been the most relevant.

A series of studies conducted by the Department of Communications Information Technology and the Arts provides some useful insights into the nature of clusters at that time (NOIE - The National Office for the Information Economy 2002). A key finding was that creative and media industries like music and film post production are undergoing significant changes and increasingly engaged in the production of digital content and applications. Based on surveys and mapping using the Yellow Pages and other data bases, the study found that cluster development in the digital industries to be embryonic and patchy with industry fragmentation discouraging the collaboration and long term investment that underpin cluster development. This finding is not unexpected, with overseas studies confirming that the level of interaction between major studio production and local or “indigenous” productions to be quite limited (Coe 2001; Turok 2003 July; Vang and Chaminade 2007 September).

Spatially, the pattern of development in Sydney is strongly linked to the historical location of the television broadcast studios. Their establishment in the 1960s in the Lower North Shore sub-region of Sydney led to concomitant growth in service industries connected with film and television production. A later development was the establishment of the new studio complex on former showgrounds land located at Moore Park. The new Fox Studio complex in Moore Park, first opened some 10 years ago, has not only had much to do with Sydney's pre-eminence in large budget feature productions (Goldsmith and O'Regan 2003; Goldsmith and O'Regan 2005), but from the empirical evidence described below, has strongly affected the balance of spatial clusters, from the lower north shore to south of the Sydney Harbour.

EMPIRICAL DATA

Mapping the Spatial Pattern of Clusters

A recent analysis of production companies by the author, has been based on entries listed in the Production Book 2009 in the Sydney Region, and is shown in Map 1. The emerging pattern is one of moderate concentrations located on the lower north shore in the suburbs of Crows Nest, St Leonards and Artarmon; and south of the Harbour: in the suburbs of Surry Hills, Paddington and Moore Park.. There is also a lower concentration of businesses located in the inner western part of Sydney in the suburbs of Balmain Glebe and Camperdown. Each of these concentrations is close to the central business district, and geographically spaced out – even in the most concentrated areas of Crows Nest and Surry Hills, around 30 businesses have been identified in areas of approximately 0.5 and 1.0 sq km respectively.

The lower north shore concentration varies in environmental character, depending on the actual locality. Artarmon, home to television Channels 9, SBS, and ABC television studios, is primarily an industrial locality with a mix of low scale automotive repair outlets and high-tech industry. Visual entertainment businesses are scattered throughout this area in industrial buildings which have been converted to a mix of office and studio space.

The St Leonards locality is undergoing a major physical transition from a former fringe industrial and commercial focus on the St Leonards mainline railway terminal to a "Special Centre" (Department of Planning 2005; David Lock Associates and others 2006). The physical effect of the Special Centre planning strategy is a gradual redevelopment of low scale commercial buildings to high rise housing and commercial redevelopment. Visual entertainment businesses in St Leonards are concentrated in low scale commercial and industrial buildings, erected after the Second World War, which because of rising land values are subject to increasing redevelopment pressures.

Crows Nest, lying mid way between St Leonards and North Sydney, has traditionally played a subservient function to these other localities with low scale housing and strip shopping along the main street of Willoughby Road. Again, within the past decade, it has become increasingly attractive to the housing market and is undergoing significant gentrification with many houses undergoing

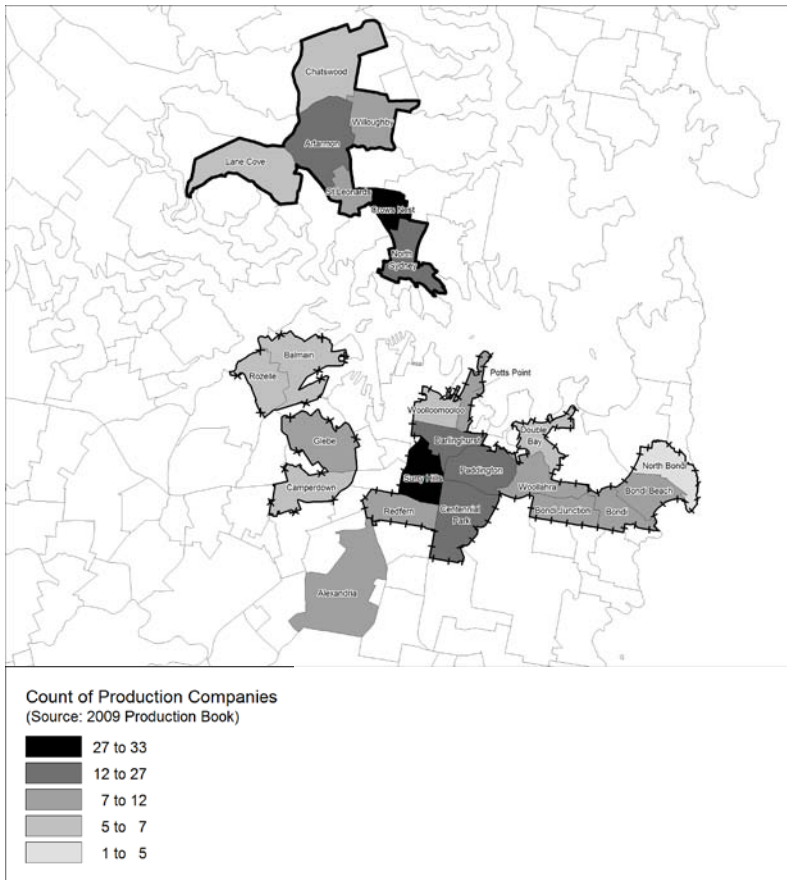
renovation or re-build in the better streets, for a young, affluent and upwardly mobile population. The visual entertainment businesses are distributed fairly evenly through this locality with some concentration in Chandos Street and Willoughby Road (see Map 2).

Of the three areas which comprise the combined “Lower North Shore” sub-regional cluster, Crows Nest is the closest to resembling a “creative milieu” as described by Montgomery (Montgomery 2008 : 299). This special urban character is engendered in the Australian urban context by a concentration of creative people, a wide range of cafes bars, restaurants, community facilities and public open space and relatively sophisticated streetscape improvements. Its importance in relation to the St Leonards Special Centre Strategy has not been sufficiently recognised (Jensen 2009).

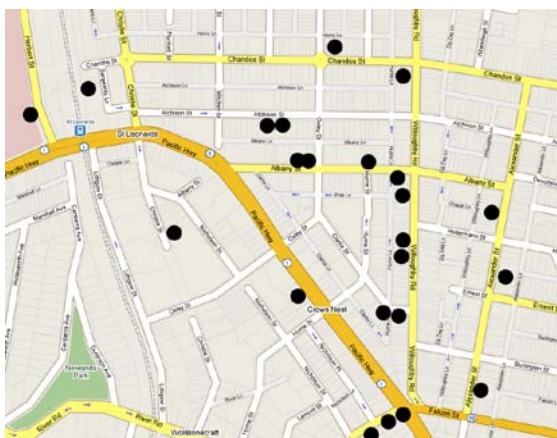
The Surry Hills and Moore Park localities, lying to the west and south of the Sydney CBD are also undergoing significant processes of gentrification and transformation from industry (including former major concentration of textile businesses), now converted to other uses including residential and commercial. The pace of residential upgrading and gentrification has been accelerated by several factors including: the reduction of through-traffic brought about by the opening of the Eastern Distributor Freeway; the proximity of the Sydney CBD and hence escalating land value/attractiveness; and the policy incentives of the City Sydney Council - including public domain improvements with open space embellishment and footpath widening. The area is well served by the mainline rail system at Central Railway and the excellent regional road access provided by the Eastern Distributor Freeway. The redevelopment of the former show grounds in Moore Park to the Fox Studios has provided an added incentive for the businesses which have some connection with the studios and related businesses located within its precincts.

In Depth Interviews

In order to gain a more detailed empirical understanding of the visual entertainment industry in Sydney, a sample of 20 businesses was sourced from the 2009 Production Book, and in-depth recorded interviews conducted on a “first come first served” basis. The sample is evenly divided between the Lower North Shore and the Eastern Suburbs sub-regions. Topics of interest covered the main reasons underlying location choice and awareness of the ‘environmental character’ as well as collating commercial data on matters such as employment, services provided by staff or contractors, and annual turnover.



Map 1 Plot prepared by Andrew Tice at UNSW FBE from Production Book data collated by the author.



Map 2 Cluster of film production companies in Crows Nest and St Leonards - plotted by the author from 2009 Production Book data – map base Google Maps.

Within this sample, the majority of businesses were found to be small establishments, typically comprising one or at most half a dozen individuals, while large industrial entities were the exception. With regard to the main question regarding reasons for location, some primary factors emerge as relevant to both the sub-regions on either side of the Sydney Harbour. From the preliminary analysis of responses, the most important location motivating factors are the availability of relevant industrial infrastructure; land value/rental costs; and, accessibility to road and public transport systems. Beyond these primary determinants lies a range of environmental and social factors which were noted by many of the respondents. These are now considered in further detail below.

Relevant Industrial Infrastructure

In the case of Crows Nest, St Leonards and Artarmon, the original location of broadcast television stations including ABC, SBS and Channel 9 were the catalyst for a number of synergistic businesses offering film editing and processing services, although the importance of this clustering force has diminished with radical changes in technology from analogue to digital media, and significantly with a series of radical change to address. In a sub-region stretching from North Ryde to North Sydney in 1987 there was a total of 5 television stations (O'Regan, Goldsmith et al. 2009) but since that time, ABC Television has moved to Harris Street Ultimo, Channel 10 has relocated to Sydney's Pyrmont, and Channel 7 has new headquarters in Australian Technology Park in Redfern. A new convergence of major media focussing on Pyrmont, Redfern - Carriage Works, and Australian Technology Park has established a trend which will in all likelihood shift the concentration of related visual entertainment businesses over time from the Lower North Shore to south of the Harbour, however there is a "contradictory" move by some media including Foxtel to Macquarie Park (O'Regan, Goldsmith et al. 2009), and the future location plans of Channel 9 first announced in 2007 remain uncertain (SMH 2007, 14 Oct).

Another historic infrastructure incentive for clustering, in the Lower North Shore locality, emerged in the late 1990s with the provision of a high speed broadband trunk communication connection established well before commonly available elsewhere. This was an important factor in facilitating overnight communications to USA at that time, but is much less relevant today, with a much more diversified access to high speed broadband in the inner metropolitan area (STAKEHOLDER "A" 2009).

The recent establishment of the Moore Park Fox studios has also played some influence on surrounding businesses, but few of the respondents included in the survey actually make use of them, claiming that they are inappropriate in terms of size relative to local production needs, expensive, and subject to a common perception of inconvenience in negotiating the strict security arrangements.

The responses derived from the interviews concerning attitudes to Fox Studios were clearly correlated with location with those located on the Lower North Shore mentioning traffic or crossing the Harbour Bridge as deterrents to using them (RESPONDENT 01 2010; RESPONDENT 09 2010). Another mentioned that the majority of their work was shot on location rather than in studio (RESPONDENT 11 2010), while two respondents in Surry Hills mentioned that the price of using

the studios was excessive (RESPONDENT 13 2010; RESPONDENT 18 2010). Perhaps, most significantly of all, a respondent representing a medium sized mainstream business servicing television, and located at Fox Studios said: that rather than using the Fox Studios (which were far larger than they needed) they chose instead to do the studio shooting in a much more economical studio facility elsewhere (RESPONDENT 20 2010)

Land Value/Rental Costs

The businesses interviewed have been mostly small in size, ranging from single individuals up to about 5 to 10 staff. The small-scale of businesses and the erratic nature of services and contracts does not generally allow mainstream or upmarket premises. At the time when Crows Nest became the centre of film production in the 1960s, it was then a comparatively low cost suburb as compared with North Sydney or Sydney CBD, and this was a primary attractor for businesses running on a minimal budget. The comparatively low rental levels of space in Surry Hills has also been a strong motivation behind the location decision in that locality in the past although, this is rapidly changing. One respondent suggested that only firms in advertising could afford the high rent levels otherwise you remain in affordable locations (RESPONDENT 02 2010).

Accessibility

The visual entertainment industries have clients and associated service industries which are relatively spread out, and the time-savings afforded by easy access to the freeway system was mentioned by several of the respondents, as well as access to the public transport system, particularly for those wanting to attend meetings in the CBD.

Again, there is some variation in responses depending on location. For businesses located in Artarmon car-dependence was noted as a problem: "it is very isolated...basically, you have to get into your car and drive everywhere" (RESPONDENT 11 2010). But for Crows Nest, Surry Hills and Moore Park the convenience of the location in terms of easy access to the freeway system was mentioned by several respondents (RESPONDENT 10 2010; RESPONDENT 12 2010; RESPONDENT 14 2010). (RESPONDENT 10 2010).

Other Attractors

Other attractors include what might loosely be described as "creative ambience" made up of a mix of social and physical characteristics such as a non-uniform mix of old and new buildings of various shapes and sizes including some with high capacity for adaptive use and conversion; an urban village atmosphere with "good coffee", a pedestrian friendly environment, and the likelihood of chance encounters with friends and colleagues which ensure that you are keeping in touch and visible (RESPONDENT 06 2010). Networking is also a strong motivating force behind several small businesses which have chosen to locate in the Fox Studios complex, one mentioning the benefit he derived from "networking ...of real pros in the industry to do production". However he also mentioned that in a broader sense his business relied on communications to link up with other professionals such as cameramen all over Australia (RESPONDENT 14 2010).

Consciousness of a broader environmental attractiveness associated with their locality was mentioned by those businesses particularly located in Crows Nest and Surry Hills. Factors such as the restaurant life of Crows Nest (RESPONDENT 08 2010) a “a sense of village atmosphere” in Surry Hills (RESPONDENT 12 2010), and another in Surry Hills referring to Surry Hills being a hub and creative (RESPONDENT 16 2010). However some were less enamoured with their locality with one in Crows Nest saying: “Basically it’s just a place to work” (RESPONDENT 09 2010), or quite negative about their environment with a respondent located in Artarmon stating that their locality resembled “A JG Ballard playground” (RESPONDENT 02 2010).

The Future

In this regard, although the sample surveyed is relatively small, some differences between the sub-regional clusters of the Lower North Shore and East Sydney have emerged. In the former area, many of the businesses surveyed are at a mature point in their business cycle. The Principal interviewed, would frequently be working by him/herself, especially during pre-production and development phases. Similarly, there is evidence in Crows Nest of a significant turnover of visual entertainment industries, including some which have been drawn to places south of the Harbour.

The impact of the internet and technological change was raised by many of the respondents including the need to do more and more online (RESPONDENT 02 2010; RESPONDENT 18 2010). A large business, located in Artarmon indicated that their business planning involved a strategy of diversification rather than focussing on too few strands (RESPONDENT 11 2010). Relatively few of the Respondents had developed a clear future location strategy, although respondent 11, as referred to above, saw that, longer term, with a diversified re-structure, there would be a need to find alternative premises. A medium sized business with branch offices in the UK and the US, located in Surry Hills, said the future was in Los Angeles “where I see the real growth”, while at the same time “having a good strong Sydney office: I see it as being in this area” (RESPONDENT 13 2010). This same respondent also said: “there is a compelling reason to move in with another client or if it was a fantastic studio complex setup, with lots of like minded companies all those things will appeal to me”. Similarly another medium sized business in Surry Hills saw the need to establish a small studio of their own because of the frustration of not having anything suitable close by (RESPONDENT 19 2010).

SCOPE FOR FACILITATION AND COLLABORATION

Within the Australian context there are potentially three levels of government which can facilitate and promote the viability of existing and nascent clusters. These include the National Australian Government, the State governments and Local Government. A category of grants offered under the *Enterprise Program* by Screen Australia (Screen Australia 2010 B) is available to businesses which must be able to convincingly demonstrate that the business intends to grow sustainably in a new business area rather than continue to do “more of the same” (RESPONDENT 28 2010).

Another strong influence on the propensity to cluster relates to the Australian Government "producer offset" (Screen Australia 2010). There is evidence that groups of individual production companies have formed collective corporate structures so that they can qualify for such grants. Sometimes this arrangement is reflected in a collective physical arrangement or alternatively via the communications network with some examples of production companies located in cities as far apart as Sydney and Melbourne co-producing a slate of productions in this way (STAKEHOLDER "B" 2009).

A new "Local Government Filming Protocol" was introduced by the NSW State Government recently, with an aim to facilitate on-location filming throughout New South Wales and radically change the "unfriendly" culture under which former productions have been treated by some local councils (NSW Department of Local Government 2009). There is some evidence that it has already brought about a significant changes in attitude and eliminated charges (other than for cost recovery) (RESPONDENT 29 2010).

Also, at state level, are at least two semi-government organisations whose remit is to facilitate and foster the local production industry particularly for aspiring filmmakers in younger age groups. These are "ICE" (Information and Cultural Exchange) and "Metro Screen" (ICE 2010; METROSCREEN 2010). These NGOs do much to assist fledgling production businesses from "fringe locations" in Sydney where land costs are low or in the coastal regions of New South Wales such as Wollongong, Newcastle and Byron Bay. The Commonwealth Government under its Infrastructure Fund recently provided significant grants to such organisations (RESPONDENT 29 2010).

At the Local Government Level, besides facilitating on-location shooting and adhering to the new State Government Protocol, Councils have a very important role to play in managing land within their particular local government area under the planning system which in NSW, because of recent "reforms", does not mesh well with the particular needs of the visual entertainment industries (Jensen 2009, September). In the States of Queensland and Victoria more place-orientated approaches have been used, but the detailed spatial management of specific development remains problematic (Kumic 2010). Similarly, a place management system formerly in operation in Sydney's Warringah Council area, was in many respects far more flexible than the current NSW system, but is no longer in force (NSW Department of Planning 2010).

The above government mechanisms represent indirect methods of facilitating nascent or existing visual entertainment industries clusters, but one exception to this is a recent initiative by the New South Wales Government which under a special scheme known as the "Strategic Business Clusters Program" will award grants of A\$30,000 in matched funding to existing clusters for specific cluster activity that increases employment, productivity, competition and promotes innovation (NSW Industry and Investment 2010). While on the face of it, this is a generous and worthwhile scheme, the response to this from mainstream producers has been underwhelming (RESPONDENT 28 2010).

In the October issue of *Cityscape Creative Cities*, cluster expert Ifor Ffowcs-Williams outlined a tried and tested series of 12 steps by which individual clusters will cooperatively support themselves. Self-help is possibly the most desirable option, and as Ffowcs-Williams advised: "Wherever possible have multiple sources of funding so no one benefactor is able to unduly influence the cluster's development agenda" (Ffowcs-Williams 2009).

CONCLUSIONS

Numerous schemes are available from government to support visual entertainment productions per se, but relatively little coordinated effort addresses the infrastructure and other factors which underpin the main physical clusters comprising the "engine rooms" of film and television production in Australia. Government policy needs far greater resourcing and coordination, in this sector of the economy, particularly involving the main urban planning agencies at state and local government level.

Similarly, while there is considerable scope for government intervention to facilitate existing and nascent visual entertainment clusters, an even greater focus must be given to greater self-help within the clusters, in an enterprising and collaborative way. This will maximise spatial and networking relationships with a potential for significant gains in efficiency and market share. A combination of targeted government assistance and self-help should aim to re-shape the industry to become more streamlined, more adapted to change, more sustainable and more competitive in an increasingly global market.

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Think Locally and Act Globally towards a Creative Metropolitan Development

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ABSTRACT

In terms of finding a competitive metropolitan development in the global context, an ability to recognize and formulate all local resources as productivity factors to elevate sustainable metropolitan development is needed. In particular, a creative way is needed to make all local resources meaningful in the global context. "Think locally" is a reflection of a mandatory requirement in developing an extensive urban and regional planning knowledge in order to compile, analyze, and formulate all local resources to make a competitive metropolitan development. "Act globally" is a reflection of metropolitan development, which has to be able to compete not only in local level but also in the international level.

This theoretical paper will focus on how to begin to create metropolitan development competitiveness in the international level by recognizing all local resources. In particular, such efforts will be limited into several aspects, such as: 1) Adapting sustainability concern in metropolitan development as a reflection that to plan is for the future generation; 2) Adapting and understanding the global urban system, especially in terms of goods-services-capital-information flow, network among metropolitan areas in the world, exploration of uniqueness of Indonesian metropolitan development, and to increase local knowledge in dealing with the information age; 3) How to use information and communication technology (ICT) to intensify accessibility and productivity of metropolitan development by advancing local resources as prospective and unique economic commodities in the global context to drive creative metropolitan development.

In conclusion, global diversity has the potential to create competitive economic development in the globalization process. Metropolitan areas are the best agents for creating regional competitiveness, since metropolitan is a place where sophisticated social value, market value, and ecological value bind together in formulating great transitions scenario for the future by taking sustainability initiative as a forefront in creative activity, particularly conservation, preservation, energy efficiency, and regional resilience.

Keywords: *globalization, network, creative metropolitan development, competition, synergy*

INTRODUCTION

Beside a lack between infrastructure supply and demand, problem of metropolitan development in Indonesia is also because of limitation in identifying all local resources to intensify metropolitan productivity. Less creativity by imitating overseas metropolitan concept without adapting to the local culture, knowledge, policy, and governmental funding strategy is another problem of metropolitan development in Indonesia.

In terms of finding a competitive metropolitan development in the global context, an ability to recognize and formulate all local resources as productivity factors to elevate sustainable metropolitan development is needed. In particular, a creative way is needed to make all local resources can be meaningful in global context. "Think locally" is a reflection of a mandatory requirement in developing an extensive urban and regional planning knowledge in order to compile, analyze, and formulate all local resources to make a competitive metropolitan development. "Act globally" is a reflection of metropolitan development which has to be able to compete not in local level but also in the international level.

This theoretical paper will focus on how to begin to create metropolitan development competitiveness in international level by recognizing all local resources. In particular, such effort will be limited into several aspects, such as: 1). Adapting sustainability concern in metropolitan development as a reflection that to plan is for the future generation; 2). Adapting and understanding the global urban system, especially in terms of goods-services-capital-information flow, network among metropolitan in the world, exploration of uniqueness of Indonesian metropolitan development, and to increase local knowledge to deal with information age; 3). How to use information and communication technology (ICT) to intensify accessibility and productivity of metropolitan development by advancing local resources as prospective and unique economic commodities in the global context to drive creative metropolitan development.

GLOBAL ENVIRONMENTAL CONCERN: AN INTRODUCTION

A global environmental concern is a key to the successfulness of efforts in alleviating environmental problem in local level, especially in the third world countries like Indonesia. At least this is a synthesis statement from the research which has been developed by Dreher, Gatson & Martens regarding a dimension of globalization. According to their research, they found out that the manifestations of globalization such as the expansion and intensification of air traffic, car, truck and sea transport, waste and increased consumption of water and fossil energy have profound impacts on the natural environment. In this case, environmental consumption process has been affecting environmental sustainability on various scales, ranging from local to global scale. They also mentioned specifically about Indonesia, along with Brazil is facing environmental problems such as soil impoverishment and a loss of local biodiversity because of urbanization and industrialization process. Environment deterioration in Indonesia is not a matter of local problem which is only influenced local scale. It also has significant effect in regional and even global effects, since it is a part of global climate change

process. Although environmental factors should not be ignored when analyzing globalization, they differ from the other dimensions of globalization. In contrast, environmental factors usually appear as the consequence of globalization, rather than as a separate driving force. However, many environmental factors, such as global climate change, may become driving forces in the future (Dreher, Gatson & Martens, 2008: 12-13).

ADAPTING SUSTAINABILITY CONCERN IN METROPOLITAN DEVELOPMENT

Why metropolitan? Because it is the most attractive for urbanization process which could dominantly contributes to environmental concern. Actually, metropolitan area has to deal with preservation of open space and sensitive ecosystems, waste and pollution as well as economic competition. Stephen Wheeler supported that the sustainability concern has to be adapted in developing metropolitan area by begin to adapt the possibility of conducting several agendas, such as: compact urban form; preservation of open space and sensitive ecosystems; reduced automobile use; reduced waste and pollution; reuse and recycling of materials; creation of livable and community-oriented human environments; decent, affordable, and appropriately located housing; improved social equity and opportunities for the least advantaged; and development of a restorative local economy (Wheeler, 2002: 133-145).

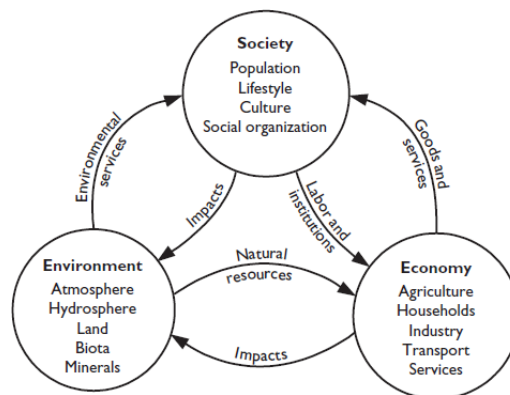


Figure 1: The Socio-Ecological System

Source: Gallopin & Raskin, 2002: 6.

What should be considered in terms of encouraging sustainable metropolitan development? A simple answer is by synergizing society as development actors which could give environmental impact, environment as metropolitan development resources, and sustainable-competitive economic activities. This is a reflection of the socio-ecological system which has been introduced by Gallopin & Raskin (2002: 6). In particular, it also can be interpreted from their research that development prospects in urban and rural area at the national scale would need to be attentive of significant interactions and influences with other nations in international context. The global awareness has to be made from the local scale and inform the message of process in socio ecological system such as cultural influence, environmental impacts, transnational institutions, trade, governance,

geopolitics, and migration in the global context. In the end, action has to be made in the local level within metropolitan area to create sustainable resilient which consider local culture and biodiversity in development process. Furthermore, creative economy is a way to support sustainable resilient and has to be facilitated by the role of the advance in technology to inform and transfer the action in local level to the global level.

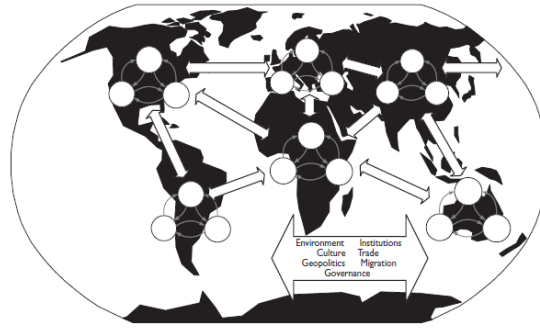


Figure 2: Global Linkages

Source: Gallopin & Raskin, 2002: 7.

FLows, Network, Identity, AND LOCAL KNOWLEDGE IN INFORMATION AGE

Metropolitan uniqueness which is reflected as its identity can be well known by understanding and optimizing not only flow of goods, services, and capital, but also information. In addition, network among metropolitan development throughout the world is also significance to promote Indonesian metropolitan development competitiveness in the global context. A meaning of information in space and flow has been initiated by Castells (1994: 37-64).

Castells has been initiating the concept of space of flow as the implication of the advance in information and communication technology which will changed people behavior, organization, as well as institutions into the same global network in information age. Purposeful, repetitive, and programmable sequences of flow are related with the knowledge of social actors in organizations and institutions of society. The convergence of social evolution and information technologies has created a new material basis for the performance of the activities processed through the social system. This material basis is so historically specific that it imposes its inherent logic on most social processes, thus essentially conditioning the structure of society.

As a reflection of Castellan concept of information, network of flow and social structure there are at least four important aspects, such as: 1). Development actors, organization, and institution; 2). Goals of development actors within societal network; 3). Power holders who control the nodes of the network; 4). A universal (not comprehensive) logic of flow in our societies which are related to the local socio-economical norms and characteristics. Then, a reverse from “think globally act locally” to “think locally act globally” could occur when information of all the

uniqueness of local resources communicate correctly throughout the world using a concept of communication power.

According to Castells (2010) communication power refers to the construction of meaning in the human mind through processes of communication enacted in global/local multimedia networks of mass communication, including mass self communication. Although Castells said there is always a phenomenon of *exclusion of the excluder by the excluded* to show their meaning in the global context, let us reconstruct the communication power concept to promote global diversity, especially local biodiversity and local wisdom to the global context by using communication power, at least to share the local uniqueness throughout the world, including to reduce asymmetry information and sustainability initiative. Once again, communication power has to be supported by: 1). Appropriate accessibility in multimedia and internet networks; 2). Appropriate strategies of partnership and competition; 3). Existing political system as a fundamental role in the overall networking power. In the end, uniqueness to encourage competitive metropolitan development has to be formalized as metropolitan identity. In this case, an identity concept could be taken from Castellan communication power concept (2010: 419-465). Identity can be defined as a defining principle of social organization and analyzing the importance of cultural, religious, and national identities as sources of meaning for people, and the implication of these identities for social movements

In terms of metropolitan competitiveness and the emergence of polycentric urban region (multi centers cities). The progress in urban structure research reveals a serial of polycentric urban region concept research as a development of monocentric concept which cannot explain further the ongoing pattern in terms of urban development context, like every region has to have certain role and function in the regional context. In a while, such role and function will figure out the type of regional competitiveness (Budd, 1998 and Gordon, 1999) which will empower urban identity (Duranton and Puga, 2000). It is expected by defining urban identity in regional context which are motorized by competitive metropolitan region, regional synergy can be achieved. In this case, synergy might be achieved through the mechanisms of cooperation, complementarity and externalities linked to them. Cooperation leads to horizontal synergy possibly achieved in club-type networks, complementarity to vertical synergy possibly achieved within web-type networks. Externalities are present in both. They represent the most important economic advantage of network behavior. Maijers also described that for activities and places (or indirectly cities) to be complementary, they need to satisfy two important preconditions relating to supply and demand

- There must be differentiation in the supply of activities and/or places.
- The geographical markets of demand for these activities or places must at least partly overlap.

In other words, according to Maijers (2005: 765-781), complementarity is strongly linked to agglomeration economies. To sum up, synergy in polycentric urban regions (just like the title of his paper) is produced through:

- Cooperation (regional organizing capacity or frameworks for co-operation and their functioning leading to horizontal synergy);
- Complementarity (differentiation in the economic roles of cities, in urban facilities, in business and residential milieus coupled with a regional demand leading to vertical synergy).

Maijers also concluded that in creating synergy networks is important. In terms of networks type, Meijers cited Capineri and Kamann (Capineri and Kamann, 1998 in Meijers, 2005: 765-781) that networks can be labeled as being of the 'club' type or of the 'web' type. He concluded the difference between club type or web type according to Capineri and Kamann. In club networks, actors share a common objective, activity or service, while also having parallel interests and transaction chains. A classic but telling example is the tennis club. Members of such a club cannot afford the common objective, facilities for tennis on their own, but by organizing themselves they can. More members lead to positive externalities such as lower membership fees or extended opening hours. Negative externalities arise, however, when all members want to play tennis at the same time. Web networks, on the other hand, are characterized by different activities of the actors. These are complementary instead of similar and are linked in a serial way. A typical example is a chain of enterprises or business units each undertaking a certain phase in the production of a product.

In broader context, in terms of identity in information age is not just a matter of local potential uniqueness of cultural value or natural diversity (including biodiversity), it is how economical values internalized to tie together the uniqueness of local cultural value or natural diversity as a creative economic effort in the sense of global diversity. Then, to enter global competition, we have to understand a concept of global diversity in terms of global economic activities which is initiated by the US's economies. Basically, global diversity is usually used in global economic competitiveness. Global diversity term is can be used to enhance metropolitan competitiveness as agent of creative economy in global context. Global diversity means understanding the differences that exist within countries as well as between them. The most successful business strategies utilize not only global scope but also a depth of knowledge about the various circumstances faced by local customers, employees, and supplier. Such knowledge is vital for individual managers who are selling their company's products and services in foreign markets, expatriates who work both with headquarters and with subsidiary operations, organizational leaders who want to upgrade and/or better leverage the capabilities of their workforce in key growth markets, and diversity professionals with limited global experience whose job is to extend corporate diversity initiatives abroad (Gundling & Zanchettin, 2007: 1).

To explore global diversity we should enhance local knowledge. The extensive local knowledge is needed to increase the value of local key variables to get value added in global market. Those key variables could be based on: race and ethnicity; gender; regional origin; educational background; age; religion; family background; socioeconomic status; language; organizational affiliation; sexual orientation; job function; physical disability; other (Gundling & Zanchettin, 2007: 2-5).

ICT, GLOBAL DIVERSITY AND CREATIVE METROPOLITAN DEVELOPMENT

Based on a concept of Appadurai's modernity at large, information and communication technology is can be used to intensify virtual (non physical) accessibility, which is indicated by a rise of the new cultural stereotypes without eliminating local cultural values (Pizzaro, Wei & Banerjee, 2003: 111-130).

Historical condition as well as present condition and predicted future condition is the entry point to analyze creative metropolitan development, especially in encouraging human choice, selecting the suitable driving force to reduce negative images.

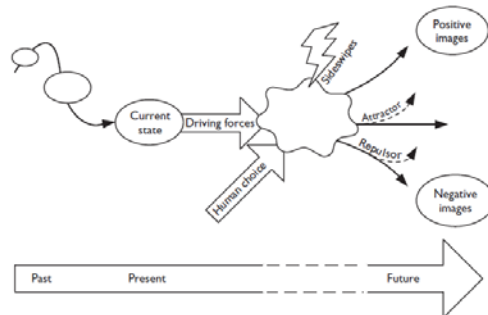


Figure 3: Scenario Dynamics

Source: Gallopin & Raskin, 2002: 12.

In the context of Indonesian metropolitan development, it is time to encourage creative metropolitan development to great transitions where eco-communalism and new sustainability paradigm plays as key topics. It is expected that great transitions has less conflict and taking into account sustainability initiative with the support the advance technology especially information and communication technology to share local potential to the world. In great transitions scenario, creativity is needed to develop metropolitan identity which is a synergy among activity centers and surrounding rural area.

A case in Cache Valley, Utah is can be taken in implementing great transitions scenario as an implementation of act locally plan regionally and act globally by adapting creative ecological/economic model in combining sustainable urban development, ecological health and scenic beauty. This approach include the heat from the sun, from the Earth, from biological processes; cooling from evaporation, from plant transpiration, from the Earth; water and waste distribution powered by gravity, precipitation, air movement, microclimates; soils and food; and the interaction between these parts. Sun-generated power and all cycles driven by it are sustainable engines. The more connected to these sustainable engines a process or product is, the greater the potential is for it to be sustainable, as well as

Scenario	Population	Economy	Environment	Equity	Technology	Conflict
Conventional Worlds						
Market Forces	↗	↗	↘	↘	↗	↗
Policy Reform	↗	↗	↔	↔	↗	↘
Barbarization						
Breakdown	↖	↖	↘	↘	↘	↗
Fortress World	↖	↖	↘	↘	↔	↗
Great Transitions						
Eco-communalism	↖	↖	↗	↗	↗	↘
New Sustainability Paradigm	↖	↖	↗	↗	↗	↘

Figure 4: Scenario Structure with Illustrative Patterns of Change

Source: Gallopin & Raskin, 2002: 25.

affordable and profitable. Humans, biota, water, wind, crops, and so on are all powered by solar energy. The more these sustainable energies are integrated into the built environment, the closer that environment will be to being sustainable (Williams, 2007: 1-9).

CLOSING

“Think locally” refers to a mandatory requirement in developing an extensive urban and regional planning knowledge in order to compile, analyze, and formulate all local resources to make a competitive metropolitan development. Even as, “act globally” is a reflection of metropolitan development which has to be able to compete in the international level. In terms of metropolitan development in Indonesia, “think locally and act globally” concept is can be used as a creative way to increase metropolitan competitiveness. Some steps which can be made to implement “think locally and act globally” towards a creative metropolitan development are as follows:

- Adapting sustainability concern in metropolitan development as a reflection that to plan is for the future generation by formulating three main values on planning arena which act as main factors on environmental concern and regional vulnerability. These are social value, market value, and ecological value. Then, by adapting those values, sustainability initiatives can be well developed through agents of change which consist of people, capital, culture and a support of information and communication technology (ICT).
- Adapting and understanding the global urban system, especially in terms of goods-services-capital-information flow, network among metropolitan in the world, exploration of uniqueness of Indonesian metropolitan development, and to increase local knowledge to deal with information age. Furthermore, in developing creative activity some aspects have to be internalized, such as:
 - Internalizing existing policy and local wisdom in developing creative activity.
 - Understanding territorial ties not only among metropolitan area but also among rural and urban area.
 - Optimizing network: 1). Web type, in promoting and convincing valid information and for promoting investment, commodities export, and tourist attraction; 2). Club type: reinventing government and banishing bureaucracy to facilitate sustainability initiative and creative activities.
 - Understanding roles and functions of participating actors especially to increase interregional synergy.
- How to use information and communication technology (ICT) to intensify accessibility and productivity of metropolitan development by advancing local resources as prospective and unique economic commodities in the global context to drive creative metropolitan development.
 - Developing a concept of global diversity, since it leads to a potential to create competitive economic development in globalization process. Metropolitan area is the best agent for creating regional competitiveness since metropolitan is a place where sophisticated social value, market value, and ecological value bind together in formulating great transitions scenario for the future by taking sustainability initiative as a forefront in creative activity, especially: conservation, preservation, energy efficiency, and regional resilience
 - Deciding alternative of activities, for instance: low technology in maintaining local cultural wisdom, especially some activities which are in line with sustainable initiatives; High technology in developing knowledge to share

sustainable initiative, and also to share competitive commodities throughout the world.

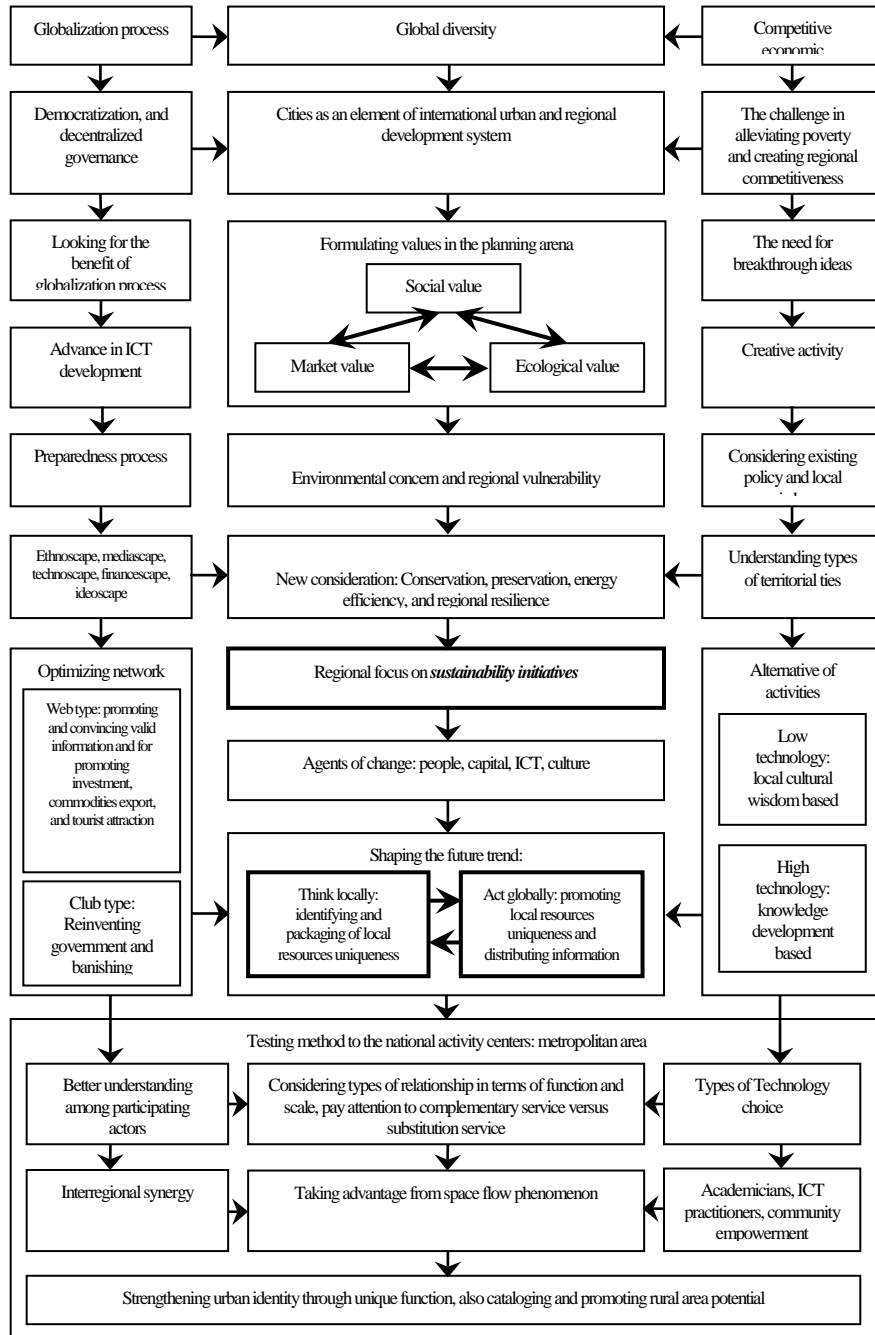


Figure 5: Framework in Think Locally and Act Globally

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Vibrant Khayelitsha - Vitalizing the Urban Structure for the Segregated Society of Khayelitsha, Cape Town

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ABSTRACT

31.6 percent of the world's total urban population lives in slums. These populations live in the settlements that are both illegal and extralegal. Despite the poverty, illegality of the settlements and lack of property ownership, this kind of settlements has a community power that can be explored as a potential. Their economic activities are in informal sectors that are feasible to be developed to improve their life conditions as much of rapid urbanization taking place in the cities of the developing world are in these sectors.

Khayelitsha is the second largest township in South Africa after Soweto in Johannesburg. It has approximately 1.2 million inhabitants. The majority of around 70% lives in informal dwellings. Most of the people who are in formal employment are either unskilled or semi-skilled. The formal sector within Khayelitsha itself is very small and consequently does not provide enough job opportunities for residents. The lack of job opportunities in the formal sector and its location in relation to Khayelitsha has resulted in the mushrooming of the informal sector. However the main problems for Khayelitsha are unsustainable development, low spatial and physical qualities, low human, physical and financial capital, uneven distribution of basic provisions, and insecurity of tenure. All these problems need to be solved by strategies and spatial interventions that will empower the community itself to improve their own life quality.

As a goal to make Khayelitsha as a vibrant spot of Cape Town in the future, it needs some stimulant that can be found inside the local potential itself. Creative economy is one of the scenarios to be proposed as many cities all over the world are increasingly using creative culture for their redevelopment or revitalization programs. It will be a catalyst to generate economy sector in this community.

Keywords: *vibrant, creative economy, urban informality, urban structure, segregation*

INTRODUCTION

Creating a place become more vital needs some elements that can work and complement together inside. It needs an energy which can emerge from those elements. A place can be vibrant and have a lot of energy if the system works well. The system needs structure that links and connects each other in various scales.

Another factor that can make a place become more vibrant is the fulfillment of basic provisions, integrated with public facilities and infrastructure, and also accommodated job opportunities for people. Job training and community skill development are also some alternatives for society has no high education level. Many cities all over the world are using creative culture for their redevelopment or revitalization programs. This strategy has been used to promote the identity of cities, to market cities internationally and, in particular, to boost the economic development of cities.

In this paper, I would like to explore the above propositions to cities applied to Cape Town, specifically focusing on the biggest slum area in the city, Khayelitsha, as a case. This paper starts with positioning Cape Town from large to smaller scale. Then the project focus Khayelitsha, within Cape Town, will be clarified.

South Africa and Cape Town

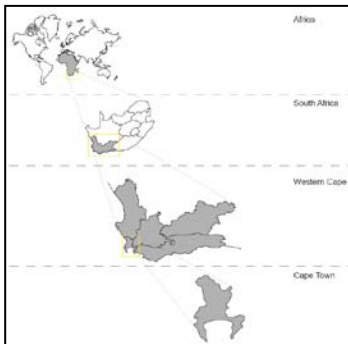


Figure 1. Location

Source: Kusumawijaya's Thesis

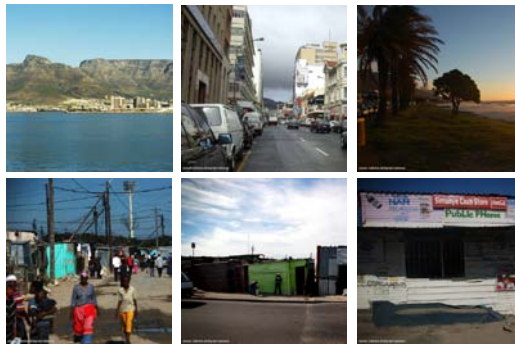


Figure 2. Cape Town city images

Source: collective photograph database

South Africa has experienced a different history from other nations in Africa because of early immigration from Europe and the strategic importance of the Cape Sea Route. European immigration began shortly after the Dutch East India Company founded a station at what would become Cape Town, in 1652. Racial strife between the white minority and the black majority has played a large part in South Africa's history and politics, culminating in apartheid, which was instituted in 1948 by the National Party. Cape Town was originally developed as a victualling station for Dutch ships sailing to Eastern Africa, India, and the Far East more than 200 years before the construction of the Suez Canal in 1869.



Figure 3. (A) 2 steps infrastructure analysis, (B) activities, and (C) centralities at Cape Town
Source: Kusumawijaya's Thesis

The faces of Cape Town are carried by movement that takes place on different scales. A two steps analysis is used as a tool to define what kind of activity is located within 2 steps from a certain scale. In this way each scale represents how its connectivity is throughout different areas on regional, city and neighborhood scale (Figure 3A). In Cape Town we mapped different activities. Certain activities are related to a different scale in the movement network. These scales are determined by the area they are servicing, such as neighborhoods, city centers or larger scaled areas. There is a tendency for functions that operate on a large scale to locate themselves on the metropolitan scaled infrastructure (Figure 3B). Imposing the activities on the movement networks gives us an idea of where centers exist or where the possibilities for urban centers emerge. In this approach the interpretation of a centrality is not based on the zoning of economic functions or location, but on movement processes and connectivity throughout the network scales (Figure 3C).

Problem Field of Cape Town

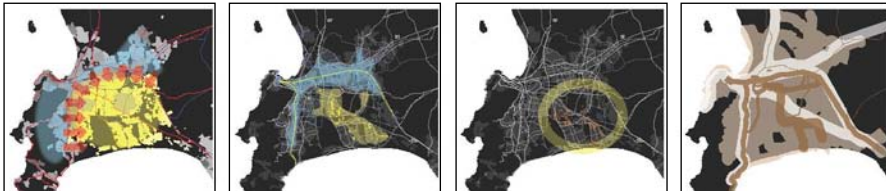


Figure 4. Problem Field of Cape Town
Source: Kusumawijaya's Thesis

A. Segregation - Historical Reason

Ambitiously the colonialism planners defined the land use and placed the barriers in order to create a white prioritized society. However, the apartheid reinforced this discipline by banishing the non-white ethnicities to the townships (yellow area in the Figure 4A); as a result the segregation is situated in spatial social and economic levels.

B. Urban Imbalance

In evidence, the development diversity appears in the city (Figure 4B). The North part along N1 highway and the west part along M4 main road which predominated by white ecology are full of living and economic conditions (blue area in the figure above), and Cape Flats is the opposite (yellow area).

C. Informal Settlements

Informal settlements are distributed comprehensively in Cape Flats. Lacks of base installation, low level of living condition, unorganized communities and confusion social order are all problems inside itself (Figure 4C).

D. Inefficient Public Transport System

Public transportation system due to white people are not involved in purely concerns part of the city inhabitants-black and colored. Physically roads and rail tracks are lack of maintenance, and the unstable bus routes and poor operating programs impact negatively on the services (Figure 4D).

KHAYELITSHA

Khayelitsha, commonly known as Cape Town's 'poverty trap', was officially established in 1983 under the Apartheid regime. Khayelitsha is situated approximately 35 km from the Cape Town city centre. Despite numerous attempts to change the situation, the community of Khayelitsha is still living under appalling conditions and is engulfed by numerous social ills. Originally planned for a population of 250,000 residents, Khayelitsha is presently home to approximately 1.2 million people.^[1] It is a relatively young population, with the majority (65%) of the population younger than 30 years.^[2]

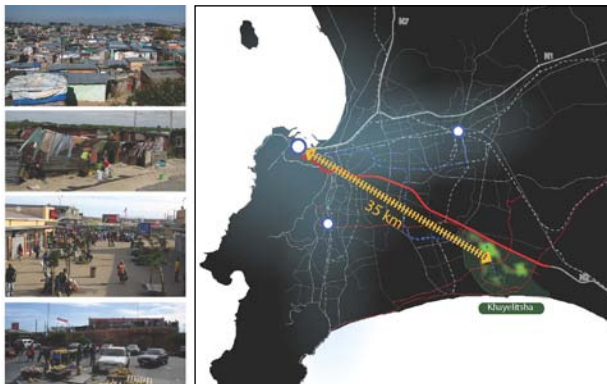


Figure 5. Image and location of Khayelitsha
Source: collective photograph database

Approximately 49% of the total Khayelitsha population can be defined as economically active. Of this group, 25% are currently employed and 28% unemployed and looking for work. The high unemployment rate in Khayelitsha is probably not so much a function of a lack of educational training, but rather a lack of economic/employment opportunities for the economically active group.^[3]

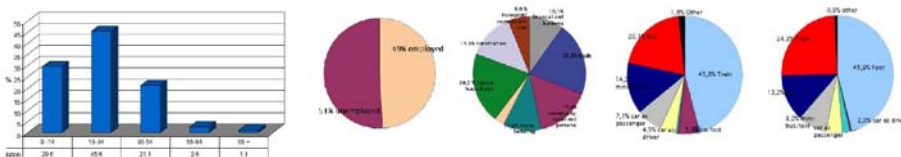


Figure 6. Statistic Data of Khayelitsha
Source: CITY OF CAPE TOWN (census 2001),

Problem Field in Khayelitsha

Many problems occurred in Khayelitsha are unsustainable development, low spatial and physical qualities, low human, physical and financial capital, uneven distribution of basic provisions, contrast between the property value and the level production and insecurity of tenure.

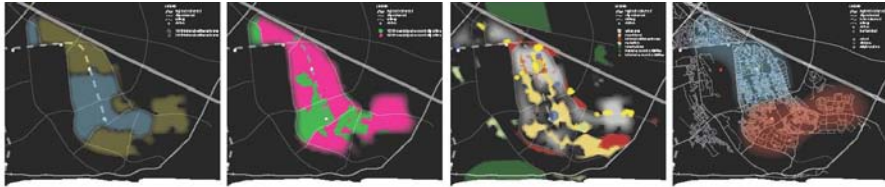


Figure 7. Problem field in Khayelitsha
Source: Kusumawijaya's Thesis

Goals for Khayelitsha

To solve all the problems faced by Khayelitsha, it is proposed 3 term goals for this area in two scales: metropolitan and local (Figure 8 and 9). At the current condition Khayelitsha is very much depend with other centralities where the economic opportunity exist. In the future vision, Khayelitsha will become a new big centrality to supports economy of the city with other centralities which already exist and grow and a new vibrant spot for Cape Town by promoting creative space in Khayelitsha as a new identity. To achieve the goals some strategy is needed. Approaching the strategy, it has already been analyzed some of the elements like street, node, and program for Khayelitsha.

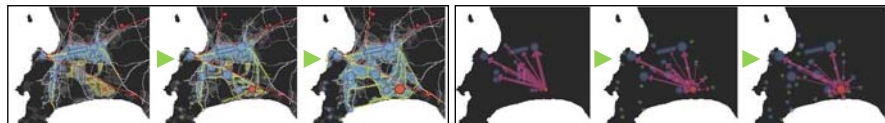


Figure 8. Goals for Khayelitsha in metropolitan scale
Source: Kusumawijaya's Thesis

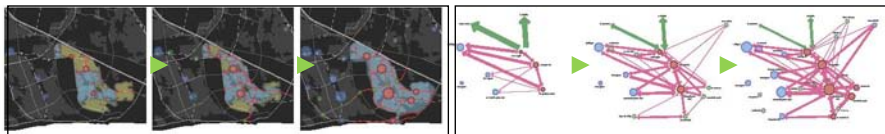


Figure 9. Goals for Khayelitsha in local scale
Source: Kusumawijaya's Thesis

Design Strategy

Street is one of the important elements that compose a city through both physical and nonphysical forms. These forms then can shape a specific characteristic to the street and become a unique identity, creating the image of a city. In Khayelitsha, Bonga Drive Street is proposed to be a creative street as from the analysis we found some potentials can be developed. It is the larger centralities spot in this neighborhood and also closes with the Nonqubela Station, the busiest station in

this area. In order to shape the street's image as a cultural street and as a place where creative culture can do their activities, Bonga Drive has to accommodate life style, social interaction within the community, create varieties within one place, and generate sense of place and original experience.

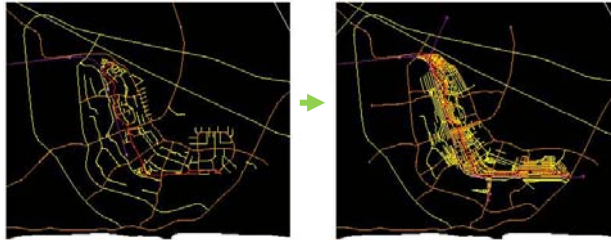


Figure 10. Bonga Drive before and after its structure intervened
Source: Kusumawijaya's Thesis

Bonga Drive as a main economic structure in this area is lack of supporting structure which connects it. The strategy is to repair and modify the large blocks by fixing the grid and creating smaller blocks or sub-blocks. More supporting structure connects orthogonally with the main structure; more energy can be supplied as a result brings more attractiveness of the area (Figure 10).

Different programs attract different activities to the area and as a result have impact on the perception of the road. The more vital the place, the more it has many programs in it. We found that station is the most vital area that provides many programs.

Vision for Khayelitsha in Local Scale

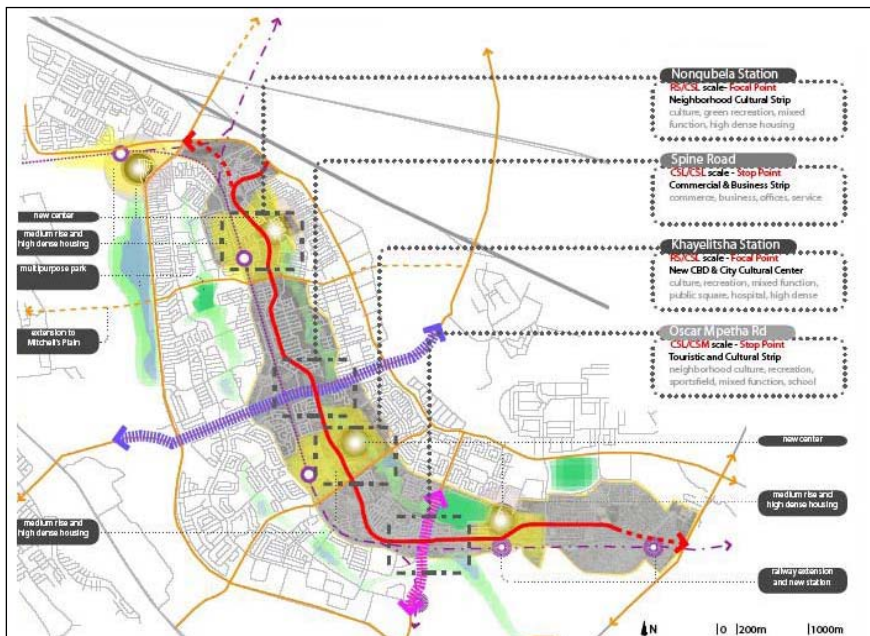


Figure 11. Overall Design Strategy for Khayelitsha
Source: Kusumawijaya's Thesis

There are some points of vision to be achieved for Khayelitsha to make it one of vibrant spots in Cape Town:

- alleviated poverty by intensifying and sustaining local potential of community in Khayelitsha
- generated economy sector catalyzing redevelopment of town centre and marketing Khayelitsha to provide job opportunities and to accommodate subsistent local economic activities
- stronger town centre of Khayelitsha with various social and culture activities and development also enough public amenities
- improved regional and local connectivity: easy access to public transportation
- proper living condition by upgrading housing and increasing life, education, safety and health quality
- more green: need a balance for the urbanization growth, and protecting the unique landscape

Nodes Design

The nodes and intersections of roads are defined by scale. That is to say, the scale of the roads decided how the nodes could be used by city dwellers. In the vision for Khayelitsha, it is determined 4 important nodes along Bonga Drive to be intervened particularly: Nonqubela Station, Spine Road, Khayelitsha Station and Oscar Mpetha Road. There are only 2 nodes explained in this paper: Nonqubela Station will be proposed as a Neighborhood Strip which has program in culture (Figure 12A), green recreation, mixed function and high dense housing, and Oscar Mpetha Road has a theme Touristic and Cultural Strip with programs like green recreation, sports field, mixed function and art school (Figure 12B).

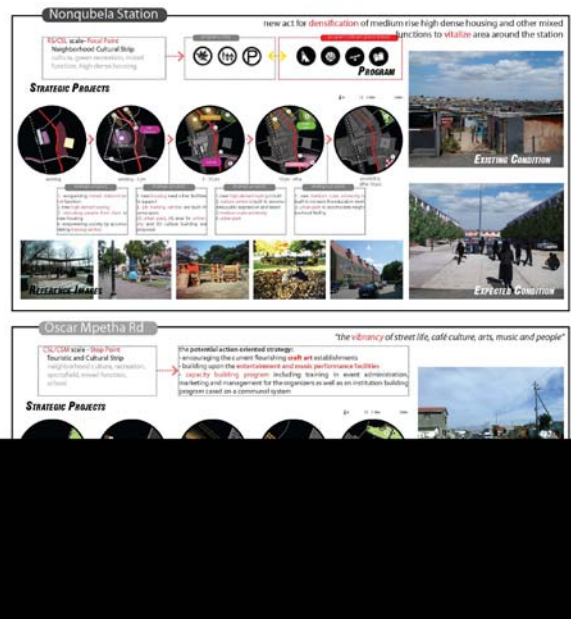


Figure 12. Nodes Design of (A) Nonqubela Station, and (B) Oscar Mpetha road
Source: Kusumawijaya's Thesis

CONCLUSION

The strategy as we learn has already been used by many cities all over the world for their redevelopment or revitalization programs. In this case, it tries to be used to promote the Cape Town identity, to market Cape Town internationally and, in particular, to boost the economic development of Cape Town. Khayelitsha as the largest township in Cape Town has several inner potentials that can be developed. By their informal economic activities, it is feasible to be developed to improve their life condition as much of rapid urbanization taking place in the cities of the developing world is in these sectors.



Figure 13. Final Proposal: (A) New interdependent suburbs, (B) More integrated structure, and (C) Stronger economic nodes
Source: Kusumawijaya's Thesis



Figure 14. Vibrant Khayelitsha Overall Strategy
Source: Kusumawijaya's Thesis

Making Khayelitsha as a vibrant spot of Cape Town needs some stimulant that can be found inside local potential itself. Creative industry is one of scenarios to be proposed as many cities all over the world are increasingly using creative culture for their redevelopment or revitalization programs.^[4] Creative industries does

indeed bring value when it could offer novelty and benefit to the market. It will be a catalyst to generate economy sector in this community. By stimulating local potential through creative industries will improve life quality of the inhabitants in Khayelitsha and will generate larger economy scale for Cape Town as well. This upgrading of the less affluent areas should be implemented in an integrated way by including poverty alleviation and job creation strategies.

Many creative activities in Khayelitsha are being organized by individual sectors on their own but the diverse activities need to be coordinated and sustained in order to get a cumulative impact. Every district could initiate different activities and reinforce its unique character but all of those different districts should be coordinated not to be in conflict with each other. To develop them toward creative industries needs an organizing body that will act as the focal point to lead and coordinate initiatives of regular programs and events. The promotional programs of creative culture should also be integrated with local community development, environmental improvement, heritage promotion, culture and youth development, so as to generate grassroots backing, opportunities for artists, designers, performers, and other creative talents, especially individual and small group actors. The organizing body might administer recruitment of small-scale jobs that are required by the business sector. A program of local tour for tourists will offer opportunities for small projects employing the creative of creative culture.

There are several issues to be considered in defining Bonga Drive from the user's aspects. In the Bonga Drive, such collaborative efforts help cultural groups to better interact with other communities, such as the business communities. Second, bridge the gap between creative people in Bonga Drive and the city government intermediaries. The solution may come from design aspect, such as new open space, or from the legal aspect for example Bonga Drive become a pedestrian corridor on Saturday Night from 06.00 pm until 12.00 pm. Third, the need of a better infrastructure in Bonga Drive to accommodate the creative activity, such as improved pedestrian planning, trash bins and public toilets, green open space, etc. And the last one, as a culture corridor, the land use of Bonga Drive should be more related to culture amenities, such as gallery, book store, various hybrid spaces; tearoom/theater/gallery/scene, vendors, or other activities where the activities spill out to the sidewalk and the user of Bonga Drive can participate freely.

The challenge for Cape Town to attract more people to come and do business in the city is thus to create an open environment in which creativity and competition are given fair play, and where new connections are constantly made. The city can encourage creative interaction by creating meeting places. A twenty-four-hour environment creates a vital center by promoting interaction, accessibility, and creativity that the creative industries depend on. Vital centers are typically filled with the kinds of places conducive for meetings as well as chance encounters – places to eat and drink, conference and meeting facilities, creation space and facilities, parks and plazas, business service centers. Organizations of activities such as conferences and seminars will provide reason and context for meeting between people and organizations. A creative environment requires places where people live, work and play throughout the day and night.

ENDNOTES

- [1] Presidential Urban Renewal Programme, Business Plan for Urban Renewal Programme: Khayelitsha and Mitchell's Plain, p 14-15, http://web.capetown.gov.za/eDocuments/URP_Business_Plan_-_PDF_682007152628_.pdf, accessed on November 25th, 2007
- [2] City of Cape Town, Socio-economic Profiling Of Urban Renewal Nodes – Khayelitsha And Mitchell's Plain, Compiled by: QSJ Consultants & Unit for Religion and Development Research (University Stellenbosch), Commissioned by: Information and Knowledge Management, August 2006, p iv-vii, http://web.capetown.gov.za/eDocuments/URP_Socio-Eco_profiling_of_Nodes_Khayelitsha_and_Mitchells_Plain_Exec_Summary_682007155642_.pdf, accessed on November 25th, 2007
- [3] City of Cape Town, *Op. Cit.*
- [4] Creative industries have been used as a key element in urban redevelopment in many major cities such as Milan, Lille, Manchester, Amsterdam, Singapore, etc. Milan developed the 'citta della moda e del design', while Lille invested in the development of a multimedia and broadcasting centre.

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Strategic Projects: Vehicles for Socio-Spatial Innovation?

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ABSTRACT

There is a persistent call for societies to meet the major developments, challenges and opportunities that are affecting their cities and regions directly or indirectly. It means that society is urged to study the forces of (structural) change and to look for means and instruments to make alternatives happen.

In our field, plans are seen as instruments to provoke change. Unfortunately many plans, as regulative and control instruments, remain too much of an “administrative framework” for development instead of an “action plan” aimed at the implementation of visions, policies and concepts.

Occasionally we witness, in cases, experimental practices that challenge conventional urban development. Such initiatives question pre-dominant physical urban transformations such as urban redevelopment based on remove-and-replace practices, and question undemocratic modes of governance. Instead, practices emerge where no clear boundaries exist between those that imagine, direct, implement, make use and take benefit of a project; and thus where new ways for socio-spatial innovation and transformation become possible. Therefore, the paper argues that socio-spatial innovative strategic projects could serve as instruments to tackle, in an open and creative way, the challenges, developments, and opportunities and act as vehicles to close the gap between planning and implementation.

The paper argues for a cross-fertilization between more model-based and top-down planning views, innovative discourses from the social, cultural, social, political, ecological, participative, economic fields and more casuistic, bottom-up experiences. The paper relies on a selective literature review, case studies and the outcome of the Strategic Planning to Strategic Projects research program.

Keywords: *socio-spatial innovation, strategic projects, strategic planning, transformative practices*

INTRODUCTION

Societies all over the world are facing major developments, challenges and opportunities that are affecting their cities and regions directly or indirectly: the growing complexity (the rise of new technologies, changes in production processes, the crisis of representative democracy, diversity, the globalization of culture and the economy, the rising cost of energy), the financial crisis and the subsequent economic crisis, persistently uneven development, the problems of fragmentation, the ageing of the population in the west, and the increasing interest (at all scales, from local to global) in environmental issues (global warming, etc.). I am fully aware that these problems and challenges are ever changing and hence resistant to description in terms of fixed categories (see also Chia, 1999: 211). For me, there is ample evidence that the problems and challenges that regions, city-regions and cities are confronted with cannot be tackled and managed adequately either on the basis of the neo-conservative perspective or on the basis of the intellectual, technical-legal apparatus and mindset of traditional planning. This implies that only a response that calls for the transformative practices that are needed to cope with the continuing and unabated pace of change driven by the (structural) developments and challenges seems appropriate. Hence the need for a type of planning that is able to embed transformative practices into its approach.

SETTING THE SCENE: Transformative Practices, Strategic Planning

The transformative agenda is a modern term for structural change that has been discussed by many in the past (see: Ozbekhan, 1969; Schon, 1971; Etzioni; 1971) in the context of planning theory. Transformative practices focus on the structural problems in society; they construct images/visions of a preferred outcome and how to implement them (see Friedmann, 1987). Transformative practices simply refuse to accept that the current way of doing things is necessarily the best way; they break free from concepts, structures and ideas that only persist because of the process of continuity. It is precisely the discontinuity that forces us outside the usual boundaries of 'reasonableness' (see de Bono, 1992). Transformative practices must be imagined as differing radically and structurally from the present reality. They focus on new concepts and new ways of thinking that change the way resources are used, (re)distributed and allocated, and the way the regulatory powers are exercised. In this way transformative practices become the activity whereby (taking into account structural constraints) that what *might become* is 'imposed' on that what *is*, and it is 'imposed' for the purpose of changing what *is* into what *might become*. *Becoming* privileges change over persistence, activity over substance, process over product and novelty over continuity (Chia, 2002: 866). This means a shift from an ontology of *being*, which privileges outcome and end-state, towards an ontology of *becoming*, in which actions, movement, relationships, process and emergence are emphasized (Chia, 1995: 601; Chia, 1999: 215). So I argue to think in terms of the *heterogeneous becoming* of institutional transformation, the *otherness* of institutional outcomes and the *immanent continuity* of institutional traces. The spectrum for transformative practices cannot be so open that anything is possible, as if we could achieve anything we wanted to achieve (see Ozbekhan, 1969; Berger, 1964; Ogilvy,

2002). Conditions and structural constraints on *'what is'* and *'what is not'* possible are placed by the past and the present. These conditions and constraints have to be questioned and challenged in the process, given the specific context of place, time and the actors involved. So, in order to imagine the conditions and constraints differently, we need to deal with history and to overcome history. This defines the boundaries of a fairly large space between openness and fixity. The transformative invents, or creates, practices – in relation to the context and to the social and cultural values to which a particular place/society is historically committed – as something new rather than as a solution arrived at as a result of existing trends.

A number of strong manifestos for structural change have been drawn up: for reconsidering the absolute faith in economic growth (Mishan, 1967; Hamilton, 2004), for living inter-culturally (Landry, 2000; Sandercock, 1998, 2003), for reacting against existing and persistent inequalities (Harvey, 2000) and for creating a more sustainable society (Sachs & Esteva, 2003). In order to (even partially) implement these manifestos, society needs to mobilize all necessary resources in a way such that these new ideas develop the power to 'travel' and 'translate' into an array of practice arenas, and such that they transform these arenas, rather than merely being absorbed within them. Until a change truly 'sticks' through its institutionalization into the structure, systems, social norms, shared values and, most of all, culture, it is always subject to degradation as soon as the stimuli associated with a change effort are removed (Kotter, 1996; 2008). Those ideas and ways of thinking that accumulate sufficient power to become routinized may then 'sediment' down into the cultural ground, which sustains ongoing processes and feeds into new processes (Hajer, 1995; Albrechts & Liévois, 2004; Healey, 2005: 147-148; Healey, 2006: 532). Transformative change rarely occurs in instant revolutions. It is change that actually evolves in many small ways (see Hamdi, 2004) to produce an emergent pattern, which, retrospectively, comes together and becomes evident in what history may then describe as 'a transformative moment' (Chia, 1999: 212; Healey, 2005: 158; Healey, 2006: 541).

Transformative practices take decision makers, planners, institutions and citizens out of their comfort zones (see also Kotter, 1996) and compel them to confront their key beliefs, to challenge conventional wisdom, and to look at the prospects of new ideas and 'breaking out of the box'. Beliefs and expectations matter just as much as reality. How much change are citizens and society at large (and, ultimately, the voters) really ready to take? All the usual forms of resistance to change (and definitely to structural change) are present. Real transformation takes time and dedication and therefore risks losing momentum if there are no short-term goals to meet and actions to celebrate (see Kotter, 1996; 2008). Until changes sink down deeply into the culture, which for a city/region may take considerable time, new strategies remain fragile and subject to regression (see Kotter, 1996; Albrechts, 1999).

Most people will not go on the long march unless they see compelling evidence within reasonable periods of time that the process is producing acceptable results. Indeed, short-term results can build the credibility needed to sustain efforts over the long haul and help to test a vision against concrete conditions (see Kotter, 1996; Kotter & Rathgeber, 2005). But we may not maximize short-term results at

the expense of the future. It means that we have to move from episodic to continuous change (Kotter, 2008; 17). As planners, we have to look for a type of planning that is able to embed transformative practices.

In this respect I introduce a type of strategic spatial planning, that I developed over the years, not as a new ideology preaching a new world order, but as a method for creating and steering a (range of) better future(s) for a place on the basis of shared values (see also Ogilvy, 2002). I define strategic spatial planning as a transformative and integrative public sector led socio-spatial process through which visions/frames of reference, justification for coherent actions and means for implementation are produced that shape and frame what a place is and what it might become (Albrechts, 2001; 2004; 2006; Motte, 2006). Its focus on 'becoming' produces quite a different picture than traditional planning in terms of plans (strategic plans versus master plans or land use plans), type of planning (providing a framework and a justification for specific actions versus technical/legal regulation), type of governance (government-led versus government-led but negotiated form of governance) and content (vision and concrete actions that accept the full complexity of a place while focusing on local assets and networks in a global context, social-spatial quality, a fair distribution of the joys and burdens). This paper looks towards strategic projects as concrete vehicles for strategic planning enabling transformative practices.

How To Make Change Happen? Using Strategic Projects as a Vehicles for Transformative Practices

Strategic projects are spatial projects, (preferably) coordinated by public actors in close cooperation with the private sector, and other semi-public actors. These projects are strategic to achieve visions, policy objectives and goals embedded in strategic planning processes at different policy levels. They aim at transforming the spatial, economic and socio-cultural fabric of a larger area through a timely intervention. Strategic projects aim to integrate the visions, goals and objectives from different policy sectors, as well as the ambitions and goals of the private sector. It also aims to integrate the inhabitants and users of the area. In this way these projects are transformative and integrative. They are strategic in the sense that they deal with specific key issues in an area.

In a book chapter Barbara Van Dyck (2010) discusses the process of voicing and contesting spatial claims in industrial 'Brownfield transformation projects' from the viewpoint of social innovation in strategic projects. She shows how these brown fields are spaces that embody tensions between a determined historical function and a relatively indeterminate future and argues that precisely the indeterminate status of brown fields creates opportunities for both the appearance and subsequent confrontation of a variety of spatial claims, which, it is argued, may eventually contribute to social innovation through spatial planning processes. Van Dyck develops this argument through a case study on the strategic reconversion project of the Brownfield site Angus Locoshops in Montréal (Canada). She examines how differing spatial claims on this previously industrial site gained voice, and to what extent the confrontation between them generated new and socially innovative relationships. Van Dyck analyses the strategic project from an institutional perspective as a governance device through which conflicting

claims on spatial planning and development are negotiated, coordinated and operationalized. She questions the impact of these socially innovative governance relations on the capacity of the local community to influence spatial interventions that would work to their benefit. The case study reveals that the strong involvement of civil society groups in spatial development opens up opportunities to go beyond the confines of property-development-led projects and take more account of local economic development in strategic projects. It also shows how the exposure of civil society groups to property dynamics generates tensions and forces adaptation, new relationships and choices.

The "Angus Locoshops" are located in one of the industrial neighbourhoods east of the inner-city of Montreal. In 1904, the Canadian Pacific Railway (CPR) established the shops for the production and maintenance of its locomotives and rolling material. The shops were exemplary for new large-scale production and labour processes of industrial capitalism. The CPR and its immense Angus shops (500 m long on 92 ha of land), which employed up to 10,000 workers in its high-days during World War II, directly induced the urbanization of what is today the borough Rosemont-Petite-Patrie. The Angus workers, often residents of the neighbourhood, passed many hours of their lives on the industrial site and depended on it for wages to sustain their families. The shops in the neighbourhood in turn depended on the workers' purchasing power for their business prosperity. For the CPR the Angus site was the location where they made long term investments in productive infrastructure and skilled human labour in order to be able to accumulate capital.

The railway industry was crucial in the rise of Montreal as political and economic centre of Canada, but was equally important in its decline as primary Canadian city since the late nineteenth and early twentieth century (Linteau 2000; Dickinson & Young 2003). For Montreal the railway industry remained important the twentieth century, yet, since the 1950s the number of workers in the Angus shops gradually decreased until they shut down in January 1992. As part of a general trend of deindustrialisation and decentralisation of population and economic activity towards the suburbs, the factory's closure contributed to the decline of Eastern Montreal (Dickinson & Young 2003). It left behind 50 ha of contaminated land (the other half of the area had been abandoned and re-developed already during the 1980s) and vast buildings. In the last years before closure only a thousand jobs remained. Yet, the closure of the Angus sites was a serious symbolic slap for East Montreal that had lost many industrial activities in the last decade.

The closure of the factories led to a breakdown in long-standing social relations, such as the end of the Angus workers' community, which in itself already had suffered adverse economic effects (job disappearance and decreasing purchasing power). Moreover the image of the neighbourhood further declined and put off new investment. Though, it did not mean that all social relationships in and beyond the neighbourhood disintegrated. The president and chief operating officer of Desjardins Venture Capital (part of the largest financial cooperative group in Canada), and himself heavily involved in the BTP, remembers that:

'he used to hang around in his father's business next to the Angus site in the 1950s, and that day after day he would be impressed by the thousands of men going in and out the factory when the bells rang; all of them wearing the same blue overall, and carrying black metal lunchboxes.'

(Louis Roquet in interview with Van Dyck, September 2008)

The emotional link with this particular place partially accounts for the drive to be passionately involved in the transformation of the Angus site. Also the community associations felt closely connected with Angus' history and future. In fact, in Québec the crises of Fordism in the 1970s and 1980s gave rise to a very active social movement engaged in the development of enabling instruments (finance, training, business services and research) for the social economy and local development sector (Mendell 2006).

One of the main concerns of the movement was the creation of accessible and qualitative jobs (Lamoureux 2008). The aim was to revert the weak development capacities in territories hit by high unemployment. The establishment of community development corporations, or the Corporations de Développement Economique Communautaire (CDECs) in different neighbourhoods of the city emerged from this movement. The CDECs brought together local businesses, unions' representatives, shopkeepers and community groups with the objective to revitalize their neighbourhoods.

As Fontan et al. (2003) explain, the CDECs had been created by social activists and community organizations concerned about the unemployment and poverty which affected a large part of the population in several of Montréal's districts, and were considered important local economic development players by the State that was looking for solutions to fight poverty and unemployment. The CDECs received public funding and mandates, for improving the employability of the local populations, and supporting local entrepreneurship (Fontan et al. 2003). Gradually some of the CDECs took up different roles in revitalization processes. The CDEC Rosemont-Petite Patrie (CDEC-RPP) indeed initiated discussion and became a leading partner in the transformation of the Angus site to ensure that it would contribute to the improvement of the socioeconomic situation in the neighbourhood, rather than realizing shareholder benefit.

The Société de Développement d'Angus (SDA), is the organisation that was born out of the CDEC-RPP to take up this role. After long negotiations, CPR, the land owner, sold 23 ha, about half of the remaining site, to the SDA that became developer and manager of what is today Angus Technopôle. The CPR initially favoured selling the land, but due to new environmental regulation and unfavourable property market conditions CPR acted as developer 'by default' for housing projects on 23 ha. Even if it was not the fastest way to push off the Angus shops, as a large multinational CPR had the financial assets to finance a development of that scale, including soil remediation works. Some commerce was also attracted by CPR in consultation with the SDA. The City of Montréal and CPR handled and co-financed infrastructure development on the entire site, and the city of Montréal assumed the main costs and responsibilities for establishment of the parks.

In 2008, the vast Locoshop continues to exist, partly successfully mutated and reused as a modern industrial mall, as a supermarket, and partly mutilated to make way for a new road and over-abundant parking space. The soil is decontaminated up to legal standards. Seven other industrial malls are constructed and constitute the Angus Technopôle. It hosts 44 (many high-tech related) companies that are a mixture of both profit and non-profit organisations. One major and several smaller neighbourhood parks have been established. About 1,400 housing units have been constructed and are inhabited, mostly by well off residents that look for the quietness of the suburbs while being close to the city centre (Le Bel et al. 2005). A social economy catering service, child care, service flats for elderly people and a child centre for palliative care are also established. Several pieces of the site wait to be developed as part of the Technopôle.

Source: B. Van Dyck (2010)

In two articles on creativity (Albrechts 2005a and b) I reflected on the case of Hasselt.

Hasselt, a regional city in the North-East of Belgium, is a major commercial and service centre with a population of 69,000 inhabitants. Like many cities it suffered from mounting costs of externalities caused by automobile travel: accidents, traffic jams, and environmental problems. These externalities had a negative impact on the liveability and the appeal of the city. Combined with other factors it resulted in a decreasing number of inhabitants.

In the mid nineties the new local government (a coalition of socialists, the greens and conservatives) with a charismatic new mayor was placed in a dilemma: choosing for a third ring road or completely reverse the actual transport policy. The socialist party organised meetings with local residents. In these meetings local traffic proved to be an important issue. In the mean time a temporary free shuttle bus service was introduced to compensate citizens for the nuisance caused by major local road works. This shuttle proved to be an enormous success. Although the intense discussions of the 1970s (see Bologna) about free public transport was on the decline and even seemed to disappear, the mayor launched the pioneering idea to introduce free public transport for citizens and visitors (a broader relational perspective than just the internal travel patterns of its own citizens) for the entire urban area. This is just one action from a much larger strategy of 22 actions to be carried out in close cooperation with residents, companies, schools, public bodies etc. The reasoning behind the idea of free public transport was that a considerable shift from car to public transport makes the construction of the third ring road unnecessary and that the first ring road can even be built back. When, in discussions with the public transport company, the mayor found out that only 9% of the overall cost of public transport was covered by the sale of tickets he immediately offered to compensate the Bus Company for this loss. The cost for the city is approximately 1% of its annual budget or 15 euro per inhabitant per year.

The savings resulting from not constructing the third ring road more than offset the subsidies for transit services thus leading to a positive financial net effect. The radical reconstruction of the first ring road narrowed car lanes and improved facilities for pedestrians -a nine meter wide pedestrian area bordered by a double row of trees-, cyclists and added considerably to the liveability and the overall quality of the urban environment.

The results between mid 1997, when the scheme was introduced, and 2002 are mixed: on the one hand an astonishing increase by 1,200% of the number of public transport passengers and an increase of the number of bus routes from 1 to 9; on the other hand the number of cyclist decreased. But the most important results are the strengthening of the social tissue, the fact that the elderly became more mobile, that the discourse on public transport turned very positive and that the extreme right wing party did not gain a foothold in the city council, this in sharp contrast with other similar cities.

In this case a problem -major road works- was turned into an asset -free shuttle bus. The problem of congestion was looked upon from different perspectives and logics. Indeed in stead of the traditional engineering logic "more traffic=more roads" the logics of the pedestrians, the cyclists, the elderly, public transport and the overall liveability of the city were introduced. The mayor thought of a solution -free public transport- no one else was thinking about. Costs - constructing a third ring road- were turned into net benefits despite the subsidies paid to the transport company. The liveability of the city was enhanced by linking it to the traffic problem. It enhanced social capital and political capital as citizens and local politicians pride upon "their" city as it became a best practice case attracting visitor -governments, students, all kinds of specialists in transport etc- from all over the world. The case also illustrates the impact of a leading person. Although the context was not very innovative (a traditional socialist party and an even so traditional engineer-led public works department) the mayor managed to make people think about new ideas and new solutions. The project resulted in a landslide election victory for the mayor and his party.

Source: Albrechts 2005a and b

In a basic research project "in search for effective public involvement" I analyzed cases all over Europe. Wilhelmsburg is one of them.

In Wilhelmsburg (Germany) the protest against a planned incinerator proved to be a powerful catalyst for the development of the self-esteem of the locals, giving rise to a new dynamism within local organizations. The motivation to put new problems and needs on the local political agenda increased considerably. A few organizations, citizens and a (private) planning office initiated a dialogue for the purpose of breaking the immobilism by placing specific needs and proposals within the framework of a charismatic vision for the area. Initially this was a bridge too far for many inhabitants. As a stepping-stone toward fulfilling the vision, the planners started to analyze the historic-material context of the area and its inhabitants, including the current relationships and needs of Wilhelmsburg. After the introspection and the dissemination of the results, the planners succeeded in convincing some local politicians of the Hamburg Senate concerning the potential power of a charismatic guiding vision. The local organizations got guarantees for financing the process and for the (symbolic) political support of the Senate during the process. A 'Community Parliament' was installed and a planning team was formed (with representatives of local stakeholders and professional planners). Finally, a 'political panel' with local politicians and regional 'representatives' will serve as an 'institutional watchdog'.

After a long period of support, the local community became an almost autonomous engine for development. This engine functions within power fields that in normal circumstances are dominated by political stakeholders. The process in Wilhelmsburg avoided the traditional tensions between the political class, who feel threatened in their legitimacy, and the citizens, who feel alienated from the city council.

The process started with a visit to several organizations and associations to discuss the daily problems and sticking points in the area. The organization of consultation sessions created the possibility for each citizen to come forward with his/her questions, ideas and specific suggestions. Large public meetings were organized and every stakeholder was invited to participate in discussions on selected issues. All suggestions and the different visions were compiled and worked out in statements in a language adapted to the locals. This process of consultation resulted in a number of 'virtual development for the area and defined more than 100 possible actions. These actions exceeded the budget. Two selection criteria (strengthening the social structure of Wilhelmsburg and building a clear identity and a better image for the area) referring directly to the vision the stakeholders involved had reached a consensus upon were used to prioritize the proposed actions.

After the first step the citizens and organizations were asked about their ideas on (possible) future steps. As there was a clear willingness to continue the process, public debates were launched – the 'Wilhelmsburger Island Talks'. The purpose was to discuss the feasibility, development and eventual implementation of the remaining actions, proposals, and projects. Two examples:

- A proposal was formulated to prepare a 'Wilhelmsburg guide' as a clear path to a better image for the area. The private sector became interested and a few marketing agencies integrated the proposal into a broader image campaign. For the citizens the guide became an incentive for trust and motivation.

- The second example is more complex. It was related to the basic question as to how the involvement of local stakeholders could be organized in an ongoing process. Three problems came to the fore:

Local stakeholders and especially ordinary citizens lost their grip on the discussions because the discussions became more and more abstract due to the interventions of the steering committee and the more mature representatives of the NGO's. The abstract character of the discussion contributed to differences of opinion between certain stakeholders. Beforehand these differences had been avoided through clear language and an appealing concept. The role of the process mediator came under pressure. The planners had an important role, both in terms of procedure and substance. They considered it wise not to impose their vision on the discussion and submitted the problem to the urban administration involved in the process (Ortsausschuss). The administration proposed to concentrate the involvement of stakeholders in an 'advisory committee for urban development'. The advisory committee consists of representatives of organizations, political parties and inhabitants (half of the committee) of the different neighborhoods. They deal with issues relating to young people, work and traffic. The committee was able to function under the same positive constellation and with the same political support/commitment as before. Till now, this first tendency towards institutionalization of the involvement of stakeholders has not eroded the grassroots voice in Wilhelmsburg.

Source: Albrechts (2003)

I selected three (very different) cases that analyse and document the capacity of strategic spatial projects/actions to translate transformative visions into strategic projects/actions and bridge the gap between planning and design on the one hand and decision-making, empowerment and the implementation of plans and policies on the other hand. In each of the cases sustained attempts have been made to develop, translate and implement transformative visions through strategic projects in complex, multi-actors contexts. Socially innovative governance initiatives require a democratic polity that can encompass the realities of difference, inequality, etc. (see Gonzales and Healey 2005; Huxley 2000).

This type of approach uses socially innovative governance to present real political opportunities, learning from action not only what works but also what matters. Through the involvement of non-traditional actors (and especially weak actors) in institutional sites beyond traditional elite arenas, with a more socially focused

content than is usual in dominant approaches and the involvement of these actors in socially and politically relevant actions, some degree of empowerment, ownership or acceptance is sought for them (see Friedmann 1992; Gonzales and Healey 2005). The three projects are strategic with respect to their capacity to transform the spatial, economic and socio-cultural fabric of a larger area through timely interventions. Strategic projects aim to integrate the agendas of different policy sectors, the private sector and to empower some non-traditional actors and discourses thus opening space for new ideas. In this way strategic projects become meeting places for strategic spatial planning and socially innovative initiatives. They may become breeding grounds for experimentation, reflective learning and transformative practices.

WHAT ARE CONSEQUENCES OF OPENING UP FOR SOCIAL INNOVATION?

The transformative agenda challenges traditional planning approaches, vested concepts, existing knowledge, conventional wisdom and practices, and the attitudes and skills of planners. A focus on becoming forces planning to develop an alternative set of conceptual lenses for understanding the inherently creative nature of the change processes occurring in institutional renewal and transformation (see Chia 1999: 211 and Hillier 2007). This leads to and establishes the contours of a social-innovative type of spatial planning that opens up potentialities for people-to-come (Hillier 2007: 232), is based on the capacity of human beings – as a response to problems, challenges and potentials – to create, improve and reshape their places with the aid of knowledge (scientific as well as local), innovation and transformative practices that work with history and overcome history. This requires a climate that is conducive to new ideas in planning practices, to alternative visions and governance structures.

Planning practices in three cases have to be understood as unequal encounters between different spatial visions, spatial logics, urban narratives, spatial languages, conflicting claims held by different groups about the same place, and which are all embedded in the context (political, economic, cultural, social, power) of a concrete time, scale and space (see Gonzales and Healey 2005; Albrechts 2004). The context forms the setting of the planning process but also takes form and undergoes change in the process (see Dyrberg 1997). Places possess a distinctive spatiality as agglomerations of diversity locked into a multitude of relational networks of varying geographical reach. The interaction of actors is located in specific institutional arenas where ideas are expressed, strategies played out, decisions made and power games fought out (Gonzales and Healey 2005: 2061).

There is a need to shift from analysis, which seeks to discover a place that might exist, towards planning and design, which creates a place that would not otherwise be. This is somehow in line with Habermas' knowing (understand challenges and options available) and steering (capacity to take action to deal with challenges) (Habermas 1996). A consequence of the need for transformative practices is that 'more of the same' – be it more market, more technology or just keeping to vested concepts, discourses and (governance)

practices – is not suited to the provision of the answers needed. This means that society as a whole needs to structurally transform its attitudes to the natural and built environment and to its relationships with others (especially ‘the other’). In some places the process of “discourse structuration” and its subsequent “institutionalisation” become perhaps more important than the plan as such (see Albrechts 1999, 2003a, b; Albrechts and Van den Broeck 2004; Hajer 1995). In this way new discourses may become institutionalised, embedded in norms, in ways of doing things, attitudes and practices, and provide a basis for structural change. From there a shared stock of values, knowledge, information, sensitivity, mutual understanding may spread and travel through an array of regional, provincial and local government arenas, sector departments and consultants. New approaches and new concepts can be sustainably embedded via institutionalization (see Healey 1997; Gualini 2001). To construct alternative strategies for the future, one needs both the solidity of the analysis that seeks to discover a place that might exist, and the creativity of the making of a place that would not otherwise be. The active participation in the process may generate trust as participants in the process are likely to find that – and to understand why – some projects/actions lead to a future that some of them would like to inhabit, while other possible futures are considered highly undesirable. The process helps the participants to think more broadly about their future and its driving forces and to realize that their own actions may move a place towards a particular kind of future. Moreover, it can become a learning process if it looks to the future in an open way, if it integrates the knowledge of what might happen with an understanding of the driving forces and a sense of what it means to a place and its citizens. As a collective process it is based on a trust in creativity from below, the wisdom of crowds (Surowiecki 2005). It focuses on the collective intelligence of the group as being greater than the intelligence of the individual.

Linking strategic spatial planning with socio-spatial innovation allows us to raise governance issues that go beyond established discourses and practices of technical/legal regulation and a mere technical-rational use of instruments. The socio-cultural and political context needs to be structurally embedded in planning annex social innovation (process, content, instruments used). This refers to changes in governance relating to current and historical relations of dominance and oppression (see also Young 1990). It involves a dynamic interaction between actors in the process rather than a unidirectional flow. The broad involvement of non-conventional actors is needed for their substantive contribution, their procedural competences and the role they might play in securing acceptance, in getting basic support and in providing (a kind of) legitimacy. This type of approach uses public involvement to present real political opportunities, learning from action not only what works but also what matters. The process helps the participants to think more broadly about the future and its driving forces and to realize that their own actions may move a place towards a particular kind of future. The process allows participants to step away from entrenched positions and identify positive futures that they can work at creating. It allows for a high degree of ownership of the final product and illustrates that citizens do have a responsibility for the(ir) future.

Through the involvement of citizens (and especially weak groups) in socially and politically relevant actions some degree of empowerment, ownership or

acceptance is sought for these citizens (see Friedmann 1992). Places must be creative with mutual understanding between cultures and ideas of equity (this is nothing less than a claim to full citizenship – see Sandercock 2003: 98). Inter-culturalism (Landry 2000) builds bridges, helps foster cohesion and conciliation and produces something new out of the multi-cultural patchwork of places (Landry 2000) so that views of a place of minority groups, or the otherwise socially excluded, are taken into account and their ideas brought to change planning, political decision-making and implementation.

EPILOGUE

Underlying all of this is a strong belief in the capability of human beings to construct (within limits) their places. This includes organizing the capacity (political, intellectual, socio-cultural and technical) of a civil society to deal in a fair and challenging way with its quality of life (see the discussion on capabilities¹ in Nussbaum and Sen 1993), good governance structures and the legitimacy to deal adequately with the challenges, problems and potentials facing its places. I fully realize, however, that this includes a clear and persistent call upon the civil society for renewed civic engagement. Civic engagement facilitates the use and understanding of the full complexity of places, and it helps to broaden the scope of the answers, and the likelihood of implementation. In a new governance culture the construction of arenas (who has to be involved, and what issues must be discussed), their timing (links to the strategic momentum), the definition of which arenas seem fixed and what issues in each seem fixed, the awareness that fixed may be a relative term in some contexts, all need careful reflection and full attention.

The three cases in this paper document a capacity to translate (it's true partly) a transformative vision into action. In doing so they go beyond confines of traditional ways of doing (by giving voice to a variety of spatial claims and by looking at instruments as strategically selective ensembles of technical tools, social practices, institutional procedures and rules) by integrating social concerns into their strategic project. They illustrate that broadening the scope of traditional spatial planning towards social-innovation opens up different perspectives. The cases show how action is mobilized to open up institutional opportunities and expand somehow the space for innovative actions, and how far this lets in new non-conventional actors (trade-unions, NGOs, local inhabitants, etc.) and generates different, more socially focused visions and practices, logics, claims and local knowledge. In this way non-conventional actors add to an understanding of daily-life conditions of citizens and workers, and give voice and some power to non-traditional actors to raise their issues and concerns (Albrechts 2002; Gonzales and Healey 2005). The cases also show the resistance encountered in their struggles to expand and institutionalize.

Within this approach, strategic spatial projects are then meant to make abstract and broad long term visions concrete by connecting them to local opportunities, transformative and innovative action and means for implementation and empowerment, with socially inclusive spatial transformation as a clear aim. Strategic projects operate 'horizontally' by

bringing different policy sectors together within the same spatial vision and have a selective focus on a limited number of structural issues. In short, they have the potential to revive the strategic and action oriented dimension of spatial planning.

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Ecotourism and Foreshore Redevelopment in Manado City, North Sulawesi

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ABSTRACT

Marine ecotourism is a form of potential tourism, which is included in the “clean” industry activities. Implementation on marine ecotourism is successful whenever it meets the aims of sustainable natural environment, community welfare and satisfaction as well as collaboration between the community and development in the area. Marine ecotourism development in Manado city has been developed since the government realized that there are potential ecosystem assets that can give contributions to economic growth, environment and the community, locally and regionally. There are significant cultural and ecosystem assets of seascape, which are not yet well developed comprehensively. Coastal areas are exclusive to North Sulawesi Province and acknowledgement to these significant valuable ecosystem assets is very important to be protected, preserved, and maintained. Certain parts of Manado coastal precinct are still popular for holiday destinations, weekend leisure, and marine activities or for people wishing to commute to Manado City or work locally.

This paper descriptively observed and evaluated the coastal precinct conditions and recognized its potential natural landscape and environmental assets. Based on the Scenic Beauty Estimation (SBE) method and site analysis, we suggested a conceptual framework design to redevelop the coastal precinct according to each potential and characteristic. Some of the beaches are obviously the biggest attractions to visitors, making those areas stand out from other coastal locations. Accordingly, the values of the precinct need to be enhanced and developed, not only for cultural and physical environmental aspects but also for economic and social aspects, especially for tourism destination and recreational purposes to local and community users.

Keywords: *ecotourism, foreshore, redevelopment, design collaboration, Manado*

INTRODUCTION

Manado coastal edge encompasses and curve naturally along plain topography of the city, has its potential area and is valuable for tourism development. It also can increase the image of the city. The valuable assets are marine biodiversity richness on open water territory, the characteristic uniqueness of natural landscapes, historical landscape structures, cultural and traditions and other resources that are significant to shape urban elements and shift the quality image of city.

Development along sea waterfront area in Manado has changed the landscape structure and the land form in coastal area. In some cases, urban development has given positive impact to the economic growth, however, in other cases has caused negative impacts to the physical environment (Wuisang 2008). While any development activity will produce some level of negative impact, many tourism-related activities in Manado generate a higher level of negative impact. The negative effects results from a number of factors including: (1) uncaring attitudes; (2) design deficiencies; (3) regulatory and resource deficiencies (4) inadequate infrastructure; and deficiencies in the planning processes.

To improve the physical environment quality and community welfare, sustainable ecotourism development model is one better solution. Sustainable ecotourism development model is considered and directed to increase the sustainable welfare, not solely to get entertained through attraction performances and natural visual-attraction of the seascape but also to directly participate in developing environmental conservation as well as to know deeply about ecosystem, in particular marine ecosystem, which can shape people awareness on how to have good attitudes in preserving coastal precinct in present day and in the future.

In concept of tourism development model, tourism activities in coastal area are utilizing coastal precinct and seascape directly and indirectly, for instance boating, swimming, snorkeling, diving, fishing as well as coastal sport activities, and picnic (Nurisyah 2001). The concepts of urban ecotourism are based upon scenic views, natural uniqueness, ecosystems, culture and art, and community characteristic as basic strengths of each region. Ecotourism is a special market for people with environmental awareness and interested to observe the nature. Steele 1993 in Lewaherilla (2002) describes ecotourism activities as an economical process that marketing the interesting and rarely ecosystem. Choy et al (1996) formulate five basic convergence factors in determining main principals of ecotourism development. That is; first, undisturbed and uncontaminated of cultural and natural environment, as pillars of ecotourism, second, community, which ecotourism should give direct ecological, social and economical benefits to the community, third, education and experience, that ecotourism can increase the understanding of cultural and natural environment through experience, fourth, sustainable, that ecotourism can give positive contribution for sustainable environmental ecology in the short-term and long-term, and lastly, management, that ecotourism should be well-managed and assure the cultural and natural environment sustainability to increase people prosperity for today and next generation.

The research aims to examine natural seascape scenic of coastal area, based upon the potential views, analyzing the quality of visual/aesthetic and visual comfortness factors and to analyze the coastal environmental layout for proposing foreshore redevelopment for urban ecotourism development in Manado city.

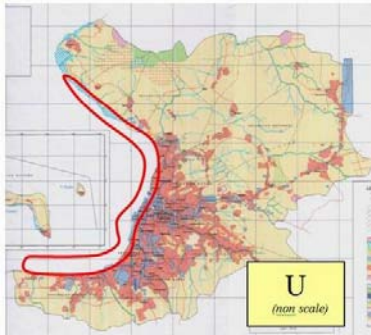


Figure 1. Map of Manado and the Coastal Precinct
Source: Regional Spatial Planning of Manado City (2008)

METHODOLOGY

The study area was located along the foreshore of Manado City. The study has been conducted in 2009. Material that has been used is thematic maps, Arc View 3.3 software, GPS, digital camera, scanner, stationeries. The research has been done in three phases that is survey, data collecting, questionnaire and analysis processes.

Visual Analysis

The Scenic Beauty Estimation (SBE) method was used in determining the quality of natural environmental visual through photograph plot and data analysis (Daniel and Booster 1976). Data was obtained to get the value of SBE in each photograph plot. Data processing was used the z value, with the following formula:

$$Z_{ij} = \frac{(R_{ij} - R_j)}{S_j}$$

Z_{ij} = Standard value of Z at assessment of i from observation j

R_j = Average of all observation j

R_{ij} = Value of i from observation j

S_j = Standard deviation of all observation j

The calculation of Z value at this case was tabulated into each landscape view. The total of Z value for each photograph plot represents the result of average Z value from two views. This Z value was used as standard value to assess the panoramic beauty (SBE value). The SBE value was obtained using formula:

$$SBEx = (Z_{LX} - Z_{LS})$$

SBEx : SBE value of panoramic x

Z_{LX} : average of Z value for panoramic x

Z_{LS} : average of Z value which used as standard value

The result of SBE value was used to evaluate each view descriptively. The aesthetic value assessment of panoramic view at study area is shown in Figure 2.

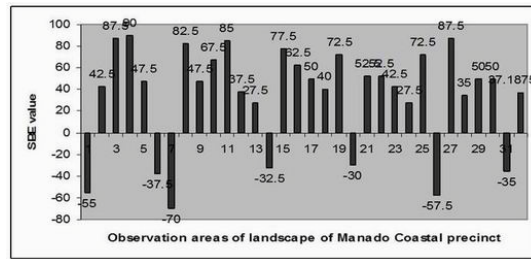


Figure 2. Aesthetic value assessment of panoramic view
Source: Wuisang (2009)

The panoramic view in each observation areas describes its value. Landscape scenic of 4th owning highest SBE value of 90, which describes the high aesthetic quality, on the contrary landscape scenic of 7th showed the lowest SBE value for -75. The quality of landscape scenic with highest SBE value is shown in Figure 3.



Figure.3 The highest quality of visual landscape at Malayang coastal precinct
Source: Sela (2009)

Landscape Analysis

Landscape characteristic of each foreshore zone is visually observed and analysed, as shown in figures 4, 5 and 6 respectively.



Figure 4. Landscape characteristic of foreshore in the northern part of Manado City
Source: Sela (2009)



Figure 5. Foreshore characteristic in the middle part of Manado City
Source: Sela (2009)



Figure 6. Landscape characteristic of foreshore in the southern part of Manado City
Source: Sela (2009)

The physical condition consists of foreshore vegetation form, natural landscape structure, reclamation area, and other physical elements, which analyzed descriptively to get the factual condition. The factual condition in the study area was used for conceptual framework of landscape and environmental design.

RESULTS AND DISCUSSION

To shift the environmental conditions and in collaboration with ecotourism development concept, the design processes involve the generation of ideas for resolving the issues, which usually leads to a greater understanding of the problems and needs. Implementation therefore involves the re-development priorities and realization of the design ideas and its integration into physical and cultural context. In this case the making of place is entangles and the exiting resolution of systems including ones that are symbolic, visual, spatial, structural and infrastructural.

After evaluating the physical condition of the foreshore precinct, the results of this study define a series of development scenario of the area. Some alternatives and preferable design intention is to develop appropriate and dynamic seascape through integrative and responsive design, to communicate the multiplicity of meanings through effective landscape design. The appropriateness of designed environments is dependent on the degree to which they sustain and enhance the ecological and cultural environment.

The design theme idea for foreshore redevelopment in the study area is emerged when the sensing of place is taking into account to understand the existence of environmental condition in a holistic manner, as well as *a sense of community*, which the mental construct or ambience of a two-way interaction between the place and a group of people is integrated.

Rapoport (1981) gives ideas to “make place”, which can be used in finding conceptual basic design. These include (1) altering the perceptual characteristic of a setting to make it more noticeably different; (2) using elements and cues that are culturally appropriate; (3) relating elements and cues to known legends, concepts, ideas or identities of a group; (4) controlling which groups occupy settings, and (5) promoting certain behaviors in this setting and associating it over time. Place making employs these five effects to increase the sense of place. Motloch (1991) explored and adapted built-environment variables for management effectiveness that is site characteristic, architectural characteristics, built-environment conditions and landscape development.

The design theme is “redesign and redevelopment a comfort and green area”, consist of redevelopment scenarios along the coastal precinct, i.e.: neighborhood unit development, civic space development, green area development and river front development. The redevelopment scenarios are divided to several clusters along the coastal area, begin with designed city boundary entrance in the southern city, called “Bobocha area”, Malalayang beach tourism cluster, urban villagers communities cluster, Bantik Community settlement for cultural conservation cluster, Bailang fisherman community settlement cluster in the northern part of city (see figure 7, 8 and 9). Each cluster was identified as part of imagery elements of path, nodes, edges, district and landmark, with each specific characteristics as land use attribute.



Figure 7. Development scenario of foreshore in the northern part of Manado City
Source: Sela (2009)

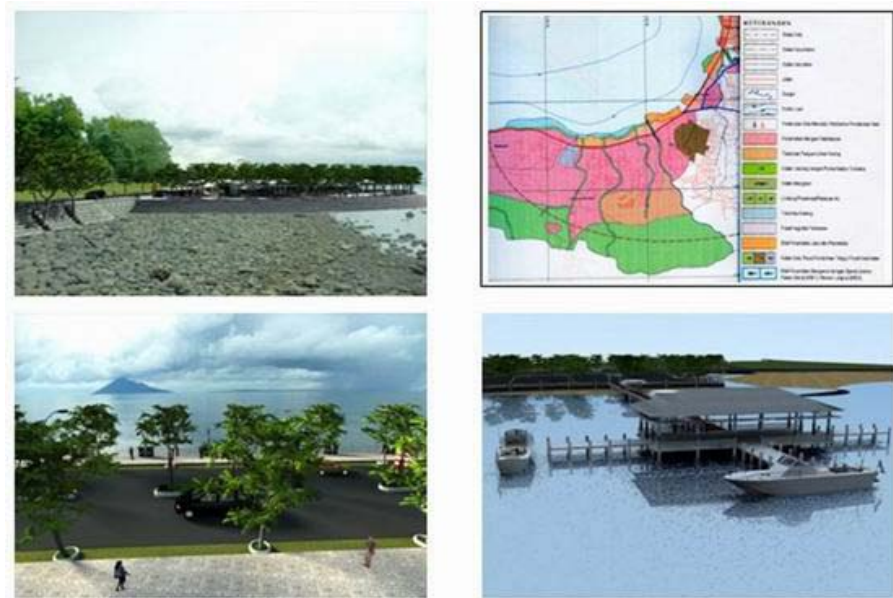


Figure 8. Development scenario of foreshore in the southern part of Manado City
Source: Sela (2009)

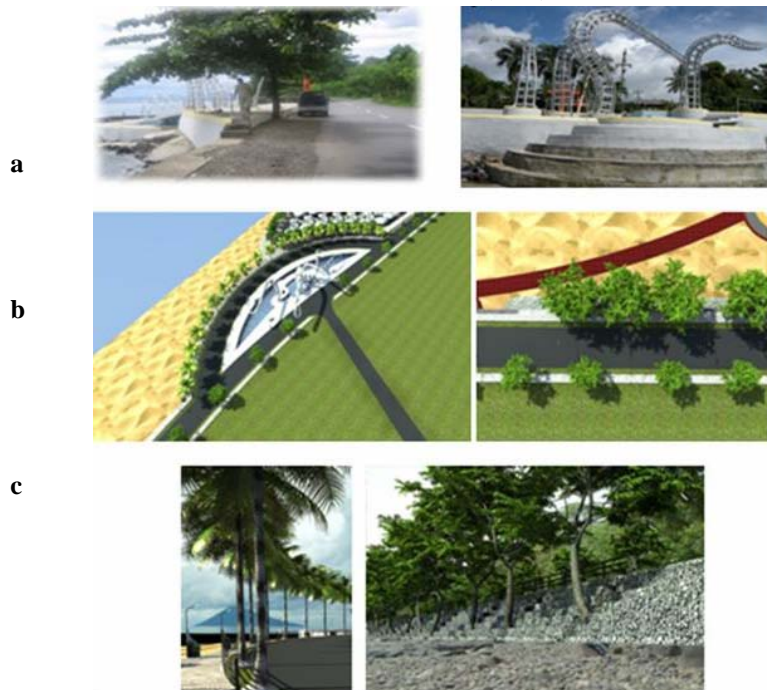


Figure 9 (a). existing “boboca” gate at city boundary. (b). the creative re-design of the gate. (c) green element design.
Source: Sela (2009)

The Collaboration Processes

In order to shape urban land use plan, the mechanism of partnership among government, community and developer or consultant, which is regulated in Regulation No. 24, 1992 about spatial planning is needed. Community based development and participation is important in the whole planning and development processes. The collaboration scenario was implemented by facilitating community aspirations through open dialog and consultation mechanism in each decision making process of proposed planning, not only in housing design and living environment, also in how to maintain housing and the environmental condition. The community also had chance to formulate their living standard and therefore was accommodated through community's life quality reinforcement and enhancement. The developer or consultant equipped the community with skills and subsidized tools for developing their job as fisherman. The community's environmental setting is considered also for tourism development. Hence the design influence is part of the place making processes. Architectural design solution was recommended to shift the fisherman village and the environmental setting in the study area.



Figure 10. The existing of fisherman house and the alternative design development of the house and the village entrance .

Source: Sela (2009)

In accordance with the local government target in making Manado City as world tourism destination 2010, planning, design and management conceptual schemes for coastal precinct should be balanced and sustainable without neglecting community's aspect.

CONCLUSION

The built environment setting in particular foreshore precinct usually evolves incrementally, through planning and design decision over extended period of time. For these environments to be understandable, evocative, meaningful, relevant and responsive, a shift in design thinking is necessary. Then we can determine appropriate roles and definitions for the environmental planning and design and develop appropriate design frameworks, models, and processes.

These will be based on a redefinition of environmental design that will include, as a primary focus, the process of place making to maximize the quality of place and people learning experience.

The application of design concept scenarios in this study are to be integrated into urban tourism development model and it consider the character of seascape, environmental conditions and the cultural value. This study proposed the environmental design alternatives.

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Cross-Cultural Planning and Policy Development: A ‘Gotong-Royong’ Co-Housing Concept

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ABSTRACT

This paper argues that urban planning and policy development, particularly in terms of a multi-cultural co-housing arrangement, should be referred to a critical analysis team in terms of metropolitan cross-cultural development, academically termed an ‘Empathetic Analysis’. This analysis infers that Co-Housing, as the major style of Indonesian housing, needs to be planned and designed with respect to the users’ own interpretive feeling, awareness and concerns toward the socio-cultural values that embrace their day to day living.

Since ‘gotong-royong’ has been a basic social characteristic of Indonesian societies, such an Empathetic Gotong-Royong Oriented Co-Housing concept and practical formulation within urban planning and policy development is not only natural but also a welcomed necessity for the preservation of cross-cultural harmony. Therefore, an empathetic analysis is of critical concern to planners, designers and policy developers in every urban planning and policy development venture, which in turn should be carefully based on a comprehensive understanding of a holistically-inductive paradigm or strategic verstehen (empathetic understanding). This strategy is oriented towards achieving co-housing arrangements in which Indonesia’s fundamental culture named Gotong Royong will be received and implemented within the co-housing community, wherein housing for a cohesive multicultural community can be optimally preconditioned by virtue of such a sensitive and intelligent foresight.

Keywords: *gotong-royong, co-housing, planning and policy development, empathetic analysis, socio-cultural values, holistically induced awareness*

INTELLECTUAL BASIS

Urban planning and policy development is critical for the future socio-cultural face of any city as it is a fundamentally critical determinant of urban community's socio-cultural character both internally and externally; the very character that in turn becomes the basis of national character. Urban planning and policy development should therefore be perceived as a cardinal aspect of national character building.

The concept of national character was used by the Malaysian Leader, Abdullah Ahmad Badawi when he refer to Hippocrates and said that Asians are less warlike than Europeans because the uniformity of climate in Asia disposed them to be so (Abdul Rahman, 2004:25). National character was also referred to by David Hume when he said: "Men acquire similar manners through their relations with one another." (Honigmann, 1967:3) Behavioural similarity or diversity refer to anthropological perspectives that define human behaviour as a compound of two rudimentary but separate and distinct elements termed psychosomatic and cultural (White, 1949:146). Socio-cultural and national character therefore, should be academically appreciated and not merely taken for granted as being simply extant within communities and nations. To the contrary, an active participatory cognizance is called for; one that appreciates that the socio-cultural nature of any national character is a complex amalgam comprising intricate interrelations of the internalized persona within their communities: people for whom their entire external environment – including the built environment – is a major contributing factor with either positive or negative effect.

The housing environment, in terms of an urban built environment, is essential to urban communities. Within the traditional housing complex of the Chinese for example, uniformity and similarity honour important cultural symbols with very specific meanings common to the occupants who similar ethnicity, clanship or may also express the homogeneity of a common socio-economic cluster (Ember & Ember, 1988). This typical Chinese tradition is hypothetically demonstrative of their Classic History and Legends, which all tend to relate accounts of inter-clan and / or inter-martial-art groupings of endlessly horrific combat. The Shaolin Temple fighters, for example, are always portrayed against enemies from other Kung Fu schools, clubs or clans.

Indonesian housing policy with its inner spirit not only accommodates but indeed develops harmonious integration rather than competition as a consciously implemented developmental element of the social culture called "gotong-royong" – stated within the "LAW OF THE REPUBLIC OF INDONESIA Number 4 Year of 1992 about Housing and Settlement"

The "gotong-royong oriented" Indonesian residential and housing policy as mentioned above (referring to the terms of condition: *permukiman yang layak dalam lingkungan yang sehat, aman, serasi, dan teratur; menunjang pembangunan di bidang ekonomi, sosial, budaya, dan bidang-bidang lain*) should therefore be a part of integrated Urban Planning and Policy Development; particularly in terms of any multi-cultural Urban Housing Arrangements. Since Indonesian culture with its multi-cultural gotong-royong oriented community is a

firmly latent process based on the existing mores', an Empathetic Analysis bearing this in mind is unavoidable unless one wishes to socially engineer competition rather than co-operation, and thus subsume the naturally moral *esprit de corps*. Hence, present residential development policies with commingled co-housing as a major life-style trend in Indonesian housing, therefore need plans and designs that respect the anticipated residents' interpretive feelings, awareness and concerns toward the socio-cultural values that will inhabit and invest in this built-environment as day to day qualities of living.

THE OBJECTIVE

The goal of this concept is to ensure that An Empathetic Analysis toward the socio-cultural values of the related community of residents to be, with refer to their multi-cultural based socio-cultural tendency, will not only being an element of feasibility studies, but also seriously put into the framework of preconditioned ideal housing arrangement with its vision of well implemented Gotong-Royong culture. A practical Formulation to all Urban Planning and Policy Developments in term of micro-level work on planning and designing Urban Co-Housing Arrangement in which the Indonesia Fundamental Culture called Gotong Royong will in turn well not only accepted but then socio-culturally implemented within the residential community as the Co-Housing users'. An Empathetic Gotong-Royong Oriented Co-Housing Conception And Its Practical Formulation Within Urban Planning and Policy Development therefore should be a necessity, than a humanistic co-housing and its cohesive multicultural community can be optimally preconditioned.

THE FRAMEWORK

The Approach

A common but advanced concept for the decision making processes of planning and design is the so-called 'problem-opportunity' approach. Its four steps refer to Genelitti and Abdullah's work (2009: 7-10) who described them as: intelligence, design, choice and evidence.

The Intelligence Step examines the environment to identify situations containing both problems and opportunities and includes describing the system, understanding the system's behaviour, assessment of the current situation, and the formulation of objectives. The last step, i.e., formulating objectives, includes clarifying goals and objectives of the decision making process regarding identification of what desired outcomes how their achievement should and / or can be measured.

The design step comprises initiating, developing, and analysing all possible courses of action. The steps include formulating a planning model and then generating alternatives since choice and innovation involves evaluating alternative options followed by the selection of a specific course of action. The step of decision making includes assessing any impacts from alternatives while evaluating, visualising and deciding terms and conditions for selecting the most

appealing option and alternatives. Genelitti and Abdullah explain and document the process of decision with the following illustration:

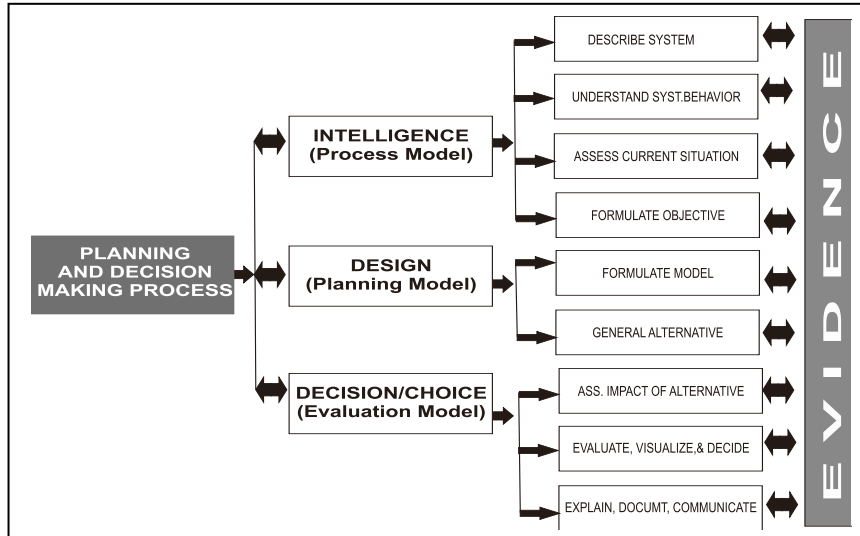


Figure 1. Adopted from: Genelitti & Abdullah, 2009:10

Gotong-Royong Culture

Gotong-royong⁷ is a concept that is socially familiar to large segments of Indonesian and Malaysian societies. The phrase has been translated into English in many ways, most of which recall notions of *reciprocity* and mutual aid. For M. Nasroen, *gotong royong* forms one of the core tenets of Indonesian philosophy. Paul Michael Taylor and Lorraine V. Aragon state that '*gotong royong* is cooperation among many people to attain a shared goal (Pottier, 1999:84)'. In a 1983 essay Clifford Girtz pointed to the importance of *gotong royong* in Indonesian life:

An enormous inventory of highly specific and often quite intricate institutions for effecting the cooperation in work, politics, and personal relations alike, vaguely gathered under culturally charged and fairly well indefinable value-images — *rukun* ("mutual adjustment") and *gotong royong* ("joint bearing of burdens") and *tolong-menolong* ('reciprocal assistance') — governs social interaction with a force as sovereign as it is subdued.

Anthropologist Robert A. Hahn writes:

Javanese culture is stratified by social class and by level of adherence to Islam. ...Traditional Javanese culture does not emphasize material wealth... There is respect for those who contribute to the general village welfare over personal gain. And the spirit of *gotong royong*, or volunteerism, is promoted as a cultural value.

Gotong royong has long functioned as the measure of a community's moral conception of political economy and social harmony. However, as political economy becomes more privatized, capitalistic and individualistic, *gotong royong* has most probably waned. Pottier records the impact of the 'Green Revolution' (GR) in Java:

Before the GR, 'Java' had relatively 'open' markets, in which many local people were rewarded in kind. With the GR, rural labour markets began to foster 'exclusionary practices'... This resulted in a general loss of rights, especially secure harvesting rights within a context of mutual cooperation, known as *gotong royong*.

Citing Ann Stoler's ethnography from the 1970s, Pottier writes that that cash was replacing exchange, that old patron-client ties were breaking, and that social relations were becoming characterized more by employer-employee qualities (Pottier, 1999: 84 in Wikipedia last edited April 16th, 2010).

Empathetic Urban Planning and Policy Development

Etymologically, empathy is derived from the Greek word "*empathia*". The term was adapted by Rudolfe Lotz to create the German word *Einfühlung* ('feeling into') from which the English term is then more directly derived. Empathy thus refers to an ability of dealing with emotions. The definition later developed a broad spectrum ranging from a feeling of concern for other people that creates a desire to help them to experiencing emotions that actually match another person's emotions or even using or removing painful emotions from another via psyche and emotional energy. Knowing what the other person is thinking or feeling embraces the term.¹⁰ Nevertheless, Dr. Omar Zaid, M.D. goes a step further to separate the term empathy from sympathy by saying: 'The true characteristic that defines the former is the actual experience of what another person is suffering, empathy is therefore a personal knowing via actual experience; all else is mere sympathy, which is a lesser knowing restricted to one's imagination'. In agreement, Hobson argued the following in 2002:

Since empathy involves understanding the emotional states of other people, the way it is characterized is derivative of the way emotions themselves are characterized. If, for example, emotions are taken to be centrally characterized by bodily feelings, then grasping the bodily feelings of another will be central to empathy. On the other hand, if emotions are more centrally characterized by a combination of beliefs and desires, then grasping these beliefs and desires will be more essential to empathy. The ability to imagine oneself as another person is a sophisticated imaginative process. However the basic capacity to recognize emotions is probably innate and may be achieved unconsciously. Yet it can be trained, and achieved with various degrees of intensity or accuracy. The human capacity to recognize the bodily feelings of another is related to one's imitative capacities, and seems to be grounded in the innate capacity to associate the bodily movements and facial expressions one sees in another with the proprioceptive feelings of producing those corresponding movements or expressions oneself. Humans also seem to make the same immediate connection between the tone of voice and other vocal expressions and inner feeling.

The term empathetic understanding toward residents of a housing community in terms of urban planning and policy development used in this context will therefore refer to an *intentional* concern for their socio-cultural thinking and feeling. With this in mind, we can more appropriately anticipate and thus come to understand and interpret a meaningful world experience for those who will actually experience the developed project daily. As previously mentioned, urban planning and policy development must therefore include plans and policies that consider the

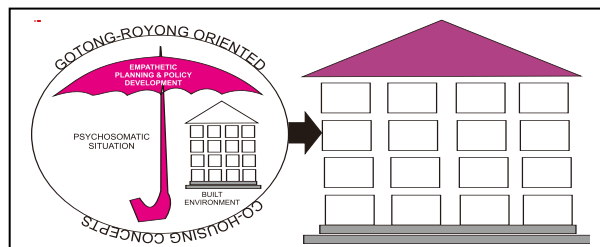
inherently well implemented character of the intended community. Hence, empathetic urban housing planning and policy development should therefore manifest as appropriate understanding of the community's interpretive meaningful world experience, knowledge of which the planning and policy will, in turn, establish facilities for these inherent preconditions in order to advance the communally oriented *gotong-royong* as the desired basis for the future welfare and benefit of both residents and the built environment.

This idea simply refers to what is mentioned above in that the Indonesian Muslim housing arrangements should include and exploit its natural orientations towards both Islamic and *gotong royong* qualities as value-oriented analytical components from the very onset for all projects considered. To buttress this position, I refer now to Ismawi Zein who states that activities of environmental design should proportionally concern the resources of land as well as all environmental and *psycho-graphical* attributes; making the projected development beneficial for both man and the built environment. As existing realms of considered residential communities are mostly Muslim, Asmawi further suggests:

Within the tradition of Islamic values in planning, water is classified as the most important resource and as such its management is the foremost consideration of environmental design exercises. In Islam, the concern for water as a resource should be truly integrated within urban planning processes.¹² Urban planning is not just about technically sound housing layouts, grandiose commercial centers, boulevards and breathtaking waterfronts with golf and holiday resorts “nestled” within what is claimed as “pristine” landscape” - rather it is about sustainability of resources and community, including that of native plants and wildlife.

Recognizing the right to accumulate wealth, narrowing the gap between the rich and the poor must continue to be the main objective of urban planning. Because of the changing demography as a result of a rural-urban migration, eliminating urban poverty is now becoming as important as solving its rural counterpart. In fact, it is not an exaggeration to say that in the near future, planners may have to deal more and more with the question of urban poverty resulting from the widening gap between the rich and the poor in urban setting (Asmawi, op.cit. 2009:5, 9).

While Gotong-Royong Oriented Co-Housing Conception And Its Practical Formulation Within Urban Planning and Policy Development not just a conceptual idea- rather than a realm based idea, the concern of this idea thus much more focused on how to include proportionally gotong-royong values and its institution as one of socio-cultural resources in Indonesian urban housing planning and policy development. The framework of the idea can thus schematically be described as follows:



CASE OF IMPLEMENTED *GOTONG-ROYONG*

Gotong-Royong within the Banyumas Community:

Rawuh Edy Priyono is one of the newest researchers those whose studies are focused on the Gotong-Royong Community. He captured a potrait of Javanese traditional *kerigan*, the real practice of gotong royong as the backbone of a selfsustaining development program implemented in Central eastern Java rural villages. He mentions in his research finding the following pertinent observations: The potraiture of *Wong Penginyongan* (the term usually used to named This specific Javanese of Purwokerto dan Cilacap region) surely not so far different from eny other Javabnesse community. They hope a comfortable harmonious living with no fluctuation. In coping an incompatible situation to their hope they usually think that they have to face it with a patience.

Rawuh then refers to Bambang Widodo as follows:

The characteristic of what so called *cablaka* thus embeded into its horizontal dimension such as day to day friendship relation unexceptionally with friend from outside villages. In this context ones can verily open-minded and fairly criticize others. But for the more vertical relations such as with the governmental officials most of them tend to be more flexibly change into politeness and submissiveness. (Tokoh Masyarakat Bambang Widodo, 12/9/2005)

Rawuh, too, finds a fundamental paradigm within the Banyumasan social culture called "*koyo kebo cinancang*," which refers to the spirit of the *banyumas* community's loyalty to their leader expressed as "similar to neck-tailed bufallos." Buffaloes here is iconically used as a symbol for the loyal community, and thus the analogy explains that they will follow whatever the leader command them to do, which includes the work of mutual aid and not just for the maintainence of public facilities but also for completion of personal or private work such as building and maintaining personal houses. It is easy to direct the community to participate in mutual aid in the form of this *Rawuh citate Bambang*. This is stated as follows:

It is easy to controll and direct the community of Banyumas, just understand their characteristics. Like lassoed bufallos, when the owner put them at a comfortable place with sufficient grass needed, than the bufallos will behave accordingly to what the owners willing to do. But if there are uncomfortable situation with no grass or indeed the situation itself made to be uncomfortable then will certainly trigger the bufallos to struggle and revolt the owner. (Tokoh Masyarakat BW, 12/9/2005)

Gotong royong practices in some villages within Javanese communities is named *sambatan* atau *gentosan*, *guyuban*, *jurungan*, *tutulung layat* according to the context of the practical work undertaken. Gotong royong practices in Purwokerto has a similar meaning to *tolong-menolong* and *kekeluargaan* with its spirit of mutual aid. A novelist and cultural activist of the Banyumas expresses this in his work: *Ronggeng Dukuh Paruk* as follows:

The soul of *gotong-royong*, are mutual helping for living together, caring ach other, and handling the living load together. Voluntary cooperation to clean and neat the roads and graves as it is famously named as *krigan* and *sambatan*, a coworking in free of wages charge.

Sambatan rewang usually being done by the housewives when some of the community member preparing for a socio-functional program. These are the typical potraiture of communal society usually named as *paguyuban* (Ahmad Tohari, 24/11/2005).

The term *gotong-royong* dalam of the Banyumas community – popularly named *kerigan* – indeed has a very exteem slogan as "*Gemblung-gemblung ari rubung*" ('spouse we are crazy but we should still wish together') – to honor the practice of joint mutual aid. As this is also part of the *cablaka* principle, it therefore indicates that joint participatory mutual aid is a significantly important practice within the culture implication of *kerigan* (Koderi, 1991: 154 in Rawuh Edy Pruono's Disertation).

Another powerfull and well implemented slogan in term of *gotong royong* with its *kerigan* practice is the so-called "*Guyub rukun, gugur gunung, bakal rampung*" (sincere united co-working will indeed guaranty a complete job of collapsing the mountain and making it flat). It is means that whatever the work load and no matter its difficulties, sincere mutual aid will get the job done.

The work dimension of Gotong Royong
According to the functional context at Purwokerto

INDIVIDUAL - PERSONAL CONTEXT	PUBLIC - COLLECTIVE CONTEXT
<i>Sambatan Rewang</i> <i>Nyumbang/Nggendhong/NyangkingTilik</i> <i>Bayi</i> <i>Thole-thole</i> <i>Rukun Kematian</i> <i>Liuran</i> <i>Rengos</i>	<i>Kerigan</i> <i>Kerja Bakti</i> <i>Bersih Kuburan</i> <i>Jimpitan Beras</i> <i>Ronda Siskamling</i> <i>Gropyokan Tikus</i> <i>Membersihkan Masjid</i>

Adapted from Rawuh: 2008.

Kerigan is well known as the way in which Purwokerto was best prevented from spreading the DB syndrome during Indonesia's DB calamity a few years ago. Purwokerto indeed, received the most prestigious award from the WHO because of the effective implementation of *kerigan* that successfully checked the spread of the Purwokerto DB syndrome.

CONCLUSION AND RECOMMEDANTION

Conclusion

I think that a closure at this point is premature, but nevertheless it is a technical requirement for a theory's justification, so I will at least attempt to argue something synthetically and constructively conclusive as follows:

- (1) There are evident functional interrelations and intersections of fundamental urban planning and policy developmental principles, particularly in terms of urban housing and policy developments with national and / or socio-cultural character building. These can be holistically mixed and up-loaded to a hybrid

urban housing arrangement and policy in terms of exploiting preconditioned probabilities. The implementation of such planning schemes can be made readily available for Co-Housing Arrangements in which Indonesia's fundamental culture of *Gotong Royong* will, in turn, be well accepted and socio-culturally implemented along with its cohesive engendering of a multicultural community life.

- (2) To ensure that the idea can be practically implemented, we can utilize theoretic foundations and at the same time refer to field fact-finding missions of qualitative research such as the *gotong royong* with *kerigan* culture of Purwokerto fame well known to be long implemented with excellent results and an extremely powerful impact on preventing DB as mentioned above regarding an award from the WHO.
- (3) Based on the above observations of fact, it is not irrational to conclude that a preconditioned gotong-royong oriented urban community – in the sense of hybrid co-housing arrangement – could be not only imagined but also initiated by including in the schema an empathetic comprehension for how individuals within the planned urban community both think and feel about their prospective future with respect to both their contributions and benefits as participatory residents of a mutual aid community in a predominantly Islamic-friendly daily lifestyle.

Recommendations

I firmly believe that urban planning and policy development – particularly those concerning urban housing arrangements and policy development – is presently of great concern both privately and publically and should be reviewed and renewed as a collective responsibility for all concerned including residents, engineers, artists, architects, socio-cultural researchers and scholars, religious leaders and other experts related to its need of incorporating hybrid ideas for the hybrid pluralism of modern human housing arrangements according to the most progressively appropriate Islamic guidance.

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Giving Way to Water: Seeking Creative Collaborations for a Sustainable City

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ABSTRACT

This paper focuses on the Indonesian urban sanitation sector by placing it within the wider urban infrastructure sector and spatial system. In this paper, 'sanitation' is limited as domestic wastewater collection and treatment. Through our understanding that the sanitation sector and its problematic are interdependent with other infrastructure networks within urban spatial development, we will not see the problems as merely technical ones, e.g. lacking of finance, management capacity and technological solutions.

This paper aims to: 1) show that unevenness of wastewater infrastructure development is rooted in uneven spatial development; 2) show that defining 'sustainable city' as a future path for planning our urban environment necessitates more attention to the sanitation sector with its economical, social and ecological aspects; 3) seek a framework for identifying creative collaborations that can inform policy making in Indonesian water and sanitation sector.

Keywords: *urban sanitation, networked infrastructure, social innovation*

INTRODUCTION

The Indonesian water and sanitation sectors have been seen as separate systems and do not receive the same attention by policy makers and managers. In the global South especially, sanitation has consistently been a low priority either within the field of water-sanitation (see WHO & UNICEF, 2006) or the broader urban infrastructure sector. While our groundwater and open water ways are increasingly polluted, national budget allocations for sanitation development, in terms of facilities for wastewater collection and treatment, have been extremely low. In 2006, the Indonesian National Planning Board started to promote sanitation among local government through the Indonesia Sanitation Sector Development Project (ISSDP). It is expected that greater attention for the sector will be a start to acquire a more important place within local government's budget. With the sanitation strategy, it is assumed that the cities would attract some capital investment for related physical development, e.g. sewerage system.

But, financial issue is just one among other complicated aspects of the water and sanitation infrastructure development (Tam, 1999). Institutional matters are among the most complicated issues (Ibid. 1999). It has been a massive debate in Indonesia recently, about who should be responsible to provide sanitation services. Although 'sanitation' has been present in the national policy debates, there is a need for collective action within the lowest level administrative units. The socio-technological issue is another problematic. City-wide central wastewater treatment with its socio-political system has been proofed as not always suitable (see Mara & Alabaster, 2008; Parkinson & Tayler, 2003). Most cities in developing countries have reached certain size and density that are not appropriate anymore to be served by centralized city-wide wastewater management. On the other hand, sanitation cannot rely on individual efforts; a family cannot protect members from insanitary practices of neighbours. If the state, through the municipality, is not able to organize family sanitation, the responsibility cannot just be thrown into individual households.

This paper unfolds an argument about the Indonesian urban sanitation sector by placing it within the notion of the wider urban infrastructure sector and spatial system. Through our understanding that sanitation sector and its problematic are interdependent with other infrastructure networks within urban spatial development, we will not see current development stage of the sector as merely technical matters (e.g. lacking of finance, management capacity and technological solutions), problems of corruption, and/or consequence of population growth as it is advised by the Malthusian approach (cf. Kooy & Bakker, 2008b).

First, this paper aims to show that unevenness of wastewater infrastructure development is rooted in uneven spatial development. With an understanding that water and sanitation are inter-dependent systems, the second aim of this paper is to show that defining a 'sustainable city' as a future path for planning our urban environment necessitates more attention to sanitation sector with its economical, social and ecological aspects. At the end, this paper aims to propose a framework for identifying creative collaborations that can inform and support policy making in the Indonesian sanitation sector. The three aims are inseparable and to achieve them this paper is divided into three sections. The first examines the relationship between water-sanitation, urban infrastructure and spatial development. We move

into the second part by bringing the Indonesian cases, especially Jakarta, into the discussion. The last section of this paper is to devise the broad concept of sustainability by utilising water-sanitation as strategic issue.

It is not the task of this paper to provide a solution-oriented framework for any particular Indonesian city. This paper is mainly developed as a foundation to guide the agenda of further case-study research that I will conduct within the next two years in Indonesia. I primarily rely on secondary sources to develop arguments in this paper. However, the author's professional contribution in Jakarta during August 2009 for Oxford Policy Management (OPM) has shaped this paper. OPM conducted a global study on the *Political Economy of Sanitation* for the World Bank / Water and Sanitation Program.

WATER INFRASTRUCTURES AND THE URBAN INFRASTRUCTURAL NETWORKS

Networked infrastructures, chains of physical elements that are mediating flows within urban regions, are embedded in space, in mind and sustaining the socio-technical geometric of power (see Graham, 2000b). Modern infrastructure, e.g. water piping, sewerage and roads, has its origin in the development of industrial nations, supported by the welfare state and cannot be separated from the concept of the modern city and the notion of public health (Gandy, 2004; Melosi, 2000; Gandy, 1999; Porter, 1994). Progress of infrastructure development has been the norm to measure economic achievement, symbols of political legitimation of the ruling regime (see Kaika & Swyngedouw, 2000; Swyngedouw, 1999) and the means to develop human capital (see Headrick, 1988). The early model of modern infrastructure in industrialised Europe was brought to the other part of the globe through modern colonisation; within these different atmospheres, the model was gradually reshaped either fundamentally or technically and either with better or worse impacts (cf. Ravesteijn & Kop, 2008; Melosi, 2000; Home, 1997).

In the countries of origin, the model of modern infrastructure has been facing several dynamics and transformations. Graham (2000a) raises the fact that urban infrastructure development in the global North is no longer organised by the national state as a big bundle of services. Services are now unbundled, following the decentralisation process of political and regulatory regimes that used to be the supporters of the public infrastructure monopolies. Across the globe, networked infrastructures are gradually reconstructed as standardized and universal since the development of networked infrastructures confirms the reconstruction of governance (the state and the market dominated by global enterprises) through various types of privatisation and liberalisation (Argo & Laquian, 2004; Graham, 2000a). Urban infrastructures are normalized within the broader construction of urban consumption and culture (for discussion regarding this, see also Rogerson, Findlay, Paddison et al., 1996b). The infrastructure market goes only to areas with greater 'needs' and purchasing powers. Concentrations of infrastructural resources in so called 'premium networked spaces' (Graham, 2000a) are parts of the efforts to build new images of city centres and to increase the competitiveness of the city in attracting the 'spatially mobile investors' (Rogerson, Findlay, Paddison et al., 1996a). These processes are bound up with the segregation within the fabric of contemporary cities (Graham, 2000a; see also Argo & Firman, 2001).

Although water-related infrastructure networks fit the characteristics of urban infrastructure in general, Graham (2002) points that it could be the least 'typical' sector among other networked infrastructure. The water sector has strong and resilient network monopoly characteristics, thus has limited alternatives to the networked infrastructure; for example, it will not be economically sound to have two competing pipe-networks along the same lines (Ibid., 2002). Competitions, or more appropriate to be called as alternatives, could be in a form of water vendors or water in bottles and gallons. This is not the case for other networked infrastructures. Communication towers have been built in any corner of the cities and signals from different operators are transmitted in several layers within the atmosphere. On the same railways or roads, different transportation companies are operating their busses and trains.

There is a more fundamental reason why we cannot easily liberalise the water sector. The world's water supply is finite (see Barlow, 2001) while an easy and safe access to clean water is necessary to improve and maintain the economic and social conditions of every household. Despite for domestic use, the limited water source is also for agriculture sector, industrial use, service sector and the ecological systems. As limited resource for fundamental needs, water has to be managed collectively so that in principle everyone has access to it. For this, we certainly need regulation.

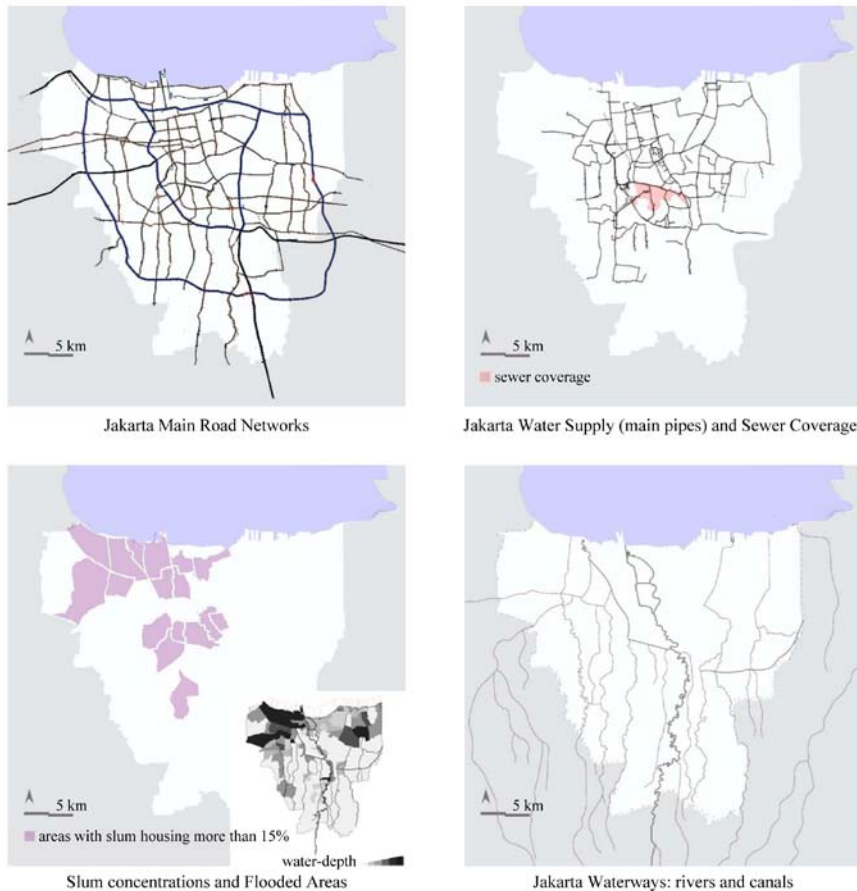
SANTISING INDONESIAN CITIES FOR AN INTEGRATED URBAN SPATIAL DEVELOPMENT

Indonesian Urban Water and Sanitation Sectors and the Uneven Spatial Development

In the previous section, we have discussed that the process of global economic restructuring has caused the unevenness of infrastructure development (Graham, 2000a). In Indonesia, we can see the phenomena through the commercialisation and privatisation of water sector that have been seen as the panacea of the sector's problems (Bakker, 2007; Argo & Firman, 2001). These processes are incorporating the expansion of the centralised conventional technology. Problems that are defined by the Indonesian government to be addressed by the commercialisation and privatisation processes are (Argo & Firman, 2001): 1) inefficiency within the state water companies; 2) incapability to provide water for all, including the urban poor; 3) groundwater depletion due to the extensive use of wells. None of the problems are alleviated after the implementation of the privatisation scheme. In fact, 1) privatisation could not unchain the sector from corruption and collusion (Ibid., 2001); 2) privatisation makes the water price far from accessible by the poor since water should be treated as an economic good and the water tariff should reflect the cost of production and distribution (Argo & Firman, 2001; Barlow, 2001); 3) municipality water companies are also relying on groundwater and people subscribing to the companies still have to combine the piped-water with water from wells, street vendors and/or bottled water (Kooy & Bakker, 2008a; Argo & Firman, 2001; Argo, 1999).

The water sector commercialisation and privatisation in Indonesia, as if we receive this as solution to the water crisis, has not been accompanied by the private sector's responsibility to also manage wastewater. The following is Jakarta case as

an example. In 1997, one of the largest water and sewerage privatization schemes in the world were launched in Jakarta (Argo & Laquian, 2004). Thames Water Overseas Ltd. and Suez Lyonnaise des Eaux allied themselves with two local Indonesian companies to run the Jakarta water and sewerage system (Ibid., 2004). But, the overall scheme which involved comprehensive coverage for sewerage system has not (never) been implemented yet; the companies are now just dealing with clean water provision. In developed countries, both services are normally provided under the same responsibilities. Unlike water that is considered as a product, people in Indonesia are not willing to pay for wastewater collection and treatment which is considered as a loss for the water companies.



Box 1

Jakarta uneven spatial development and fragmented water and sanitation services
 Source: Author based on Kooy and Bakker, 2008a; Bakker et.al, 2008; Texier, 2008;
 Jakarta Municipality Maps

The World Bank reports that sanitation coverage in Indonesia is 57% which is lower than those of its neighbouring countries, i.e. the Philippines and Vietnam (Hutton, Rodriguez, Napitupulu et al., 2008). 'Sanitation coverage' means easy access to 'private and safe place to urinate and defecate' (WHO/ UNICEF, 2010; Napitupulu & Hutton, 2008). The figure is quite generous if we consider that the

'management' does not mean proper waste-water treatment. In urban areas, household human wastes goes into septic tanks (59%), pits (21%), rivers and lakes (13%), and ponds, rice fields and others (7%) (Blackett & Sukarma, 2005). Most of the septic tanks are leaking, polluting the soil and ground water, and possibly harm people's health since there are still significant numbers of urban populations that are relying on shallow wells (cf. Argo, 1999). Trucks of municipal agencies or private operators emptying the septic tanks do not always dispose the sewage in a proper way. It is often the case that rivers or rural areas become the disposal points. The degradation of open water bodies causes the poor who is relying on surface water lose their water sources. The decreasing quality of their water resources has changed their real income because, for example now they have an additional external cost due to any illness caused by the bad water consumption, or have to pay for water from vendors.

The socio-technological water management system brought by the Dutch for early development of Indonesian cities had not incorporated centralized sewerage systems. Today, only nine cities have centralised sewerage systems and many of these only cover a tiny area and the treatment plants are under-utilised. In the case of Jakarta, the sewerage system operated by the local wastewater company is covering only 2% (see Box 1) of the metropolitan area. The coverage area is occupied by mainly tall buildings with office and business functions. It was argued that the commercial functions should be served first in order to give the operating company benefits that can be reinvested for providing subsidized service to the residential areas and later on to expand the system.

Problems of water and sanitation sectors are not merely matters of financing and managing the water and wastewater companies. Referring to our discussion in the first section of this paper, unevenness within the water and sanitation sectors is following unequal spatial development, which has been going on since the Dutch colonialism (see Kooy & Bakker, 2008a). While massive sprawls have been occupying water-absorbing areas and requiring inefficient infrastructure networks (Argo & Firman, 2001), the development of water-related infrastructure serves mainly important economic centres, upper-class residential areas, and governmental buildings. Box 1 illustrates the relationship between uneven spatial development and fragmented water and sanitation services in Jakarta.

Towards an Integrated Urban Spatial Development

An integrated approach for policy making is required to incorporate together water, sanitation and other urban infrastructural sectors in order to improve the performance of each sector and the quality of urban life. It is relatively easy to integrate water and sanitation sectors, in terms of managing the issues within the planning processes. It is clear that policy making within the water sector cannot neglect the sanitation sector anymore. The lack of wastewater management within the uneven spatial development deteriorates the quality of our water resources and the poor are the most disadvantaged group in the process. If we stick to the concept that infrastructure development is to balance the inequalities (Beatley, 1988), we have to foster infrastructure development for the sanitation sector in order to secure water resources for the city, including for the poor. Apparently, as water and sanitation cannot be separated from urban spatial development, integration of these two sectors with the other urban infrastructural sectors is needed. As sectoral activities are embedded in space, spatial planning and its instruments should assure this integration. I propose 'wastewater' as a central

issue in urban spatial planning due to the following arguments. Due to the limitation of space, I need to explore these points in another opportunity.

First, the worst sanitation condition is located in several pockets of housing that usually have the lowest quality of space due to the absence of other types of infrastructure, e.g. access roads and open public space (consult Box 1). Addressing such areas would lead to quality improvement of the space and hence, upgrade the city environment. Second, the alternative solutions for wastewater management have the characteristics that would open the opportunities to involve lower government level and community participation within the planning process. The centralised city-wide sanitation system has been proofed as not suitable to implement in the developing countries while the individual system is vulnerable (polluted and drying wells, leaking septic tanks, etc). A new paradigm suggests that water supply and sanitation provision in urban areas should be organised for groups of households, not to individual households (Mara & Alabaster, 2008). Third, the development of decentralised wastewater system means a creation of new urban space. Any model of the decentralised wastewater system requires certain area of land for the new facility. This piece of land and the wastewater management facility can be seen as potential open communal space, which is lacking in the Indonesian big cities.

Although having integrating potentialities, spatial planning process is never neutral; it will not give equal attention to all sectors and this is just one of the consequences of not giving equal opportunities for all actors to influence the process. In the following section, we discuss potential conditions from which collaborations would emerge at community level to achieve innovations for the problematic water and sanitation sector.

SEEKING COLLABORATIONS FOR A SUSTAINABLE CITY

The concept of 'sustainability' remains ambiguous and due to its broad interpretations, it is kept being used widely without being a powerful explanatory tool and an effective guiding principle for a better habitat (see Swyngedouw, Kaika, & Castro, 2002; Campbell, 1996). It is only when there is clear explanation of 'who decides what needs to be sustained for whom, where, and why' (see Swyngedouw, Kaika, & Castro, 2002 referring Robinson 1994), that 'sustainability' becomes a powerful and useful concept. Hence, producing a sustainable city necessitates involvement of 'all relevant social actors at geographical scales'.

Regarding the water sector, we need to assure that sustained water circulation is not separated from other sustainability-related processes (Ibid., 2002). I have promoted wastewater as a central issue for an integrated urban spatial development due to the economic, social and ecological aspects. My approach basically advocates the sustainability of the communities who have been excluded from the policy making processes. While the state alone is not able to increase the performance of the water and sanitation sectors, people have often organised their own water and sewage outside the playing-field of the state and big private enterprises. These practices need to be organised so that they are improved, sustaining and moving beyond the sectoral needs satisfaction.

Moulaert et al (2010) explores conditions, prerequisites, and neighbourhood dynamics lead to *social innovation* that not only to fulfil the satisfaction of basic needs but may also lift local initiatives to the scale of the city and empowering social processes by changing social relations. *Social innovation* emerges from mechanism of crisis and recovery, efforts to overcome exclusion from formal decision-making and low quality of life, and with the goal of needs satisfaction (see Moulaert, 2010). Within this concept there is an active meaning of 'community': enablers of citizenship rights in social life (political, social, and basic needs) with recognition of citizens' responsibilities (Moulaert, 2010); this concept criticise 'conservative' definition of 'community' as a group based on politics of identity such as religions, ideologies, professions, ethnics, etc (Ibid.). Strong collective identity within stable social relationship is often seen as necessity for 'collective action' (cf. Beard & Dasgupta, 2006). In fact, case studies explored in Moulaert et al (2010) are stories of social innovations within neighbourhoods ('spatialised urban communities') that are rarely socio-culturally homogenous. The concept of 'social innovation' I discuss here contains 'sustainability' since it necessitates institutions for enabling and maintaining such initiatives within the state-regulated political system; and for democratic decision-making process and necessary transformation in governance.

CONCLUSION

Framing our discussion on water and sanitation sectors within the theorisation of urban infrastructural networks and spatial development allows us to analyse the problems across boundaries of political and geographical territories. Water sector and its infrastructural networks have characteristics by which we could start either theorising the dynamic of contemporary urban regions or for bridging collective imaginations on our future habitat. Not only the financial problems or government's low capacity cause the slow pace of water and sanitation infrastructure development. If there are to be social causes there should be social solutions. Spatial planning processes need to create rooms for both explorations of social and technological solutions that involve the affected communities. Prior to this, we need to identify potentialities within each level of governance that together could form creative collaborations to achieve innovations against the problematic water and sanitation sectors and the fragmented urban spatial developments.

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Preserving the Past Saving the Future: Adaptive Reuse of Heritage Buildings in Bandung

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ABSTRACT

Entering the age of 200 years - slowly but surely - heritage buildings in the city of Bandung have begun to become extinct. Preservation of heritage buildings often has constraints for most countries, especially in the context of a developing country such as Indonesia. In the city of Bandung, heritage buildings are still considered not to have economic value as good as heritage buildings in other cities of the world. Any method that will be undertaken to maintain historic buildings - including by drafting legislation - will not be much help without an offset by the economic value generated by the building.

This paper was prepared based on the premise that the use of heritage buildings as a business location will be one of the best solutions in preserving heritage buildings. Chemistry between the values contained in the building and the values held by business organizations is a must. 'Cultural value' and 'Emotional value' contained in the building must be supported by the 'Use value' of the building that is owned or used by a business organization.

The three values of resources then will form what we call the heritage value of historic buildings. When these values can be created, then the business organization will acquire the heritage value of heritage building - as a value-added business - as well as that building needs the economic function of business organizations in supporting their existence. So the positive interdependency / collaborative relationship between a business organization and the heritage building will be created. Using the heritage building for a business means less use of natural resources than building a newly constructed commercial space. Symbiosis mutualism between heritage buildings and the business entity is a way to step out to our future by simply preserving the past.

Keywords: *heritage value, adaptive reuse, Bandung, business, value added*

BANDUNG: THE OLD *PARIJS VAN JAVA*

Parijs Van Java is one of the many nicknames that patch to the city of Bandung. The nickname is not just a name, but it becomes an identity and character of the city of Bandung in the past. One of the reason of this epithet attached to the city of Bandung is caused by several reasons, namely: the city of Bandung was a place for living people of Europe, weather and air temperatures are cool though the city of Bandung on the European continent, business relations and cultural ties - including fashion - between Paris and city of Bandung, and especially the physical face of Bandung city buildings and landscapes that are the result of works by famous European architects of the time (Kunto, 2000a, 2008b). Later, those building called as a heritage buildings.

Even though the city of Bandung had to have thousands of heritage buildings, the existence of those buildings has been slowly extinct. The main cause of the phenomena is because the building is considered not to bring benefits in terms of economy and functionality for building owners, even the maintenance costs of the heritage buildings is extremely high. During the last two decades at least 60 heritage buildings have been displaced in the city of Bandung (Kunto, 2000).

In the developing countries such as Indonesia, conservation is only a minority interest compared to other urban asset development (Pearce, 1989; Kong and Yeoh, 1994 on Noraini *et al*, 2007). Due to this reason, it is very normal that these buildings are extinct rapidly and recorded only about 637 of them are worth to use (Wulandari, 2009). It has been so long that the heritage buildings in Indonesia are seen as mere relics of the past, without any practical value for the generation of post-colonial (Nikolaos van Dam foreword on Bandung Trail, 2010).

Tombs of Tourism Potential

The most fundamental question that is often asked is, "What good comes if heritage buildings are preserved?". A question that often raises answers that are biased and not satisfactory for the economist or the general public. Some experts said that heritage buildings represent our past as well as our future, or in other words, it represents our identity. But most of the answer is an emotional answer. Not a rational - based on economical value- answer.

From the economist point of view, the most rational and reasonable answer perhaps is because of tourism. Tourism is an example of a use benefit arising from historic heritage places, which may be captured by the owner of a property and/or by members of the local community. In fact, heritage tourism today is the fastest growing sector within Tourism Worldwide (Peter Dowell).

The decline of the presence of heritage buildings in the city of Bandung is only going to be the tomb of a tourism potential that is owned by the city. If we look for an example in countries such as Singapore, Malaysia or Australia which is able to revive the old town, consists of many heritage buildings and turn it into a region that has economic function for the city and became the tourist attractions, then Bandung has more than enough potential tourist attraction with thousands of world-class heritage in the form of the building which has historical value as well

as high art. These tourists preference may, in turn, boost other tourism-related activities such as real estate and local businesses (Noraini *et al*, 2007).

In brief, we can say that the heritage buildings in Bandung – in some points of view- are able to bring economic benefits to the tourism community level, but does the heritage tourism in Bandung actually generate profits for owners of heritage buildings? Apparently not. With the exception of heritage buildings that had functioned as a secondary element of urban features such as shopping or restaurant facilities which are also a component of the city, then practically the owners of heritage buildings do not reap a benefit from heritage tourism.

A heritage tourism activities itself, in the end will only be a beneficial externalities. Which is derives from the fact that heritage may generate positive spillovers. A heritage building or site, for example, may give rise to a beneficial externality if passers-by gain pleasure from observing its aesthetic or historic qualities (Throsby, 2007). For example, tourists can enjoy a tour package that takes *Gedung Sate* as a destination where the tourists can make a photo stop at the site, but this activity did not produce the economical benefits for the site itself.

Therefore, before we talked about how to develop heritage tourism, we need first to think of how to create economic value for the owners of the building. Because without the economic value of the building, the owners tend to leave the building so the building became neglected and abandoned.

STRUGGLE TO SURVIVE: ADAPTIVE REUSE OF THE HERITAGE BUILDING

Ada Louis Huxtable writes in *Lessons in Healing the City's Scars* that “What we need is continuity . . . historic preservation is not sentimentality but a psychological necessity. We must learn to cherish history and to preserve worthy old buildings . . . we must learn how to preserve them, not as pathetic museum pieces, but by giving them new uses.” (Cantell, 2005)

We call then a “new uses” as an adaptive reuse. It is a process by which older and/or historic buildings are developed for their cultural value while receiving economically, socially, culturally viable new uses of a sustainable nature. Perhaps, adaptive re-use is the best option to pursue rather than straight out "Preservation". It is because communities inevitably change and older buildings no longer fit the original context they were intended for. It is also obviously that the adaptive reuse of historical buildings and heritage sites is reduces the needs and demands for new construction materials and resources and sustains an existing footprint. After all, materials used in adaptive reuse project tend to be often "greener" than built a new one (Raad Ghantous). Meanwhile, most adaptive re-use projects will restore the exterior or facade of a building, while leaving the interior free for more radical changes to accommodate a new use (Bacon, 2001).

There are countless reuse options available for historical buildings. Some of the more popular conversions in Indonesia are heritage building to museums, offices, residential units, retail (such as factory outlet or distro), restaurant and bank. Therefore, asking the question ‘what has this building been?’ in addition to ‘what

could this building become?’ is needed in attempt to represent the buildings past (Bunnell, foreword on Cantell, 2005). It should also fully realize that economic viability and economic return – especially for the owner of heritage building- are definitely factors for serious consideration. They cannot, and should not, supersede by social needs. A combination of adaptive reuse, e.g. for office buildings, apartments for various income groups shopping centers, shops, public offices, bank or tourism-related industries like hotels and restaurants, would have to be geared simultaneously to social needs. This would be ideal (Sylvio Mutal).

In Bandung, the adaptive reuse is widely applied in some of heritage building. The following are some examples of changes in the function of heritage buildings in Bandung by focusing on heritage buildings which used for business activities.

Table 1. List of Heritage Buildings that Implement Adaptive Reuse in Bandung
Source: Kunto (2000a, 2008b), Katam & Abadi (2006)

No.	Present Name	Former Name	Use of Buildings	
			Formerly	Presently
1	Bumi Siliwangi	Villa Berreti Villa Isola	Dwelling house Hotel	Rectorate Building of Universitas Pendidikan Indonesia
2	Bank BTPN - Sultan Agung Street Branch Office	Drie Kleur Building	Dwelling House Press Bureau Office	Bank
3	Bank BCA - Banda Street Branch Office	-	Dwelling house	Bank
4	Gedung Pensil (Asuransi Danareksa)	Handel Mij. Groote & Scholtz Dunlop Agent Shell	Store & Office	Insurance Office
5	Asia Africa Cultural Centre (AACC)	Majestic Theater	Theatre	Venue of Event
6	Gedung Merdeka	Societeit Concordia	Event Venue	Museum / Venue of Event
7	Landmark Convention Centre	Van Dorp Bookstore	Bookstore & Theatre	Venue of Event
8	Bank OCBC NISP	Villa Huis	Dwelling house	Bank
9	Hotel Sawunggaling	Dames Internat	Student dormitory	Hotel
10	Heritage Factory Outlet	Home Office of Gouvernments Bedrijven	Home Office	Factory Outlet
11	Dakken	-	Dwelling House	Restaurant & Caffee

The implementation of adaptive reuse is not without problems. There are two main challenges or issues in terms of adaptive re-use. The first challenge is to ensure that adaptation of a historically significant building is undertaken with sensitivity to the building's history. The second challenge is to balance heritage preservation goals with economic realities in order to make the adaptive re-use of

heritage buildings a more attractive development option for property owners (Bacon, 2001). In the context of economical benefit for business organization's which use a heritage building, it also means the balance between private (business organization) and public interest.

Reconstructing the Heritage Values

Values are said to be unique and personal as they relate to the benefits received by the buyer or user of a product and costs to be able to feel the benefits. Heritage values with all of its constituent values which contain in a heritage building may create an added value to their owners when they use the heritage building as their place of business. Heritage value is then able to influence corporate decisions in the use of heritage buildings as a business location. According to Best (Ratih Hurriyati 2005:113), there are two benefits from the formation of values, namely the tangible benefits and emotional benefits. When these values are translated further, then the heritage building should produce the heritage values which rely onto three-forming value that is: use value, cultural value and emotional value (Feilden, 2003: 7).

Use value is the value that accrues to individuals, households, or firms through the direct consumption of heritage services (Throsby, 2007). Use values of the heritage building itself presents by a functional, social, economic, educational and political (Feilden, 2003). Concerning about use value of heritage building, Throsby (2007) write:

“In assessing the direct use value of heritage building, say, a historic building used for commercial purposes, it should be remembered that the heritage value *per se* is actually a marginal value: the building would presumably have some rental value as commercial space in the absence of any heritage quality, and the question to be asked is whether the rent is higher or lower as a result of its heritage characteristics. The rental value of such buildings might be higher if people prefer to live in heritage houses or work in a listed building, or it might be lower if, for example, the building were inconvenient because of its antiquated design or facilities”

Insofar, Indonesian market seems to suggest that the effect of heritage listing on the price of houses or other buildings in Bandung city indicate a negative price, which inversely with studies in another country that the effect of heritage listing on the price of houses or other buildings are indicate a positive premium (see, for example, Lazrak *et al*, 2009; Deodhar, 2004). The low sale price or rental of heritage buildings in the city of Bandung actually is an opportunity for entrepreneurs who are looking for business location. Besides of the location factor and form of buildings, rental or purchase price of the building is often the determining factor in the organization when deciding to use heritage buildings as a business location.

Cultural values represents the cultural aspect which inherent in heritage buildings which is able to describe the history of the building and its relation with the environment. The cultural values can be described by: documentary; historic; archaeological and age; aesthetic and architectural values; townscape; landscape

and ecological; and technological and scientific (Feilden, 2003). The last value which is form the heritage value is the emotional value, which is also the most difficult to measuring and managed. Emotional values can be described from wonder; identity; continuity; respect and veneration; and symbolic and spiritual values (Feilden, 2003). The cultural and emotional value are experienced by individuals but are not reflected in market processes since they are derived from those attributes of cultural heritage that are classifiable as non-rival and non-excludable public goods and sometimes it also called as an intangible values which is very hard to price monetarily (Noraini et al, 2007).

Emotional and cultural value can also be explained in the context of time, either in the presents or futures context. In the present context for the example, the emotional values can be presented mostly by identity dimension, which give the person or a firm who own the building or people who live around the building emotionally being proud with the community identity which represented by the building. The “present” benefits also may gained as an existence value which derived from just knowing that the historic heritage place has been conserved, irrespective of whether the community member enjoying the actual benefit from visiting it (Throsby, 2007). In the future context, both emotional and cultural values can be illustrated by option values (the value to community members of having the option to visit the historic heritage place in the future) and bequest value (the value associated with the knowledge that the heritage asset can be endowed to future generations).

It is believed that the use-values itself has a great influence when the organization decide to use the heritage buildings. but it is different case with the influence of cultural values and emotional value to the organization’s decision in using heritage buildings. Those values are rarely considered as a consideration by the organization when they use the heritage building as a business location, though cultural and emotional values can be utilized as a competitive advantage for companies that use those buildings (Galih Kusumah, 2010). For the example - from the business organization side - the utilization of cultural and emotional value of heritage building, may seen from at least three major point of view.

Business Organization point of view: stakeholders (including a decision makers) of the business organization, emotionally reap a direct benefit from either the cultural and emotional value of heritage buildings.

Consumer (Market) of the Organization point of view: the consumers of the organization, gain an emotional benefit from the non-use value of the heritage building which use by the organization as business place when they use or buy a product – or services – from the company. It may cause a consumer loyalty to the company.

Public point of view: The business organization may reap a tribute from the government, citizen or local community whose gain pleasure from observing building aesthetic or historic qualities, either they gain those pleasure in a present (including existence value) or in a future (option and bequest values).

The three components of the heritage value may become a competitive advantage for a business organization when there is an ideal synergy between those values and the business values which embraced by the organization. The example of ideal

synergy between business value and the heritage value in Bandung city, namely heritage hotels like the Savoy Homan, Preanger Hotel or Sawunggaling Hotel. Heritage values contained in these hotels can be packaged well with the business value of the organizations. Such conditions cannot be separated from the history of the building which does have a direct relationship with the business itself, where those three buildings considered as legendary hotels in Bandung and still presenting the authentic form of those buildings. However, it is difficult for us to find such an ideal synergy in most businesses whose use the heritage building. The majority of heritage buildings which are used as a business location in Bandung are new businesses that do not have a relationship with the history or heritage value contained in the building.

The three values (use value, cultural value and emotional value), actually can be simplified into some aspect. Use value can be represent from the shape of the building, land area or location of the building itself. Cultural values can be represent by the authenticity of the building, while the emotional value - which is the most abstract and difficult value to manage - can be represent by an emotional bond between the buildings 'story' with the business stakeholders. For creating such ties, one of the phases that must be pass by business owners or decision makers is to aware about the importance of preserving the heritage buildings. That awareness is needs to encourage employees and companies to senses the meaning and respect the aesthetic and historical value contained in the building and more important is to create the stakeholders passion to the existence of heritage building. The simplest way to raises that passion is to identify the heritage buildings track record since the buildings are built. This track record should be invent, sorted and properly documented, from the photographs documentation, owner and function of the building in the past, to the documentation of historical events that may occur in the past. Well-ordered documentation should trigger that bond.

Those three components of heritage value (use value, cultural value and emotional value) then may form a customer perceived value (CPV), which is a difference between the evaluation of prospective customers from all benefits they might gain with all costs they will spent and other considered alternatives (Kotler & Keller, 2007). With CPV, a person or a firm can decide either the heritage building is worthy for use or not. If the organization can take an advantage from cultural and emotional value of heritage buildings which they occupied, and use it as a value added for their business, they will becoming a competitive organizations.

CASE STUDY: THE NEW *DRIE KLEUR* BUILDING

Drie Kleur (Three Colors) building lies at the corner of *Dagoweg* and *Heetjansweg* (intersection Dago and Sultan Agung Street), built in 1938 by architect AF Aalbers design. The building was heavily influenced by Bouwen Nieuw architectural style that developed in the Dutch East Indies in the late 1930s that showed streamlined lines. Prioritizing simplicity of this style without a lot of decorative ornament, commonly called Art Moderne in 1930-1945 (Katam & Abadi, 2006). In 1945, this building is used as a Domei news agency and was once used to spread the news about the independence of Indonesia for the first time in Bandung.

Had abandoned in the early year of 2000, nowadays, this building is used by National Pension Savings Bank (BTPN). They used an adaptive-reuse method with only minor change of the building. For the example, the organization's use the rear of the building as a banking hall due to the narrowness of the main room of the building, in the purpose of the business interests that will not alter the form of the building itself. It is also considered as a brave step taken by the BTPN, which many entrepreneurs are out of business when using this building, BTPN just kept going with the break event point in a year. They dismiss the myth that says if a business were run at the site, it will not work.



Figure 1. Old *Drie Kleur* Building
Source : <http://en.nai.nl/>



Figure 2. New *Drie Kleur* Building
Source : <http://djawatempodoeloe.multiply.com>

The price of the building is relatively cheap if it is compared with modern large-scale buildings. However, it is also acknowledged that is difficult and relatively expensive to maintain the building. With the success in using these heritage buildings, the new *Drie Kleur* building now become a landmark in Dago area. It's not only creates an added value for BTPN as an organization, it also create pride for the BTPN stakeholder, including the front liner who can eloquently tell the story and history of this new *Drie Kleur* Building

In 2009, the Bank won the award for heritage buildings with the best commercial functions from Bandung Development Watch. This award is able to create a sense of pride for BTPN, and indirectly be an excellent promotion for the organization. The new *Drie Kleur* building now is not only a landmark and an identity of BTPN, but also a pride of all Bandung citizens.

CONCLUSION

It is too often that all of which relate to heritage is judged from the standpoint of mere economic value. In the past, heritage experts have tended to regard economists as being insensitive and heavy-handed, focused too single-mindedly on financial measurement, and overlooking the true cultural significance of heritage assets (Throsby, 2007). Heritage buildings were considered unfit for use due to a limited form of buildings, the level of vulnerability of buildings, and high maintenance costs.

The BTPN case could be a lesson for other businesses, particularly the use of old buildings. By reconstructing and repackaging the values other than use-values, a business organization can take advantage of heritage buildings as an added value of their business. This added value will become a competitive advantage in facing the business competition. When this competitive advantage is created, the positive interdependency relationship between business organization and heritage building will be created either.

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Making a Plan for Urban Tourism: The Experience of Devon Avenue in Chicago

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ABSTRACT

This paper concerns Devon Avenue, crossing the West Ridge neighborhood, in Chicago. Eight miles north of downtown, this area is inhabited by a large Jewish population with the majority of business owners coming from Pakistan and India. In order to make this neighborhood more attractive for outsiders and the upper-middle class, Indo-Pakistan community leaders have attempted to define a strategic plan. This plan, aiming to make Devon an Indopakistani town (following on the footsteps of Chinatown), involves many cultural institutions i.e. cultural centers, museums; research institutes, historical societies, as well as the Chambers of Commerce and local professionals (architects, engineers, historians).

The main aim of this paper is to analyze urban tourism governance processes and to underline the roles of cultural institutions. Cultural institutions promote agendas stimulating community involvement. The methodology, adopted to collect this information, is both qualitative (observations and 10 recorded interviews) and quantitative (statistical data collection).

Keywords: *spatial planning, creative city, multiethnic society, tourism*

INTRODUCTION

Planning in a multicultural environment has come to mean expanding the depth and scope of city planning. This means not just changing the planning process, but also rethinking how planning issues are identified, conceptualized, and prioritized. Involvement of ethno-racial communities in planning is a critical component of the multicultural planning process. Despite more enlightened attitudes toward ethno-racial groups, planners often fail to acknowledge the gifts these groups bring to the city planning. In the past two decades, planners have become more sensitive to issues of race, diversity, and culture. Talking incessantly only about problems, issues, and failures, however, serves to deepen the sense of despondency that is all too common in the multiculturalism and public policy debate. On the other hand, talking about successes can convey the message that there is hope and that sustainable multicultural community is possible. The challenge today is for planners and policy-makers to define the characteristics of a new model that could be implemented in multicultural and city planning contexts and situations (Buraydi, 2000).

In the debate about the relationships among multicultural society and planning, a creativity concept is introduced by scholars such as Kunzmann, Miles, Zukin, Florida, and Nystrom.

Creativity is certainly originality and mental, cognitive flexibility based on multi-dimensional thinking. It requires fantasy and visionary power. Creativity is the willingness and courage to experiment and to take risks, hence to explore ways and means to find solutions for problems and to address challenges. Most importantly, for planners, it is the capability to manage projects, procedures or approaches beyond a day-to-day routine and to make well-balanced decisions, even if these are based on incomplete information. Creativity in planning and city development has many dimensions, but finally, "it requires milieus where the above stakeholders of planning and decision-making processes can get inspiration for their visions and where they can meet appropriate partners for sharing and implementing their visions. Without creative partnerships, visions remain blueprint stored in a drawer or thrown into the garbage bin of disappointment" (Kunzmann, 2005).

Developing the concept of creativity, Florida introduces the idea of creative class is a class of workers whose job is to create meaningful new forms (2002). It is composed of scientists and engineers, university professors, poets and architects, and also includes "people in design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or creative content" (Florida, 2002, p.8). The designs of this group are seen as broadly transferable and useful. Another sector of the Creative Class includes positions that are knowledge intensive; these usually require a high degree of formal education (Florida, 2002).

Greg Richards and Crispin Raymond have introduced the concept of creative tourism. It is defined as "learning a skill on holiday that is part of the culture of the country or community being visited. Creative tourists develop their creative potential, and get closer to local people, through informal participation in

interactive workshops and learning experiences that draw on the culture of their holiday destinations". In 2006, the "Creative Cities Network" endorsed by UNESCO, agreed on the following working definition of creative tourism: "Creative Tourism is travel directed towards an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place. It provides a connection with those who reside in this place and create this living culture.

At the light of things said above, this paper aims to observe the relationships among creative spatial planning processes and multiethnic society in tourism strategies. Chicago is the city observed and the attention is on Devon Avenue in West Ridge community area.^[1]

This article aims to describe a spatial planning process started in 2007 and promoted by professionals, above all Asia American, in West Ridge. Professionals conduct a series of conversations and focus groups with key stakeholders in the community to understand the needs, prioritize areas of change and growth, and develop a plan based on community consensus. The plan has been disseminated to the Devon community residents, businesses and local community organizations for their input and advocacy.

In order to show the spatial planning processes, official documents were analysed and 10 interviews were carried out. The article is organized as follows: first paragraph presents West Ridge community area; the second illustrates the main features of South Asia corridor in Chicago. The third is the presentation of spatial planning processes. It is sub-divided in the description of actors involved in the processes, presentation of spatial planning main phases, and the description of main recommendations. The conclusions, as always, are a short synthesis and underline what we can learn from this experience.

WEST RIDGE

West Ridge, a community area 2.9 miles north of the Loop. In this area villages were established by Potawatomi in the seventeenth century. But they were forced to abandon their claims in a series of treaties between 1816 and 1829. Indian Boundary Park (1922) is situated along the northern boundary of the 1816 Indian cession. During the 1830s and 1840s German and Luxembourger farmers settled in the area and a small community known as Ridgeville grew up (Chicago encyclopedia).

Unlike many Chicago communities, West Ridge grew steadily during the 1930s. Population growth and economic development, however, did not alter the overwhelming residential character of the community. The area possesses no manufacturing establishments and its economic base remains primarily commercial in orientation. Population growth necessitated more housing units and larger, multiunit structures appeared. One of the largest residential construction projects in Chicago during the 1930s, the Granville Garden Apartments in the 6200 block of Hoyne Avenue, was built in 1938 to help meet the need for housing (Chicago encyclopedia).

Today West Ridge had status as one of Chicago's most diverse communities.^[2] This diversity extends beyond race and ethnicity to include both a wide array of economic classes and religious groups with almost five times as many Asia residents as the city average; it is certainly a very important enclave for Chicago's Asia community, particularly the South Asia Community who make up over 55% of Asians within West Ridge. In addition to the Asia community, West Ridge is also home to Chicago's largest Jewish community and a sizable Irish-catholic one as well. The human diversity of West Ridge is matched by the physical diversity of its residential, commercial and public space. West Ridge is home of several significant retail areas including Devon avenue. With streets and sidewalks jammed with shoppers, Devon Avenue is the most obvious example of the strength of urban retail corridors within West Ridge; however it represents only a part of the significant local shopping options available in the community (West Ridge Chamber of Commerce, 2007).

SOUTH ASIA CORRIDOR IN CHICAGO: DEVON AVENUE IN WEST RIDGE

Devon Avenue: South Asian in Chicago

As in other major cities in New York, New Jersey, and California, there is a "South Asian Corridor" in Chicago, Known popularly as "Devon Avenue" located in the West ridge community and bounded by census tracts 201 through 209. Asians in West ridge community number 16,015 representing 22% of the population. South Asians are the largest of the Asian groups numbering 8,831, which represents 55% of the Asia population (SAAPRI, 2005).

Devon Avenue community, also known as "Indiantown" in Chicago is bounded by census tracts 205 through 209. South Asians in Chicago recognize the approximate parameters of Ridge (to the east), Kedzie (west), Pratt (north) and Bryn Mawr (south) as containing the vast majority of South Asian shops and residences (SAAPRI, 2005).

The population of Asia in these tracts grew from 8,744 in 1990 to 13,504 (a 54% increase) in 2000, and they represented more than a quarter (27%) of the total population. While Indians are the dominant Asian group, Pakistanis and Bangladeshis form a significant minority, particularly east of Western Avenue. Certain characteristics of the South Asian population in this community as seen in the 2000 census are worth noting. The ratio of male to female population (56% to 44%), the percentage of foreign born (84%), those who speak English less than "very well" (45%), those in low wage occupations (32% in production, transportation and machinery), and the low median per capita income (\$12,768, compared to the US national average of \$ 21,587) (SAAPRI, 2005).

The South Asian population in West Ridge is comparatively more imbalanced with respect to gender with more males than females. It is also a younger population, less educated, with more recent immigrants. South Asians here also have poorer English language skills, more workers in low-wage occupations, lower incomes and higher poverty level. As with South Asian elsewhere in the State and the nation and in some respects to a more marked degree, the women are

less advantaged than the men and the socio-economic difference between Asian Indians and Pakistanis are not significant. They should serve as a clarion call for South Asians everywhere to guard against celebrating the “model minority myth” and take a more active role in addressing the socio-economic needs of this class in a timely fashion (SAAPRI, 2005).

Given the unique strength of South Asians in the west Ridge community, it is in their best interest to forge stronger partnerships. This can help them work towards greater commercial success and capitalize on the ethnic experience that Devon Avenue can provide to the citizens of Chicago. Some recommendations towards this goal would be the establishment of a South Asian American museum and Performance Arts Center for the preservation of arts and culture, cultural fairs, and theatre dedicated to showing ethnic films. This would enhance Devon Avenue’s role as a vehicle to promote the South Asian heritage and identity (SAAPRI, 2005).

The Planning Process

Since the 1980s, the growth of a diverse population and bustling retail establishments on Devon Avenue on Chicago’s north side has created a reputation for the neighborhood as an “international marketplace.” Though the merchants and residents are of predominantly South Asian origin, there is an interesting and complex mix of other ethnicities that gives the neighborhood its distinctive flavor. Yet its very diversity has posed one of the greatest challenges in bringing the community together to chart a clear and unified path to greater economic progress. Local businesses have suffered a decline in the wake of a slowing economy after 9/11 and the proliferation of South Asian stores in the suburbs of Chicago has provided stiff competition. Residents and merchants, new immigrants and long-established members of the Devon Avenue community have been unable to develop a common vision to resolve serious issues such as traffic congestion, crumbling infrastructure, dearth of parking, and simple cleanliness on the streets. A once-vibrant neighborhood is in danger of sliding into disrepair, and of driving away the very shoppers and businesses and residents who sustain it. Recognizing the gravity of the situation, SAAPRI undertook a project to bring the community together to create a strategic long-term plan for the economic development of the neighborhood.

SAAPRI was not the only actor involved in the process but at least other institutions had an important role in promoting the spatial planning processes. These institutions are Indo American Center; Indo-American Democratic Organization (IADO), Indo-American Heritage Museum (IAHM). Next paragraph describes what the 4 institutions before quoted did and which kind of role they have covered.

Actors

SAAPRI

South Asian American Policy & Research Institute (SAAPRI) is a non-profit research institute established in 2001 by a group of committed South Asian American academics and community activists in the Chicago area to facilitate, through the use of research, the formulation of equitable and socially responsible

policy affecting South Asian Americans. SAAPRI's target population consists of community organizations, activists, policy makers, students, educators, researchers, and members of the general public who want to know about South Asian Americans.^[3]

Indo American Center

The Indo-American Center was established in 1990 in response to the wide spectrum of needs in the South Asian immigrant community. Many of its members are affluent professionals and business owners. However, a large number lack vocational and language skills and struggle to make ends meet. While the Center's educational, cultural, social, and charitable programs serve this diverse group, its doors are open to anyone who needs help, regardless of ethnicity or language, religious or political affiliation. The Center's greatest asset is the spirit of giving that characterizes its body of supporters.^[4]

Indo-American Democratic Organization (IADO)

The Indo-American Democratic Organization (IADO) was founded in Chicago. Their goals, which continue to be the goals of IADO today, are for the organization to be a unified voice for the Indian American community, and to encourage Indian Americans to participate in the political process. For more than two decades, they have lobbied the government on various issues such as to establish fair immigration laws, to improve Indo-U.S. relations, and improve the representation of Indian Americans and Asian Americans in government.

Indo-American Heritage Museum (IAHM)

The Indo-American Heritage Museum (IAHM) is a community-based and inclusive institution, a place where visitors can better understand and experience the rich cultural heritage, fascinating immigrant history and important contemporary developments that shape the lives of millions of Americans of Indian origin. The Indo-American Heritage Museum builds on a strong foundation of successful and on-going programs and activities begun in 1994.

Tab. 1 Actors and their role in spatial planning processes
Source by author

ACTORS	Role	Resources	Persons involved
SAAPRI	Promoter, Pivot, Organizer	local knowledge, professional skills	Ann Lata Kalayil, Padma Rangaswamy, SAAPRI Founders K Sujta Madhuri Kommareddi (Project coordinator) Kathleen Good (Research assistant)
Indo American center	Supporter	Local knowledge about South Asian community and Devon	Ann Lata Kalayil (Human Resources, Policy & Planning Committee)
Indo-American Heritage Museum (IAHM)	Supporter	Local knowledge about South Asian community and Devon	Ann Lata Kalayil,
Indo-American Democratic Organization (IADO)	External observer	Political knowledge	Ann Lata Kalayil, First woman president

Participation Activities

The overall goal of the project was to create a strategic community development plan for a community where people can enjoy the diversity of their neighborhood and live with comfort and security. The implementation of the strategic plan would facilitate economic growth of the area, revitalize it, foster its full ethnic and cultural potential, and thereby improve livability. Its purpose was to help preserve, expand and revitalize the various aspects of community life, such as housing, and educational, cultural, spiritual and social institutions and businesses.

The project undertook to conduct a series of conversations and focus groups with key stakeholders in the community to understand the needs, prioritize areas of change and growth, and develop a plan based on community consensus.

The plan would also be disseminated to the Devon community residents, businesses and local community organizations for their input and advocacy. A community lead agency would be identified to spearhead the development based on the plan.

The project was to conduct a needs assessment study for the economic development of Devon Avenue and formulate a strategy for its economic growth by holding a series of discussion with members of the community. Their input was sought in a variety of ways, including one-on-one interviews and focus group discussions.

These conversations become the cornerstone of the plan to build consensus and commitment for a strategic economic plan. In addition a survey of all previous research on Devon was compiled. Outreach to other business communities was conducted to learn about their best practices and successful outcomes.

Community members are thus able to develop their ideas and plans, prioritize areas of change and growth, and build a strategy for the future.

The first step for this process was a comprehensive review of existing literature, after that economic data were collected from state and city, so one-on-one interviews, focus group discussions. The last two provided the most critical input in the formulation of a plan.

Interviews and Focus Groups

The strategic plan is based is a critical analysis of the results of one-on-one interview and focus group discussions with community residents, leaders and business people.

Through consensus building is an arduous task in a neighborhood as diverse as Devon Avenue; it was imperative that people engage in dialogue, become aware of the issues and have an opportunity to provide input in the development of an action plan. The first step towards this consensus-building was to conduct one-on-one interviews with prominent business owners, head of organizations, members of the media, and community leaders identified through referrals by some of the

interviewees themselves. These interviews were conducted between September and December of 2007.

Tab. 2 Leaders Interviewed
Source SAAPRI, 2007

Leaders interviewed		
Media		2
Retail		9
A.	jewelry	2
B.	clothing	2
C	grocery/restaurant	5
financial institutions		3
chamber of commerce		4
chicago police department		1
cook county board commissioner		1

All those interviewed were either members of the Devon avenue community, or individuals who were in a position to shed light on how a diverse neighborhood such as Devon could plan for economic improvement. Among those interviewed were 14 South Asians and 7 leaders of non-South Asian organizations with experience in neighborhood and ethnic business development. The interviewees were questioned on what they thought the project should accomplish and asked to identify the pressing needs of the community. They were also asked about previous organizing efforts, their own knowledge of city programs, and a list of other community leaders to interview.

While the interviews had laid a good groundwork for gathering the assets and collecting information from the leaders, the focus groups went a few levels deeper to get community members thinking about what problems were facing the community, why efforts to address them had not been successful in the past, and how they felt these problems could best be solved. While the interviews gave participants the opportunity to respond with their personal opinions, the group setting was more dynamic, enabling the participants to work off of each others ideas, and give more complex, though-out answers to the questions posed.

In January 2007, two focus groups were conducted to complement the findings from the interviews. One focus group consisted of business owners and the other consisted of residents and those who worked in the Devon Avenue community. Although the participants were not selected by any random sample meant to be statistically significant they did represent the diversity of Devon in terms of age, gender, ethnicities, variety of occupations and interests.

Focus group I comprised 12 individuals who owned businesses, had real estate interests in the Devon Avenue area, and/or were members of the local Chamber of commerce. State Senator Ira Silverstein who has an office on Devon participated in this group.

Focus Group II comprised 11 individuals who lived and/or worked in the Devon Avenue area. In facilitated discussions, they were encouraged to identify their strengths and limitations, explore opportunities for growth, identify and prioritize their concern, and suggest ways to tackle the major problems. Focus group participants divided themselves into small groups in breakout sessions to discuss a select issue they were particularly interested in. This enabled them to take a leadership role in resolving their own problems. They then come together to share their ideas of how they planned to carry things forward. Obviously, all these issues are interrelated, and in the process of trying to address one problem, it becomes apparent that many of the other problems would also be tackled.

CONCLUSIONS: WHAT'S HAPPENING NOW, WHAT CAN WE LEARN?

Devon Avenue planning processes are characterized by the actions of an ethnic community – Asia American – that, with its high specialization is able, not only to be involved in spatial planning processes, but also to trigger local development actions.

The professionals of the Asia American community have conducted a series of conversations (meetings?) and focus groups with the key stakeholders of the local community aiming to understand the needs, the opportunity of assigning a priority for the improvement of the different areas, and the development of a plan based on community consensus. Such plan is also disseminated to the Devon community residents, businesses and local community organizations for their input and advocacy. A community lead agency should be identified to spearhead the development of the defined plan. “Developing Devon Plan” has not been implemented yet. The lack in the implementation of the plan is closely interconnected with the absence of political support: for now the politics doesn't seem to be interested enough. Notwithstanding the obstacles in the implementation of the plan, promoters don't seem to put down arms, but, on the contrary, they are working, above all with IADO, to find funds and to start the actions defined in the plan.

There are many reasons why spatial planning processes for Devon Avenue are so interesting. The first reason regards the strong relationships among tourism, spatial planning and emerging topic of creative city and creative class (Florida, 2002). In this experience, in fact, a group of experts, not only architects, decide to activate themselves in order to define a bottom up plan to develop tourism in Devon.

The second one concerns the creative class that, in multiethnic society, could have a different cultural matrix. In Devon Avenue, the most of creative class is from Asia American.

The third reason regards the relationships among politics and creative class. In order to implement its ideas, the creative class has to establish strong relationships with politics. Without politics, experts plus local community are unable to change the reality.

In other words, the creative class has to work like an interface among local community and the politics. Local community - residents and businessmen - should be involved, as a stakeholder, for its local knowledge and for its capabilities to implement the actions defined in the plan. Politics, instead, are involved to support the project and to help in fundraising activities.

To sum up, the creative class has to observe the territory, build social relationships with local actors and keep contacts with politics, because only by working with politics, it is possible to find the resources to realize projects, develop ideas and have a deep influence on the reality.

ENDNOTES

- [1] In the late 1920s the Social Science Research Committee at the University of Chicago subdivided the city into 77 distinct community areas for a long-term population study. The boundaries are clearly defined, allowing for good year-by-year comparisons and statistical analysis. However, the ever-changing nature of a city means that several of the designations given in the 1920s are no longer in common use. Unlike the well-defined community areas, Chicago neighborhood names, multiplicity, and boundaries are notoriously dynamic and fuzzy. A semi-official neighborhood map still in use by the City of Chicago Department of Planning and Development was created in the 1970s by researchers who went from door-to-door asking "What neighborhood is this?" Neighborhoods are often renamed and redefined by realtors, landlords, and developers for marketing purposes. The boundaries may also change as a result of gentrification and immigration.
- [2] It is represented in City Council by Alderman Bernard Stone.
- [3] SAAPRI is supported by individual donors, community organizations, and state and local institutions including the Asian Health Coalition of Illinois, Chicago Public Schools, Illinois Department of Human Services, and Illinois Humanities Council.
- [4] The Center operates with the help of generous donations from public spirited members of the community, and with the active support of community organizations.

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Creative Collaboration in Urban Polder of Jakarta: In the Framework of Integrated Water Management

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ABSTRACT

Urbanization in developing countries happened rapidly since the 20th Century. Coastal cities are affected due to unplanned and uncontrolled developments, which encroach rural and low lands. Because of unsustainable development, many environmental issues occur in cities such as floods. Floods are contributed by insufficient infrastructure for flood prevention and mitigation, unmanaged infrastructure and climate change. Understanding these facts, we believe that Integrated Water Resource Management (IWRM) needs to be implemented in solving those problems. It could be defined as “a process which promotes the coordinated development and management of water, land and related resources, in order to maximize the resultant economic and social welfare in an equitable manner without compromising the sustainability of vital ecosystems.” In this case, IWRM comprises of efforts in controlling land-use change and urban surface run-off; drainage planning and management; landscape design; and infrastructure provisions, which are conducted simultaneously. We conclude that to conduct successful IWRM, creative collaboration among the Urban Planning Authority and Drainage Management Authority is compulsory. In the urban low-lying lands like Jakarta, extra flood prevention and mitigation efforts are needed. A polder system is appropriate and effective for flood control. The polder must be managed as an integrated drainage system consisting of dikes, drains, retention ponds, outfall structures or pumping stations. Furthermore, designed landscape in the polder is required to ensure effectiveness. Polder dikes must be planned and designed considering potential social conflict and accessibility issues. Maintenance of infrastructure becomes a critical point for successful polder operation. The Polder system cannot be planned separately from macro spatial plan, urban design and water management of the macro (river basin) system. We believe creative collaboration in Integrated Water Management, particularly Polder System should be joined by Government, the People and the Private sector. This will eventually ensure the sustainable development of urban low-land areas.

INTRODUCTION

The world's population had increased exponentially from 2.521 billion to 6.782 billion from 1950 to 2009.¹ The fast pace of urbanisations had increased the urban population from 30% in 1950 to 50% in 2007. Exponential urban population growth, rapid urbanisation, limited urban planning, less stringent development control, and land speculation, caused urban sprawling in the "Mega Cities" in the developing countries. 60 "Mega Cities" would emerge in the world by 2015, i.e. Singapore, Hong Kong, Jakarta, Mumbai, Bangkok and Manila (Schultz, 2006).²

"Mega Cities" were located in the coastal area, because their dependence on the trade-port activities. Further, encroachments of lowlands areas; limited infrastructure; weak management; as well as the climate change further caused the environmental degradations especially the major floods. Indonesian Mega-Coastal-Cities faced similar floods issues. We would like to discuss Jakarta for better illustration of the flood problems and potential solution. Jakarta is the capital city of Indonesia and the largest metropolitan in South East Asia. It was inhabited by approximately 8 million persons, within area of 600 sq km.³ Jakarta faced unsustainable urban issues such as: urban sprawling; conversion of rural, water bodies and natural areas; traffic jams; air pollutions; urban slums and extreme annual flooding.

HISTORY OF FLOODS AND URBAN POLDERS IN JAKARTA

Jakarta had evolved to become a metro region covering Jakarta, Bogor, Tangerang, Bekasi, Depok, Puncak and Cianjur. And it was gazetted as the National Strategic Area (*Kawasan Strategis Nasional*) due to important governmental function and expansive economic growth. And because of that, the Central Government had to facilitate its development process. From all less sustainable urban issues of Jakarta, we would like to discuss more on Flooding. Floods were the regular event for Jakarta City. In 1619, Jakarta or Batavia was developed by Jan Pieters Z. Coen with waterfront city/ urban polder concept following the Amsterdam. And historically Jakarta was inundated because of debit's increases of its rivers.⁴ And according to the documentation, Jakarta was hit by major floods in 1621, 1654, and 1918. Further, major inundations recorded happened in 1976, 1997, 2002, and 2007.⁵



Figure 1. Flood in Jakarta (1915)
Source: OVERSTROMING OP DE
KERKLAAN TE BATAVIA/1915



Figure 2. Flood in Jakarta (2007)
Source: Public Works Department DKI Jakarta
Presentation

The 1997's Jakarta floods occurred city-widely causing the national tragedy and attracting worldwide attentions. The flood covered the area of 4 sub-districts (Kelurahan), 745 houses, displacing 2640 persons with 80 cm water level.⁶ Jakarta flood got worse in 2002 affecting 60% of Jakarta. It also impacted Tangerang and Bekasi area. It was reported to kill 142 persons and displace 114,441 persons. Four trillions rupiahs economic loss was estimated because of the flood.⁷

Further, Jakarta flood affected more than 60% of Jakarta in 2007. It also affected Bogor, Depok, Tangerang and Bekasi. 80 persons were reported killed because of flooding while 340,000 persons had been displaced. Furthermore, 74,000 houses were submerged and 670,000 people were left without electricity. 82.150 sq km of roads were damaged because of the floods. Eight trillions rupiahs economic loss was estimated caused by the floods. This data illustrated the worsening floods in Jakarta, and increasing economic losses due to the flooding.⁸

In general, Jakarta floods were caused of two groups of factors, which are: natural factors and human factors. They were:¹⁰

1. Natural Factors

- Approximately, 40% of Jakarta was below the highest astronomical tide (in North of Jakarta);
- Topography of Jakarta was dominantly flat (even concave in some area North of Jakarta);
- 40% of Jakarta was located within the flood prone areas of the main rivers;
- High rain intensity happened in the upstream of Jakarta Metro Region;
- Extensive catchment affected Jakarta (850 sq km);
- Limited water bodies capacity (drains, rivers, retention ponds and lakes);
- Geological and soil types of the Jakarta Metro Region were susceptible to land subsidence and erosion;

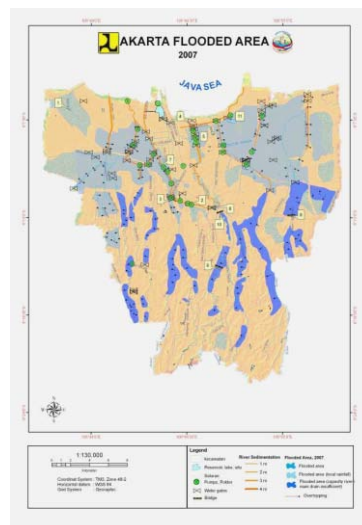


Figure 3. The Flood Pattern of Jakarta in 2007.⁹

Source: Ministry of Public Works (2008), Jakarta Flood Hazards Mapping 2007

2. Human Factors

- Disintegration of Spatial Plan and Drainage Master Plan (macro and micro level) of Jakarta Metro Region;
- Overpopulation in several areas (strategic areas and slums);
- Extreme groundwater extraction;
- Conversion of forests, wet agricultural lands;
- Conversion of water bodies (wetlands, agricultural lands, drains, rivers, retention ponds, lakes);
- Unsustainable land development practice causing increasing soil sedimentation;
- Solid waste and waste-water pollution in the water bodies;
- The unclear system role-sharing among in environmental management especially in the drainage management;

Although not comprehensive enough, The Central Government and Provincial Government of Jakarta have done several studies and master plan related to Jakarta Flood Control. The studies are: ¹¹

- Master Plan NEDECO (1973)
- Study Of East Jakarta Flood Control Project (1989)
- Study on Urban Drainage and Waste Water Project in the City of Jakarta (1991)
- Study on Comprehensive River Water Management Plan in JABODETABEK (1997)

The Flood Control Strategies prescribed in the master plans were: ¹²

- Retaining water in upstream area with retention ponds and land and forest conservation;
- Applying rain-water infiltration as much as possible with infiltration well and open spaces;
- Building retention ponds in the middle areas;
- Flowing the water as fast as possible to the estuaries or the seas, with the capacity of rivers and drainages;
- Building urban polder systems in the Northern part of Jakarta;
- Securing lives, vital infrastructures as well as real estates.



Figure 4. Concepts of Flood Control of Jakarta Government

Source: Jakarta Province's Public Works Department(2008), Flood Mitigation Handbook

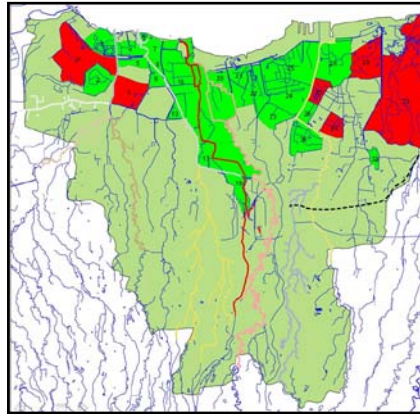


Figure 5. Polder's Master Plan in Jakarta.

Source: Jakarta Province's Public Works Department (2008), Flood Mitigation Handbook

Legend : Polder in Jakarta Region

	Finished Polder
	Unfinished Polder

Unfortunately, the master plans were not effectively implemented due to different land ownership as well as sectorised approach. This could be seen in disintegration of the polder system in the North Jakarta.

CREATIVE COLLABORATION IN SUSTAINABLE URBAN POLDER PLANNING AND MANAGEMENT

Answering this issue especially in Jakarta, we believe that Integrated Water Resource Management (IWRM) is compulsory to be implemented. Global Water Partnership defined IWRM as, "A process which promotes the coordinated development and management of water, land and related resources, in order to maximize the resultant economic and social welfare in an equitable manner without compromising the sustainability of vital ecosystems."¹³

In the implementation of The IWRM, the stakeholders should consider sustainability issues, comprising technical, social, economic and environmental aspect. IWRM should be conducted with holistic approach for overall hydrological cycle. Further, there are 7 steps in IWRM such as:¹⁴

1. Initiation
2. Vision / Policy
3. Situation Analysis
4. Strategy Choice
5. IWRM Plan
6. Implementation
7. Evaluation.

Lastly, The IWRM scope must be executed in one river basin. The river basin could consist of several administrations (district, municipalities, regency) boundaries as well as national boundaries. And it needs creative collaboration in

the implementation. This happened in Jakarta Metro Region, where 13 Municipalities and Regencies were located in Ciliwung-Cisadane River Basin. For better understanding, we would explain briefly IWRM in Singapore. The Public Utilities Board was in-charge with IWRM in Singapore. The PUB was formed to ensure efficient, sufficient and sustainable water supply. The PUB duties comprised of the collection of rainfall run-off, water importing; treatment and distribution of clean water; collection and treatment of wastewater; as well as wastewater reclamation and desalination. This showed that IWRM would need collaboration between many elements of the Organisation as well as participation of Public – Private and People.¹⁵

In the urban' low-lying lands, a polder system would be needed. The Polder could be defined as “An Integrated Man-made Drainage System consisting Dikes, Drains, Retention Ponds, Outfall Structures or Pumping Stations. Designed Landscape in the Polder would be required to ensure its effectiveness. Polder Dikes must be planned and designed considering potential of soil strength, land subsidence, social conflict as well as accessibility issue. The maintenance of infrastructures would become a critical point for successful polder operation. Lastly, the Polder system must be planned in integration from macro spatial plan, urban design and water management of the macro (river basin) system.”

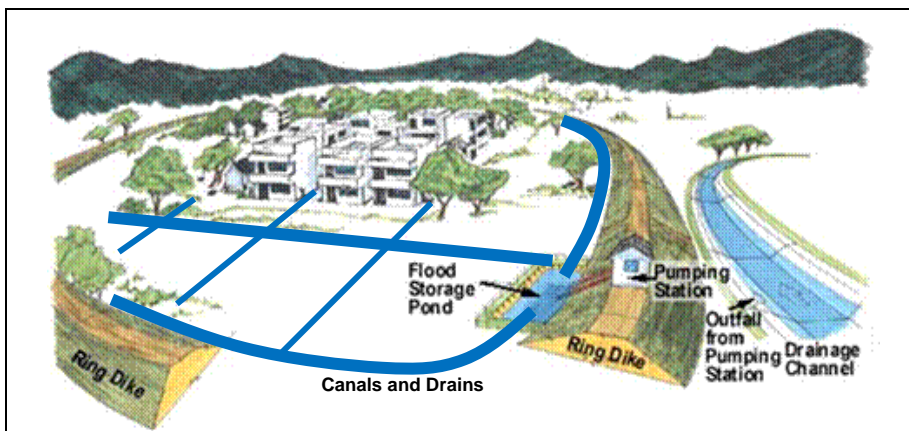


Figure 6. Simplified Illustration of Polder System¹⁶

Sources: Ministry of Public Works et.al. Urban Polder Guideline

In the research collaboration between The Netherlands Government, UNESCO IHE, Government of Republic Indonesia, we found main aspects for implementing sustainable urban polder as follow:¹⁷

Institutional Aspect, Planning Aspect; Design Aspect; Land Acquisition Aspect; Development Control Aspect; Construction Aspect; Operation, Maintenance and Management Aspects; Monitoring and Evaluation Aspects.

Following the IWRM framework, we would need the polder management institution to ensure the sustainability of the Polder system. The Polder Board is an institution that is in charge to manage the polder systems especially in water management and flood protection measures. Polder Institution would be formed from Government agencies, Private sector and Communities that related to the

Polder. The legal basis for supporting the existence of the Polder Board is really needed.¹⁸

The difficulty in solving Jakarta flooding was actually in the role – sharing of Central Government, Provincial Government, Municipality, Private Sectors (Developers), Professional Consultants - Contractors and Communities. Because of Jakarta Metro Region status as the National Strategic Area, the Central Government must coordinate and facilitate the development of the area. For easier illustration, in we would describe two aspects of Urban Polder Development that need Creative Collaboration.

Table 1. Example of Inter-related Role of Government, Private and Communities in North Jakarta Municipality in Spatial and Drainage Planning-and-Management Aspects.¹⁹

Role in Urban Development Aspects related to Urban Polder	Level	Agencies In-Charge or Related to the Aspects
Spatial Planning & Management	Central Government	<ul style="list-style-type: none"> Office of State Minister of National Development Planning (BAPPENAS); Coordination Board of Spatial Planning (BKPRN); Ministry of Public Works, Directorate General of Spatial Planning (DIRJEN TARU); Ministry of Forestry, Ministry of Forestry, Forest Planning Agency; Ministry of Forestry, Ministry of Forestry, Directorate General of Land Rehabilitation and Social Forestry, Office of Catchments Management of Citarum-Ciliwung Rivers (BPDAS Citarum Ciliwung);
	Jakarta Provincial Government	<ul style="list-style-type: none"> Regional Planning Agency of Jakarta Province (Bappeda DKI Jakarta); Spatial Planning Agency of Jakarta Province (Dinas Tata Ruang Provinsi/ DTP Jakarta);
	North Jakarta Municipality	<ul style="list-style-type: none"> Regional Planning Agency of North Jakarta Municipality (Bapekodya Jakarta Utara);
	Real Estate Developer	<ul style="list-style-type: none"> Some developers like PT Pembangunan Jaya Ancol & PT Mandara Permai prescribed their own land use master plan ;
Drainage & Flood Control – Planning, Design & Management	Central Government	<ul style="list-style-type: none"> Office of State Minister of National Development Planning (BAPPENAS); Ministry of Public Works, Directorate General of Water Resources Management (DIRJEN SDA); River Basin Organisation Ciliwung Cisadane (BBWS Cilcis); Ministry of Forestry, Ministry of Forestry, Directorate General of Land Rehabilitation and Social Forestry, Office of Catchments Management of Citarum-Ciliwung Rivers (BPDAS Citarum Ciliwung);
	Jakarta Provincial Government	<ul style="list-style-type: none"> Regional Planning Agency of Jakarta Province (Bappeda DKI Jakarta); Public Works Agency of Jakarta Province (Dinas PU DKI Jakarta);
	North Jakarta Municipality	<ul style="list-style-type: none"> Public Works Sub-Agency of North Jakarta Municipality (Suku Dinas PU Jakarta Utara);
	Real Estate Developer	<ul style="list-style-type: none"> Some developers like PT Pembangunan Jaya Ancol & PT Mandara Permai prescribed their own drainage master plan (polder system);
	Non-Government Organisations/ Communities	<ul style="list-style-type: none"> Community Forum of the Pluit Environmental Care (FMPL) create and manage their own polder system;

Due to the complicated jurisdictions above, dismantling the present organisations was found to a non-feasible option. But in order to create Polder Board (Urban

Polder Organisation), we suggested reallocating some task and financial benefit within the urban polder management. This could be discussed with the stakeholders meeting. Further, the effective coordination must be ensured for Sustainable Urban Polder Development.

To illustrate the Creative Collaboration, we took the case of “Creating Urban Polder Master Plan of Jakarta Province.” We would propose the output of the process such as:

- Provincial Polder Zoning Direction
- Provincial Polder Master Plan
- Provincial Polder Design Engineering Design
- Provincial Polder Construction, Operation and Management.

And to be able to produce this, creative multi-disciplinary collaboration must be implemented in the process, including urban planner, drainage engineer, geotechnical engineer, civil engineer, landscape architect, and polder management.

CONCLUSION

We would like to conclude that Jakarta faced great environmental pressures especially because unsustainable urban development. The low-lying areas of North Jakarta suffered the most. And because of that, an Integrated Urban Polder needed to be implemented following the Sustainable Urban Development Framework to reduce the floods and their impacts. Creative collaboration was needed in the process of creating the concept due to its extensive administration boundary, extensive urban sectors and various land ownerships. This enforced the need of Creative Collaboration in Sustainable Waterfront Cities place-making.

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University and Community Partnerships: Extending Boyer's Legacy beyond the Campus

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ABSTRACT

The impact of a university reaches beyond the campus borders. Universities have the ability to play a significant role in the overall economic, social and cultural health of urban and rural communities. Universities can serve as a cornerstone, providing jobs, embarking on creative partnerships, and building upon an established community of people that impact and are influenced by a university. For surrounding communities, stewardship of and respect for places such as universities can exist at some level even if contact with that place is distant and removed.

This paper suggests that a partnership approach is a way of creating a mutual sense of belonging between the university and the local neighbouring community. Using Boyer's model for creating campus community as a starting point, the author believes that similar ideals, when applied to neighbouring communities, will have the most impact when the university is part of a collaborative network and sees them as partners and as an extension of the campus community.

Keywords: *university, neighbouring community, partnerships, belonging*

INTRODUCTION

The impact of a university reaches beyond the campus borders. As complex and multi-layered institutions, Kerr (1994) believes that universities are not one entity—they have multiple meanings and functions for different groups. Universities have the ability to play a significant role in the overall economic, social and cultural health of urban communities. Universities can serve as a cornerstone, providing jobs, embarking on creative partnerships, and building upon an established community of people (private industry, government, alumni, professions, and neighbouring communities) that impact and are influenced by a university. The author of this paper believes that opportunities abound to create and nurture ‘community’ between two, sometimes diametrically opposed groups of stakeholders. From a planning perspective, Zehner and Marshall (2007) believe that strengthening partnerships with neighbouring communities leads to further public involvement, not only in collaborative work but also in local planning decisions.

There is a vast amount of literature on university and community partnerships. Most widely recognised are: case studies highlighting the university as a developer and facilitator of urban revival, (Rubin, 1998; Van Der Werf, 1999; Maurrasse, 2001; Perry & Weiwel, 2005; Bromley & Kent, 2006; Bunnell & Lawson, 2006; Reardon, 2006; Rodin, 2007), universities having an impact on housing markets (Cortes, 2004; Litt, 2005; Allinson, 2006), universities as an economic developer (Steinacker, 2004; Dixon, 2005; Beer & Cooper, 2006; Russo et al, 2007) and universities as a collaborative partner (Prins, 2005; Hart & Wolff, 2006). Much of this research is a result of faculty and student involvement in community-based planning and development in low-income communities. Although many of the topics listed above are beyond the scope of this paper it needs to be acknowledged that universities have the ability to serve and build upon an already established community of people, benefiting that community in social and cultural as well as economic ways.

In 1990, The Carnegie Foundation for the Advancement of Teaching published a visionary report about university campus life. President of the foundation, Ernest Boyer, believed that over centuries of existence universities had become divided—administratively and socially; and as a result had lost common purposes. From the report emerged invaluable quantitative and qualitative data obtained from all sectors of the university community (from university presidents, to student affairs officers to students themselves) ranging from topics such as student life and campus environment, to attrition rates and discrimination. From the themes uncovered in the research, a model for creating campus community was established. The report proposes that a university campus community should best characterise an environment comprised of people who value significant and meaningful experiences in a *place* with each other. Boyer (1994) describes the community as one that is: purposeful, open, just, disciplined, caring and celebrative.

In considering Boyer’s framework for creating community on a university campus, Bogue (2002, p.8) states that “a collegiate community must be more than a collection of buildings connected only by steam lines and fiber optic

cables. It must be a set of relationships that recognise and share vision of purpose and values.” Similarly, a collaborative community (universities and their neighbouring communities) must also be more than microcosms of a greater community—they must do more than simply utilise the same facilities, share the same roads and pathways, and inhabit the same space. Beyond this, both the university and the wider community in which it is situated must share a vision of purpose and values.

The next section briefly discusses from an historical perspective how the relationship between universities and their surrounding communities have evolved over the centuries. The paper then explores the notion of a neighbouring community in contemporary times and their relationships and potential opportunities for integration into the university campus community.

BACKGROUND

The university is regarded as the oldest institution in Western civilisation after the Roman Catholic Church (Bender, 1988). Rashdall (1936a) believes that universities were the most important societal contributions to come out of the Middle Ages; progress made during these times was a result of communities who embraced transient cohorts of the learned. In the early part of the twelfth century, universities established themselves through the built form attracting a permanent population of teachers and students. This influx of people became intertwined with the city fabric. They required lodging, meals, entertainment and the like, and citizens gained financially from these new residents. Cities were proud to have a university and community of academics and students amongst them (Hyde, 1988). The more established a university became, the more disastrous its leaving could be for a town. The economic benefits of having a university in the town were integral not only to its prosperity but also signalled a potential revival for towns that had experienced a mass departure of the population. According to Rashdall (1936b, p. 50), when a town was left with vacant buildings and houses, a university was a source of “endowment ... promoted as a means of resuscitating a decaying city.” Universities in medieval times were fundamental not only to the growth of cities, but also had the ability to rejuvenate.

As a movement, the Enlightenment introduced a progressive and inclusive set of values about higher education in newly established colonies in the United States—especially in regard to the built form. Turner (1984, p. 271) cites *American Literary Magazine* from 1847 to say “a college must have buildings...because there must be something to give the public a pledge of permanency of the institution—and something that will be a centre of attachment for its members.” College architecture throughout America would come to be admired by students and academics, and the broader community. Thomas Jefferson, the third President of the United States, and architect, firmly believed in this ideal of outwardly expressing a sense of welcoming of the university campus to the greater community. His design of the University of Virginia did not include the Gothic inspired quadrangles from England or continental Europe, but rather a university campus which communicated openness and welcoming, reifying these concepts in its design and built form

(see Figure 1). Greenberg (2007, p. 21) states that Jefferson's plan "is based on the image of a human being. The rotunda, or library, is the head, which is framed by the shoulders and outstretched arms—the colonnades and pavilions—in a characteristic gesture of welcome." Architecture was a supportive expression of 'Jeffersonian' aspirations—ideals of a university based on utopian concepts both powerfully humanistic and visionary (Steinmetz, 2009).



Figure 1: University of Virginia academic village
(<http://faculty.virginia/villagespaces>, 2009)

Post-war America was another defining moment in the history of universities. Higher education for middle-class America became more readily accessible through the founding of community colleges in the early 1900s (American Association of Community Colleges - AACC, 2009). Bromley (2006) believes community colleges are locally focused with the intent to aid in the personal development of members and training areas of the community to meet the needs of employers in the local area. As such, these community colleges played an integral role in establishing a strong connection with neighbouring communities by promoting inclusivity and community-wide benefits. The growth of the community college network began to flourish in the mid 1960s, when the Baby Boomer generation was 'coming of age.' The American public - all levels of socioeconomic status - could now presumably take part in a movement that would be referred to as the 'massification of education' whereby everyone had the opportunity to be involved in higher education (Scott, 1997). As community colleges, or some model of them, are often situated within a short proximity to a larger research university, they service not only the local community but also offer courses that are transferable to the larger nearby university thus attracting another demographic of students who might opt for additional courses at a lesser cost.

The expansion of higher education, specifically universities, has exploded over the past 50 years. Currently, there are over 6000 universities worldwide. In the United States, there are 3350 universities and colleges, in Australia there are 44 universities (with 33 of those having been established in the past 35 years), in the United Kingdom there are 133 and in Canada, there are 65 (with 18 being established in the last 35 years) (Marshall & Steinmetz, 2010). The idea of a university, especially in Canada and Australia, has progressed very quickly in a short time and although the language used to articulate the ideals has changed, the concepts underpinning them have remained timeless (Marshall & Steinmetz, 2010). Connections to their neighbouring communities will remain equally important and vital to their success today as they did in the past.

By 2010, the contemporary university has expanded in many ways. Not only are there the ubiquitous teachers, students and staff, but now there are also research centres, research parks, and academic conferences that bring in another demographic of people contributing to the local economy. In most instances, communities playing host to a university are proud to be known as a 'university or college town' because of the prestige and sense of pride that comes with it. Bromley (2006, p. 8) notes that college or university towns worldwide have a favourable image. Known for having social, economic and cultural capital, these towns (and cities) typically attract a demographic of 'liberal intellectuals,' are sometimes perceived as tourist destinations, and have 'place imageability.' In other words, these towns have created an image for themselves that is enticing to first rate academic faculty members, private and public funding, a progressive student body and retirees who see the value in the city's cultural capital (Florida, 2002; Landry, 2008).

The progression of the university as described above highlights some of the values and the tangible and intangible benefits of a complimentary relationship between institution and neighbouring community. Kenney et al (2005) believe that the ideal relationship between a university and its surrounding community is thus reciprocal.

NEIGHBOURING COMMUNITIES

Kenney et al (2005) state that infrastructure, campus planning, missions, and political ideology contribute to the already complex agendas of universities and communities. Engaging in collaborative partnerships with neighbouring communities can address the needs of both parties and result in actions that in turn benefit both. Halsband (2006, p. 25) believes that when there is a mutual trust between town and gown in the planning process, there is an opportunity to create "environments of benefit and value, places that celebrate human endeavour and encourage new ways of learning and living. It may well be that the creation of these places will come to be seen as a principle activity of the university, an act of leadership, and a demonstration of the value of higher education in civic life." These environments, planned and executed, have the potential to be meaningful for university students, faculty and staff, and neighbouring communities. It is by making a place meaningful, that people will feel like they belong (Holloway & Hubbard, 2001). It is very possible for neighbouring communities to feel as if they belong to the university even though they may not be directly involved in its daily activities. Today, campus planners, architects, local councils and university administration are rethinking what the universities in the future will need to do to create a welcoming atmosphere for neighbouring communities. In the future, the built environment of a university campus may not include walls and fences that create an edge or visible division from its surroundings, rather, the landscape may be replaced with interconnecting landscaped pathways, nodes and visible landmarks (Lynch, 1960) so that neighbouring communities recognise, utilise and feel part of the university campus.

People in neighbouring communities need to feel like they belong to the university community. As shown in Figure 2, sometimes the university campus

is ‘the backyard’ to many local residents. According to Steinmetz (2009) the reputation of universities (whether it is because they are historical and boast a collection of sandstone buildings and impressive alumni or because they are

research-driven) is often times manifested in the surrounding community, creating a connection of pride and a sense of ownership between town and gown. Stewardship of and respect for a place can exist at some level, even if contact with that place is distant and removed. Knowing about a place, what it does for the community, what it offers to the community, and how it gives back to the community in which one lives can be enough of a bond for some to feel like they belong to that place. On the other hand, there can also be a sense of resentment from the surrounding community if there are feelings of mistrust, encroachment or lack of understanding of missions and goals for the area. It is possible for some neighbouring communities to feel a sense of detachment if there is no perceived value of living near a university or of the potential collaborations which could occur (Steinmetz, 2009). Collaborative community partnerships are a way of creating a mutual sense of belonging between the university and the local community.



Figure 2: Sometimes the separation between town and gown is only a white picket fence and a sports oval (Author, 2007)

University and community engagement needs to be thought of as a collaborative relationship and cannot be viewed as a one-way venture in which the universities are responsible for ‘giving back’ to society; “there is often an expectation that universities should work for the betterment of the surrounding community and that they should be active civic partners” (Perry & Wiewel, 2005, p. 211). While this is true, the responsibility lies in both parties to express their goals and share in problem-solving. Maurrasse (2001, p. 4) states that “universities and colleges are equipped to contribute effectively to their local neighbourhoods in many ways, academically, economically, and beyond.” The economic health of surrounding communities is dependent on cooperation and support from the university. Surrounding communities are dependent on collaborations between the university, local businesses, schools, and other groups—these connections form the neighbouring communities’ social capital. Judith Rodin, former president of the University of Pennsylvania and champion for university-community partnerships, is acknowledged for her revitalisation of the deteriorating neighbourhoods surrounding the campus and her success in creating a harmonious relationship between town and gown. She states that social capital for a neighbouring community refers to “the connection among individuals—social networks and the norms of reciprocity and trustworthiness that arise from them” (Rodin, 2007, p. 66).

BOYER'S LEGACY BEYOND THE CAMPUS

Steinmetz (2009, p. 222) states “a university has the most impact when it is couched within a network of collaborative and welcoming partners and neighbouring communities.” The following section briefly describes the six elements of campus community life articulated by The Carnegie Foundation report (1990). A collaborative community which incorporates these elements beyond the confines of the campus will create an environment which is harmonious, amicable and humane for all of its citizens.

Boyer believes that for a university to be **purposeful**, students and faculty must share learning goals. As discussed earlier in the paper, the advent of community colleges in the 1960s brought forth a new concept of access to higher education. Educators in the higher education sector have embraced the life-long learning movement thus transcending age, location and socio-economic status. Therefore, learning goals are not only limited to faculty and students, but also a community of non-traditional learners who find value in education as a life-long journey.

Boyer (1990, p. 32) believes that “civility and courtesy lie at the very heart of academic life.” An **open** community on a university campus therefore means that freedom of expression is nurtured and civility is affirmed. As discussed earlier in the paper, feelings of resentment from a neighbouring community are not uncommon; miscommunication can occur, words between administrators and community groups can be strained and sometimes defaming. The “free expression of ideas” (Boyer 1990, p.30) which occurs in a place of learning must also become an integral part of the interaction between university and wider community. It is only through active listening, empathy, civility and a deep understanding of stakeholder issues that a successful dialogue can occur between the institution and its neighbours.

A **just** campus community affirms diversity (Boyer, 1990). Applying this concept to a neighbouring community, the author believes that a just community will not only affirm or celebrate diversity, but most importantly, embrace it. Of Australia's one million plus university enrolments, 20 percent of the student population are international (Department of Education, Science and Training, 2006). The contemporary university caters to a generation of globally mobile students. Often times, these students are residents in neighbouring communities and commonly feel a sense of exclusion from the university community even though they are stakeholders of both physical places. Sense of belonging to either campus or neighbourhood is minimal as many international students have feelings of non acceptance. A just community partnership will recognise potential pitfalls of feelings of exclusion and will be pro-active in welcoming and embracing the international cohort.

To be a **disciplined** community Boyer (1990) believes that there must be appropriate and well defined guidelines so that students have clear benchmarks of expected behaviour. This element of community life is no different when dealing with university and neighbouring communities. As universities are often times the venue for concerts, fraternity and sorority parties, residence hall

pranks, and social gatherings, they also share common public spaces with neighbouring communities. There is the potential that properties will be walked across, driveways will be blocked, noise will reach unacceptable levels and drunken behaviour can be aggressive. Behaviours such as these can be lessened if there are community guidelines, such as, a “pact” amongst close neighbours and university residents. Continual dialogue between both parties, schedule of events, town-hall style meetings, and representatives from each stakeholder group can only lessen the chances of inappropriate and socially unacceptable behaviour from either party if guidelines are agreed upon prior.

A **caring** community is where there is a sense of connection between student and campus environs, and where every activity of the community is humane (Boyer 1990). A sense of belonging is vital for students, and often this is felt most strongly within university clubs and groups on campus such as sporting teams and music clubs, especially for new students. However, it must be noted that subgroups can often divide themselves from the university as a whole and can deter members from connecting with the institution. Subgroups must ensure that they are hospitable groups which actively promote positive values and behaviour and echo the principles of the community as a whole. Boyer (1990, p. 64) states that “it’s how a student thinks and feels about a places that matters most, and even students who come to campus just several hours a week will feel part of a community if there is a supportive climate in the classroom, if they are treated with dignity by registrars and financial aid officers and the like.” When students become aware that they are not simply isolated individuals, but members of a larger community, they will hopefully begin to “make a connection between what they learn and how they live” (Boyer 1990, p.65), and when their aim is to be considerate and humane to others, then the community can only benefit.

Finally, Boyer (1990) believes that a **celebrative** community upholds campus traditions that are central to the culture of the campus and to student life and preserves and cherishes heritage not only as part of campus history but as a campus future. Traditions, however, can be modified to be inclusive of others. In places such as Auckland, New Zealand, graduation ceremonies take place within the community. Graduates are paraded through the town in cap and gown and community members line the streets to congratulate them on their success, demonstrating the sense of pride which a community as a whole for university-based achievements.

CONCLUSION

As stated at the beginning of this paper, the impact of a university reaches beyond the campus borders. Boyer’s model for campus community life is a starting point for a global awareness of the need to make connections between university and neighbouring communities, a reality. Kenney et al (2005, p. 68) state, “perhaps the largest social benefit that a college or university can offer the community is its youthful energy and idealism”. The author believes this is reciprocal and can be the result of a collaborative partnership between university and neighbouring communities willing to create a place in which people want to be stewards for, take ownership of and most importantly, belong.

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Community Participation as a Form of Creative Collaboration in Public Place Creation: The Community of Sadang Serang, Bandung

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ABSTRACT

Community participation can be assumed as a form of creative collaboration from different community elements that have similar objectives. In the poverty alleviation program of PNPM P2KP (national program of community empowerment - urban poverty alleviation program), the community of Sadang Serang in Bandung has been developing their experiences in collaborating skills for improving their environment quality. Sadang Serang has been participating in this program since 2004.

During the project period, facilities built have created many improved spaces such as street corridors and verandahs of renovated poor-condition houses. These spaces have created public places for people to interact, as marketplace, or at least a place where people pause in movement. This paper aims to describe these public places creation (even if not in an intentional way), as a result of community participation in environment development. Creative efforts such as participation should be encouraged by government programs to develop the community's potentials in improving their living environment.

Keywords: *community participation, creative collaboration, public place*

INTRODUCTION

Communities of Indonesia especially in “*kampung*” present unique characteristics in their everyday life. *Kampung* is the native name for informal and self-planned (unplanned) settlements that constitute large share of urban settlements in Indonesian cities. *Kampungs* are not “slums” but usually ill-serviced and low-income housing areas from viewpoint of sewerage system, garbage collection and other public services. Since the late sixties, efforts to improve living environment in these *Kampungs* were made by governments in Indonesia.^[1] These conditions contribute a disordered arrangement in housing patterns.

Kampung in urban area should be incorporated in the government policy. This is because cities in Indonesia start from *kampung*. Migrants are relying on *kampung*. If *kampung* disappear or are diminished, they will create it themselves.^[2] Therefore, many settlements in urban areas are presenting *kampung* characteristics in units of the sub-district (*kelurahan*).

The Poverty Alleviation Program in Urban Areas (PNPM-P2KP) is a government project that has been conducted in units of the sub-district since 1999. This project educates the community to build participation in improving environmental, social and economic conditions based on their own potentials and resources, particularly for poor people.

One activity performed by the community in this project is in improving the environmental quality through public service development. As mentioned above, many public services in *kampung* areas are in poor condition especially in low-income housing within the area. The community participates in building and renovating local streets, drainage, poor-condition houses and other public services. The improvement of these facilities creates public spaces that contribute spaces for people to do several activities. Limited open spaces force people to use these spaces as social places and these spaces occur accidentally due to the social needs. This paper will focus on community’s participation efforts in environment development at the Sadang Serang sub-district of Bandung that leads to public space creation especially in renovation of local streets and poor-condition houses.

COMMUNITY PARTICIPATION AS CREATIVE COLLABORATION

Creative perspective today has been developing into a wider spectrum. Not only in industrial areas but it also involves every aspect of human culture. The focus of creativity should fall equally on social and other forms of creativity.^[3] One of social aspect of creativity is community participation.

Community participation is involving many elements in the community and encourages the people to be creative in using their resources for common goal. Participation is an active and meaningful involvement of people in a different level for decision making to determine social objective and resources utilization to achieve that objective.^[4] This effort is the basic for a collaboration that needs time and collective efforts from the people to be successful and carried on.^[5]

These understandings about participation lead to an understanding of empowerment. Empowerment aims at the improvement of individual and collective skills to regain control over living and working conditions and their impact on well-being.^[6&7] Empowerment is achieved when community participation becomes the goal of the program.

Program such as PNPM P2KP in Sadang Serang gives the community to be conscious about their local resources especially for poverty reduction. These resources should be managed and utilized in order to achieve common goal that was created together and agreed in a community forum. The activities involved in the program are mentioned in the Figure 1 below.



Figure 1. Cycle in PNPM P2KP for New Location
 Source: PNPM P2KP Guidance, 2007

The figure shows that the phases in the cycle were created by the government to educate the community to achieve their own goals through participative effort. Sadang Serang performed the cycle in 2003 as new location of P2KP. The process started with community preparation through socialization and poverty reflection to identify poverty issues through community Focus Group Discussion (FGD). The poverty issues would be the basic to determine poverty alleviation programs which presented in the strategic plan document. This document is a program implementation guideline for three years and evaluated in each year. After this strategic plan document was compiled, the government grant could be cashed. The grant and self-help financing would be the funding to implement the environment, social and economic activities as the programs from strategic plan document.



Figure 2. Consultation for Program Committee by PNPM P2KP Facilitator
Source: Field Observation

Before the activity is implemented, the community must create the activity committee first, abbreviated as KSM (*trans.* community self-help group). The KSM will responsible for a certain activity (environmental, social or economic) preparation, implementation and the accountability. This party plays an important role to collect and distribute local resources to achieve the goal of the activity. At first, they will be assisted by PNPM P2KP facilitator but later they must develop their skill to achieve the goal.

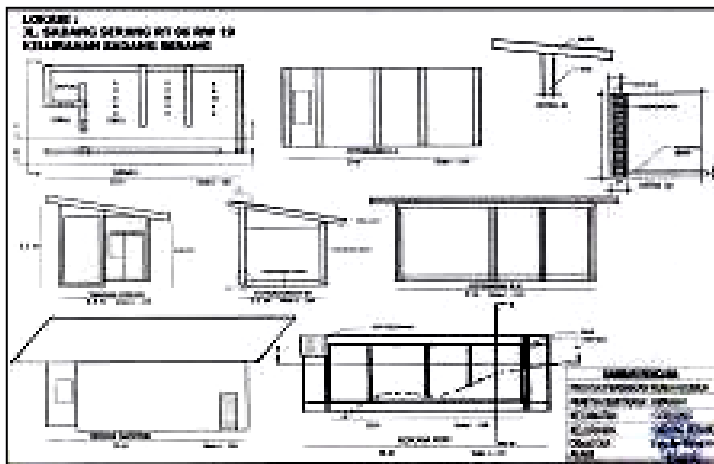


Figure 3. House Section Drawing of Poor-Condition House
Renovation. Source: Committee Document

Distribution and utilization of resources, skills and efforts needs creative breakthroughs from the community members. Those activities above involve many elements of the community, starting from officials of the sub-district office, local organizations (BKM), community committees and other members of the community who have a role as self-help fund donors or part of the construction workers' team. Creativity is human ability that can stimulate them to do more than by rationale is possible, given the resources and the knowledge they have.^[8]

PUBLIC PLACE CREATION IN SADANG SERANG COMMUNITY

Process of Participation in Environment Improvement

As community participation is a form of creative collaboration, the people in Sadang Serang showed the effort through activities they did during the period of the program. The activities in environment improvement are construction and renovation of local streets, drainage, public toilets and water service and poor-condition houses. But programs that created a space for people to gather were renovation of local streets and poor-condition houses. Those two activities were mostly carried out in Sadang Serang as environmental program of PNPM P2KP.

Every phase of the program was performed by a series of community meetings. Assessment to determine which house and streets within a *Rukun Warga* (RW) area would be constructed was conducted by the head of an RW (i.e. unit of settlement in a sub-district area) through a meeting of RW members. The decision then was discussed again between all heads of RWs in Sadang Serang and other community members to decide which RW and activities would be financed by the PNPM P2KP grant.

The RW that accepted the grant must collect at least 5 community members as the committee (KSM) to implement the activity and manage the grant. The number of KSM formed depends on the quantity of the activities that was accepted by the RW. Then, the KSM did all the activities beginning from work-plan drawings, purchasing the materials needed, managing and collecting the grant and self-help funds, distributing construction workers from members of the community, as well as reporting and being responsible for funding accountability.



Figure 4. Renovation of a Poor-Condition House by the Community
Source: Field Observation



Figure 5. Construction of Local Street by the Community
Source: Field Observation

Sometimes the community of Sadang Serang did not do all the requirements standardized by PNPM P2KP. All the process of participation above was standardize in the PNPM P2KP guidelines. This is in purpose to guide the community to carry out the right thing about participatory development. The right thing for PNPM is not always the right thing for the community. People in Sadang Serang have something more efficient and suitable for their interest in doing all the process in PNPM P2KP. For example, they still used asbestos even it is forbidden by the project requirement. Applying asbestos gave them more cash to purchase other materials needed. In order to reduce the risk of asbestos for health, they paint it and use ceiling.

Participation gave many community members to be involved in the process. They enjoy using the facilities as well as preserving especially for public space as public territory that everyone can use for many purposes. As the streets and houses were renovated and constructed, the activities vary along those facilities.

Public Place Form

People in *kampung* do not have adequate spaces in their house to do all the households activities due to the limited space inside the house. Therefore, there were several public spaces used for private activities and public spaces used by the public for a certain functions. Some public space functions are presented below.

HOUSE VERANDAH AS GATHERING PLACE BY PUBLIC	STREET CORRIDOR AS GATHERING PLACE BY PUBLIC	STREET CORRIDOR AS PRIVATE TERRITORY
 <p data-bbox="244 1203 473 1248">Social interaction at house verandah</p>	 <p data-bbox="522 1179 797 1248">People use street corridor to do trading activities with traveling merchant.</p>	 <p data-bbox="854 1203 1060 1248">Street corridor used by someone to do business</p>
	 <p data-bbox="525 1539 793 1585">Street corridor as trading place by street vendors</p>	 <p data-bbox="831 1539 1085 1585">Street corridor as storage and drying place</p>

Figure 6. Public Space Function by the Community of Sadang Serang
Source: Field Observation

Street construction or house renovation in PNPM P2KP was not addressed for those purposes (figures above). These activities were created by accident and approved by the community. It happened because the space occupier and other community member build the same understanding of the space matter. The figures above show that the space requirements for certain function can be complementary followed by other function.

If people pause in movement in a certain space, it can simply be said that the space has become place.^[9] Even though these places in Sadang Serang were accidentally occur. It happened due to people's creativity to fulfill their needs on social space. Moreover, the needs cannot be completed from the existing space so they create it together incrementally.

CONCLUSION

- ♦ The method from the PNPM P2KP is not always suitable for a certain community. They will always look for alternative ways to accomplish their needs and goals by doing such in creative way.
- ♦ Sometimes they must go beyond the project standard to achieve the goal. However, this 'creative' effort cannot be blamed for that program should conform to the social conditions of local communities rather than vice versa.
- ♦ Participatory processes by the community will give them a new experience in managing the community in a more structured way. This process should not be limited by standard methods which are still 'strange' for the community. Social context of the local community should be the basis for determining the educational step in the introduction of participatory development. Participatory methods that are flexible to societal conditions will open more opportunities for people to explore their capabilities and resources to achieve mutually agreed objectives.
- ♦ Creative collaboration from the community through participatory development efforts at environmental development will impact on the acceptance by all parties.
- ♦ Acceptance by all parties in this community provides comfort and greater opportunities for member of the community to use the public spaces created. Finally, there occurs an unwritten agreement for the use of public space and private space.
- ♦ The minimum requirement of common spaces causes the space created as a result of participatory collaboration become a gathering place and moves beyond the actual function. The creation of these gathering places is also a result of creative efforts to meet the needs of society for a place to socialize and collaborate further.

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Unplanned Nightlife within Public Space in Hat Yai, Thailand

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ABSTRACT

This paper attempts to explore the informal, small-scale leisure and nightlife district, which was developed in the downtowns of Hat-Yai along these years. Basically, the urban-scape is occupied by rows of shop-houses and marginal urban spaces in downtown areas. The facilities available are mainly cafes, hotels, restaurants, nightclubs, street vendors and performance spaces developed largely without a large-scale design, planning or subsidy commonly found in the formal urban entertainment districts. The city center, which is dominated largely by resilience and flexibility of small-scale urban tapestry of activities that are totally different from that of the western urban theories available in planning studies.

The unplanned urban activities which comprised of the diverse patrons from restaurants, cafes, street vendors and nightclubs that operates long hours, creating at different peak levels of uses; also generating a vibrant and diverse activities in the downtown. The contrast of the day and night activities is rather apparent especially during the day, the silent street only occupied by the “tuk-tuk” soliciting for passengers. The main street of the city centre fronting the Lee Garden Plaza Hotel and the axis to the Regency Hotel became the main central event venue for all kind of activities. Both the buildings and the streets along this avenue are converted into social ground during the night, where the place of chance bumps into unpredicted happenings. The paper also indicates the possibility of the district and its vitality that is lacking in the formal urban entertainment districts that may hold to its existence in the present economic demand. This paper also delves into the issue of creative place-making that has been developed by the urbanites to revitalize the downtown.

Keywords: *unplanned nightlife, public space, entertainment district, revitalization*

INTRODUCTION

It is 09.15pm on Saturday night in Hat Yai downtown - the crowds are gathering in front of the Lee Garden Plaza Hotel adjacent to the axis of Regency Hotel along Sanehanusorn and Prachathipat Road. This is the center of the downtown. The boisterous chattering of people on the road, music blaring from the cafes and bars and the hawkers shouting of their goods, shows that these crowds are here for one thing - fun. By midnight the streets are congested as the revelers *tuk-tuk* driver alight the passengers to join the activities. By 3.00 a.m. the activities slowly dies out and the last stragglers, making their way back to get the ride from *tuk-tuk* again or walking back to their hotel or home-stay. This boisterous scene became the continuous events during weekend in Hat Yai downtown. Although the downtown continues to become a regional center for commerce and culture, it is fast changing and becoming the most important place for urban activity - nightlife. The urban nightlife is neither the urbane entertainment of the theatre, symphony or ballet, nor 'high-end' entertainment serving the needs of corporate clients as contrary to what has been described by Campo et. al (2008). The urban nightlife is more basic where the revelers for tourists, city dwellers and sub-urbanites spending their night life drinking, dancing, shopping, watching people or just to have fun.

This paper focused on the ultimate public space in main street of Hat Yai city centre fronting the Lee Garden Plaza Hotel and the axis to the Regency Hotel (along Sanehanusorn and Prachathipat Road). Both the buildings and the streets along this avenue are converted into a social ground during the night, where the place of chance bumps into unpredicted happenings.

SOCIAL LIFE IN PUBLIC SPACE

Throughout history, public spaces emerged out of many different forces. The consequences of societal encroachment, as a result of their interferences and transformation of spaces are dominant in urban areas. Some were products of a diverse society with various needs, interests and aesthetics appreciation. Others were by-products of the need for careful planning in whatever priorities guiding their form and functions. Even so, there are other elements that occur on-site lacking of any formal planning procedure.

It is hard to conceive 'space' without social content or to conceive society without its spatial components. For Carmona et. al. (2003:106), '*the relationship is best conceived as a continuous two way process*' wherein people and society generate and change spaces, manipulating them in various ways. Actually, the physical factors are not the determinants and the dominant behavioral; but they are the environmental opportunities that structuring what people can and cannot do. According to Dear and Wolch (1989), social relations can be categorized by *constituted through space* (e.g. where the site characteristics may influence the settlement form); *constrained by space* (e.g. where the physical environment help to facilitate or obstruct human activities); and *mediated by space* (e.g. where the 'friction of distance' may facilitate or inhibit the development of various social practices).

In discussions of urban design, the ‘public realm’ - and the related concept of ‘public life’ which entailed additional considerations, are brought to mind. The public realm has two dimensions, i.e. ‘physical’ (space) and ‘social’ (activity). The physical public realm is conceived to refer to the spaces and settings (owned by public or private) that bear or facilitate public life and social interactions. The activities and events taking place in those spaces and settings can be named as the socio-cultural public realm. For Carmona et. al. (2003), the public realm includes all the spaces accessible to and used by the public, such as: i) *external public spaces*, which is only a piece of land that lies between private land, or public squares in urban areas, or a street highways. ii) *internal public spaces*, that include public institutions such as libraries, museums, town halls, and iii) *external and internal quasi public space*, although legally private, such as university campuses, sports ground, restaurant, are part of the public realm, as the owners and operators of all these space retain their rights to regulate access and behavior in these spaces.

Public life can also be principally extended into two interrelated activities, i.e. ‘formal’ and ‘informal’. The most significant in urban design is informal public life, which occurs beyond the realm of formal institutions and involves choice. According to Oldenburg (1999), informal public life is actually highly focused, emerging in ‘core settings’, although apparently ‘amorphous and scattered’. He referred to such situation as the ‘third place’ which indicates the ‘*great variety of public places that host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work*’ (Oldenburg, 1999:16).

NIGHTLIFE AS GENERATOR

Nightlife and urban leisure during night hours has been criticized since the beginning of the twentieth century. It is feared that it defeats the bourgeoisie codes of propriety during the Victorian era. The interest in nightlife study has drawn attentions of the Faculty and graduate students of the Chicago School of Urban Sociology in the 1920s and 1930s where they conducted a research on the “*cabarets, taxi dance halls, roadhouses, and red-light districts as a source of commercialized sex, gambling, bootlegging, and organized crime*” as commented by Cressey, (1932), Reckless, (1933) written in Grazian, (2009). The focus on the “*culture of the bar room and other neighborhood entertainment spots for contributing the vitality and public safety of local urban street life*” was also attracting attention of scholars in 1960’s. During this period, the liberalization of social integrations between genders were started to take its course. Along the issues of encouraging the continuous activities in the downtown, it is observed that Jacobs (1961:40) compared “the chattering scene at Greenwich Village’s White Horse Tavern to a ‘college bull’ session with beer, combined with a literary cocktail party, with its regular human-traffic of customers that kept the surrounding neighborhood safe from violent and crime until early morning. As compared to another incidents, Jacobs (1961) disparagingly characterized such places as “*compulsive managers of other people’s leisure*” (Jacobs, 1961:41), thus, she enjoyed the unrestrictive nightlife of the city as an obvious social

interactions, associating the civilized function of the White Horse with that of an uptown community center.

Oldenburg (1989) argued that bars, restaurants, cafe's, and other nightlife establishments have some historical functions as the third environment for the people to socialize and having conversation, and leisure where urban dwellers can enjoy the pleasures of informal public life among strangers, and the establishments such as bars and cafes are full of strangers and it became the venue for forum to the sustainability of a participatory democracy. Again, according to Oldenburg, its apparent inclusiveness makes the third environment behaving like a "*social leveler that temporarily renders a social inequalities among patrons irrelevant by opposing the tendency to be restrictive in the enjoyment of others by being open to all and by laying emphasis on qualities not confined to status distinctions current in the society*" (Oldenburg, 1989:24). Similarly, recent research on urban rave parties represents such nightlife scenes as inclusive environments that value "diversity, acceptance, and equity" (Anderson, 2009: 310), where, according to one informant, "everyone's allowed to be themselves and express themselves" (Tepper, 2009: 287).

Nowadays, nightlife is not only flourished in major metropolitans around the world, but it came to signify a defining experience and a powerful identity for populace of the world's great cities. At the same time, the sphere of urban nightlife nurtured, displayed, or gave birth to many new and modern forms of popular music, dance, and arts. Nightlife spaces such as bars, cafes, dance halls, and nightclubs became important sites of social gathering which sometimes reinforced a social and class structures, nevertheless it often help to break the social barriers build by the city dwellers in their daily lives, allowing them to transcend their routine worlds of daytime to exist. Concomitantly, nightlife is also a site for experimentation with various mood- and mind-altering substances. Criminals flourished in and often controlled nightlife scenes. Sexuality was also deeply imbued in the nightlife sphere, and sexual relations that transcended or violated societal norms were vigorously pursued and cultivated in nightlife spaces, including commercial, extra-marital, inter-ethnic, and same-sex relations. Nevertheless, nightlife was also an important commercial enterprise often involving large investments in building, employments and maintaining nightlife establishments.

Nightlife in Hat Yai

Hat Yai is a city located in southern Thailand bordering Malaysia in the south. Its geographical location is 7°1'N 100°28'E / 7.017°N 100.467°E. With a population of 157,359 (2008) people in the city proper and about 800,000 in the Greater Hat Yai, it becomes the largest city of the Songkhla Province and the largest metropolitan area in Southern Thailand. Thus it is often mistaken as being the capital of the province instead; the capital of the province is Songkhla. The city covers the whole *tambon* (sub-district) while Hat Yai is an *amphoe* (district). Both cities are part of the Greater Hatyai-Songkhla Metropolitan Area.

Historically, the city's was known as Khok Sa-Met Choon, which originates from a small village in the southern railway line built in 1922. The railway was connected from Nakhon Si Thammarat to Pattani, since then the city developed and

became a fast growing town serving the people within the vicinity. In 1928, the municipality introduced a policy (*Chamchon*), aiming at cleaning the city (*sukhaphiban*). In March 1949 the status of heritage town (*thesaban Mueang*) was achieved. Since then the city size increased from 4.4 km² to 8 km². Currently the city has grown-up larger and the area increased to approximately 21 km² and gained a city status (*thesaban nakhon*).

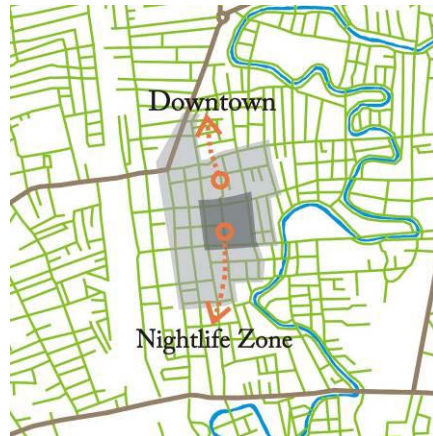


Figure 1. The nightlife zone is located exactly inside of Hat Yai's downtown.

Source: Authors.



Figure 2. The nightlife zone: A = Lee Garden Plaza Hotel, B = Regency Hotel, C = New Season Hotel, 1 = Prachathipat Road and 2 = Sanehanusorn Road.

Source: Googlemaps and Authors.

Hat Yai is a popular tourist destination for foreigners, especially from, Singapore, Malaysia, China and Japan. Hat Yai has a sizzling nightlife mainly for the tourists. There are many places offering cabaret shows and almost every twenty feet away there will be a massage parlor, cafes and bars that characterized the image of the downtown. Besides hawkers with variety of foods, drinks, merchandises and clothes are the underlying components of the nightlife activities but entertainments are the main events of continuous activities in Hat Yai. Hence, the main attractions and activities in the downtown are to serve the needs of the tourists to have fun. The hotels and shopping center also concentrated in the downtown. During the day time, the tourists have several places to visit which were created to compliment the night activities, thus during the day the town was relatively hushed and plain.

Nightlife at Sanehanusorn and Prachathipat Road

Sanehanusorn and Prachathipat Road are located exactly in the center of the downtown of Hat Yai. During the day time, the atmosphere was relatively quiet and peaceful. Besides, the 'culinary tour' in several restaurants and cafes down the road, the shopping activities at the bazaar and shopping mall are full of local and tourist shoppers.

However, its atmosphere is changing significantly during the night. This space became the center of festivities for local urban dwellers and tourists. The presence of hawkers and street vendors during the night starts at about 7.00 p.m and it

changed the atmosphere totally. They occupied the piazza in front of Lee Garden Plaza. Although they occupied most of the side-walks, but the area was not changing into a formal pedestrian mall. There is a contestation of space which is negotiated informally by the city dwellers. The night market has been established informally for years and attracted hundreds of people daily especially on Saturday night. Majority of the hawkers are selling local foods and drinks to the tourists who stay around the Sanehanusorn and Prachathipat Road. The main reason to visit this area is to have good bargain stuffs or the specialities of the items that couldn't be found elsewhere. *Tuk-tuk*, the cheap local transport are everywhere and the operators never tired of offering the service once the tourist pass them waiting for the passenger.



Figure 3. Lee Garden Plaza Hotel's piazza.
Source: Authors



Figure 4. Hawkers start operating their 'kiosk' at about 7.00 pm. *Source: Authors.*



Figure 5. The activities occupied Prachathipat and Hotel's piazza. *Source: Authors*



Figure 6. Variety of Local foods for tourists.
Source: Authors.



Figure 7. The Street is congested whenever there are social events. *Source: Authors*



Figure 8. Massage parlor at Prachathipat Road.
Source: Authors

Two shopping malls are operating from 10.00 a.m. until 9.15 p.m. daily. The atmosphere at the shopping mall is subdued by the changing activities along the Sanehanusorn and Prachathipat Road. As the night became chilled the 'agents' along these streets are pestering the passer-by to visit the Cabaret, table-top dancing, to try traditional Thai-massage and the like. The dancing shows and Thai traditional massage activities are usually located on the other side of the downtown. Hence, once the deal is made to attend the shows or massage, the 'tuk-tuk', which stands in line along Prachathipat Road, will be ready to take the visitors there. It indicates that the Sanehanusorn and Prachathipat Road function as a meeting point between 'agents' and tourists who want have "fun". By 3.00 a.m. the activities slowly dies out and the last stragglers, making their way back to get the ride from *tuk-tuk* again or walking back to their hotel or home-stay. The life goes on for the street vendors, *tuk-tuk* operators and side-walk retailers. These scene characterized the unique features of the city of Hat Yai that couldn't be found elsewhere even in Bangkok. Such activities gave life to the city through hustle and bustle of the interchanging and crisscross activities which are not organized or promoted by the municipality. It is the culture of the locals plus the opportunity within the context of the region that make the city alive.

DISCUSSION

People are not passive; they manipulate and change space according to their preferences. Subsequently, space influenced and has bearing upon the people (Carmona et. al, 2003:106) as illustrated by the phenomena at the Sanehanusorn Road and Prachathipat Road. People actively change the space into spatial-temporal nightlife activities. The spatial relationship between the people and the situation at Sanehanusorn Road and Prachathipat Road shows a continuous two way process of the street-vendors and visitors participating actively at the nightlife activities and modifying the Sanehanusorn Road and Prachathipat Road. At the same time the conditions of the Sanehanusorn Road and Prachathipat Road forced the informality of urban nightlife activity. This creativity allows for other related creative activities.

The social relationship in Sanehanusorn Road and Prachathipat Road, however, are clearly *constrained by space* (e.g. where the physical environment helps to facilitate or obstruct human activities). For example, informal 'agent' activities, who offered night activities such as dancing shows and massages, took place and corresponding to the physical environments of Sanehanusorn and Prachathipat Road. The eager and innocent tourists are the targets of these 'agents'.

Urban nightlife is an outdoor activity which can be categorized as informal as well as a *social* activity. If there is no formal activity at night at Sanehanusorn and Prachathipat Road, the nightlife activities are fully dominated by the street-vendors and tourists. Actually, the presence of tourists who stayed in the nearby hotel along Sanehanusorn and Prachathipat Road are the patrons for the street-vendors. The 'kiosk' in *external and internal quasi public space* became the main attractions to the tourists. Although legally private, Lee Garden Plaza Hotel's piazza is part of the public realm, as the owner and operator retain their rights to regulate access and behavior in these spaces. Finally, the Sanehanusorn and Prachathipat Road were popularized every night by the 'nightlife

activities', especially on Saturday night, executed mutually by street-vendors and visitors.

Informality is the daily phenomena that take place at the Sanehanusorn and Prachathipat Road. Its informality established a daily life and events which support the economy among the people of Hat Yai. The presence of the informal sector helps to energize the vibrant life of urban dwellers that is reflected in the urban spaces within the city. These activities are established naturally and forced by the limited opportunity of informal employment available and that couldn't be provided by the government. The varieties of activities which were executed by the informal sector need a place in the urban areas. Generally, they choose an open public spaces which easy to access through various modes of transportation (i.e., vehicular and walking). It happens naturally without the need to understanding the urban structure and the shape of the city. It is expressed according to the availability of urban space in Hat Yai, i.e. Sanehanusorn and Prachathipat Road. Hence, the people construct the informal space through the dynamics of unsettled daily activities and events.

The entire phenomenon has positive as well as negative impacts. The positive aspects show that urban space has a social importance and a significant meaning for most urban dwellers in carrying out their daily life. An 'unplanned nightlife' which takes place in the public space revealed that basic and social needs can be accommodated in a constrained space. The sustainability of the spontaneous activities and the 'life' of the public space are also reflected by how people negotiate with each other to share their place, time and chance in 'exploiting' the space. The negative aspect is that the existence of the phenomenon is frequently disturbed by the 'authority' or others urban dwellers, including the pedestrians. It is thus necessary to arrange and implement a good plan that solve the negative problems that may arise from such 'spontaneous activities' and negotiation of space among the people.

The temporal and per formative dimensions of nightlife are important. Nightlife exhibits great temporal variations in an activity over the course of a typical day, during the week or perhaps a year. Street-vendors, restaurants, cafes, massage parlors and nightclubs have hours of operation that differ from other commercial and downtown office uses, creating a different peak levels of usage and traffics encumbrance. Seemingly, desolate during the day, the streets of nightlife zones often teem at night and are active during weekends when most downtown uses are quiet. With the present of people moving to and from hotels and entertainment establishments, and massage parlors or street vendors the streets become the social venues for enchanted and unexpected happenings.

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Conceptualizing the New *Alun-Alun*: Public Protests, Place-Making, and their Implications on the Design of Urban Space

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ABSTRACT

This paper discusses the idea of the “new alun-alun” as a result of collaborative place-making in defining and re-defining sites of public protests. The analysis covers the concepts of the public sphere, social construction of space, and place-making, in relation with the concept of a traditional alun-alun. By nature, protests are materializations of resistance movements that aim to bring political change. With the decision-making power of urban design and planning in the hands of the ruling authorities that they oppose, activists often have to re-interpret designed landscapes to suit their protest goals.

Place is a central element of public protests; therefore, place is also an important element in social movements. The analysis uses the case study of place-making at the north gate of Medan Merdeka Park in Jakarta by weekly Kamisan protesters. Based on data from in-depth interviews and ethnographic research, the analysis shows the intricate relationship between space design, activities, and place. It demonstrates that place-making as a continuous process of interpretation and re-interpretation of space. The consistent re-interpretation of the space, which is designed as an entrance to the park, makes it a meaningful place of healing and empowerment.

This phenomenon also shows that the availability of physical public spaces in the city to deliver concerns to the ruling powers indicate the state-society relationship. Collaboration among different groups and creative strategies in re-appropriating space are key components of the place-making process and the conceptualization of the new alun-alun as a manifestation of the public sphere in the built environment. Understanding these components leads to the conclusion of this paper that features collaborative policy solutions to rejuvenate the public sphere in urban design.

Keywords: *alun-alun, place-making, public protest, public space, demonstration, creativity, collaboration, urban design, ethnography*

INTRODUCTION

Designing public spaces involves a complex range of uses and interests. More often the design of public spaces in the city becomes the responsibility of the planning authority, because public spaces are considered as public goods and services.

The concept of ownership for public spaces is detached from the authority. This is in contrast with that of private spaces, in which the designers or architects would consult the owner of the space as the client who holds the authority on making decisions about the space. From the users' perspective, taking ownership of public space is about using the space and taking care of the space. Public spaces are part of public goods and services under the responsibility of the authorities. Hence, decisions on physical alterations on the space are in the hands of the authorities, who ideally are responsible to deliver public goods and services for the welfare of the people.

This paper takes the concept of *alun-alun* as a space that brings the people and the authorities together, focusing on the creative aspect of the people to present their concerns and the space-related collaborations behind the activities. The paper explores the role of the people in the social construction of space and place-making in the current waves of demonstrations in Jakarta. Using in-depth interviews and ethnographic research, the analysis features the case of a regular weekly protest, which is the *Kamisan*, to understand how creative collaborations in the public sphere enrich the discourse of place-making and how they can potentially impact public policy.

THE ALUN-ALUN: LISTING THE CHALLENGES

Place-making and the Social Construction of Space

Place-making is a people-centered phenomenon.² It dwells on the everyday experience of a community that regularly uses the space – the “patterns and rhythms of life” (Friedmann, 2007) – and is built on the history and place memories.³ The sense of place, or the meaning of place, is often shared beyond the local community. The *alun-alun* is a meaningful place that is shared by urban inhabitants in their everyday lives and the values they share.

The social construction of space paradigm explains the process of place-making. Space is socially constructed from people's perceptions and experiences.⁴ Even a monumental space is humanly produced and socially constructed. While the ideal place would feature relevance between the designed space and the “lived space”⁵, a disconnection between planners and the people would result in discrepancies between the planned space and the socially constructed space. It is through creative interpretations and uses of space that people socially construct the space to meet their needs.

The Contradiction of a Central Urban Square as Public Space

In the concept of an ancient Javanese city, *alun-alun* is the front yard of a ruler's house that is open to the public. The *alun-alun* in Java represents the oceans surrounding the *Jambudvipa*, which is the center of macro-cosmos in Javanese belief. While the words *alun-alun* refers to sea wave, or 'wavelike', the square represents a conceptual ocean (Tjahjono, 1989). The *alun-alun* was a part of the belief system that the citizens shared and practiced.

The *alun-alun* is the central urban square that holds three functions: religious, social, and symbolic. (Padawangi, 2003) The religious aspect refers to the use of the square for ceremonies. It is also symbolic, because the *alun-alun* is the place where citizens could come and voice their concerns to the ruling power, (Wiryomartono, 1995) which relates to the notion of the city as the center of power. At the same time, the *alun-alun* it is also a ground for cultural celebrations. It is also space for events by the ruler to gain popularity among the people. The three functions are reflected in the surroundings, which consist of the palace or *kraton* and the main religious building. The shift from the purely religious *alun-alun* to a more social space was most obvious during the colonial period, when the Dutch adopted *alun-alun* configuration for cities they developed such as Bandung and Sukabumi. (Padawangi, 2003) In this configuration, the market and entertainment functions become members of the surroundings of *alun-alun*.

The problem with central urban squares as hosts of public expressions lies within the design aim of the square itself. In general, there are four goals of public space design: 1) public welfare, 2) visual enhancement, 3) environmental enhancement, and 4) public image of the corporate or government. (Carr et al., 1992) Public welfare should have been the overarching goal, but costly public spaces are often tools to celebrate the pride of the government – more image-making than place-making. Moreover, the visual enhancement component is often addressed for tourists rather than locals. (Friedmann, 2007) Hence, public expressions that challenge the public image of the rulers are at odds with the design aim. Vivid examples of clashes occurred because of this contradiction is the 1989 crackdown of demonstrators at the Tiananmen Square, Beijing.

The ideal situation of relationship between people and the authorities is more complex when it comes to a politically and socially symbolic public space such as the *alun-alun*, the central public space in Javanese cities. In practice, there is always unequal balance of power between the people and the ruler as well as other forces in society. (Lim and Padawangi, 2008) Political power affect the decision-makings of the central urban square, because it is one of the most important spaces – if not the most important – to support public and commercial functions in the city, (Moughtin, 1992) which often becomes the heart of the city. (Padawangi, 2003) Place-making in such a monumental space is challenging, because it is more geared towards establishing the image that the city or the country wants to project to the whole world.

With the unbalanced relationship of power, the *alun-alun* becomes a mythical concept that idealizes the situation in which people would come to the space to meet the authorities and to be heard. However, after the 1998 *Reformasi*

movement, there have been constant waves of demonstrations for various concerns in Indonesia. Particularly in Jakarta, public expressions of concerns have become “everyday” sight, which reflects the mythical concept of *alun-alun* that accommodates those who want to deliver their concerns to the ruler. The unbalanced relationship has made creativity necessary when it comes to the making of place to fit people’s perceptions. Place-making of these monumental spaces often requires collaborations among different groups because of the scale of space and power they need to challenge.

Rather than differentiating the cultures of the East and the West to analyze the use of public spaces for protests, the approach through the lens of power relations is effective to explain the elements under the blurring boundaries of the actors and networks. Through this perspective, demonstrations are not solely the Western way of democratic expression. The nature of demonstrations is an indicator of power relations in the society that are also expressed in the built environment.

THE CREATIVE CONSTRUCTION OF *ALUN-ALUN* IN JAKARTA

The City as the Center of Power

As the capital city, Jakarta is the center of political power in Indonesia. Despite decentralization in 2002, many Indonesians still perceive Jakarta as the center of power. Groups from remote parts of the country still come to the city and demonstrate in front of the Presidential Palace over various concerns; recent examples include soy farmers protested against import of soy beans in early 2008, the annual May Day demonstration by industrial laborers, and the protests by Lapindo mud victims since the mud flow eruption in 2006.

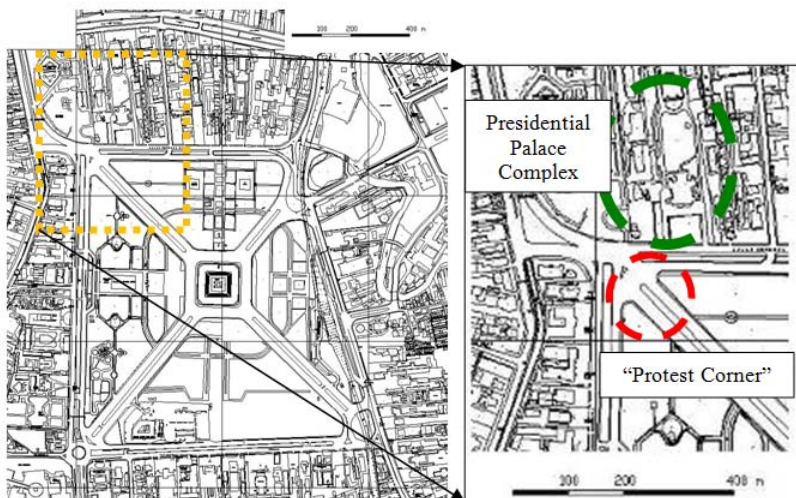


Figure 1. Map of Medan Merdeka Park, its surroundings, and the “Protest Corner”
Source: Jakarta City Planning Bureau, 2007

In delivering concerns to the central government, the surroundings of the Presidential Palace become potential *alun-alun*. Situated in Central Jakarta, the Presidential Palace is adjacent to the spacious Medan Merdeka Park. The configurations of the park surroundings include various ministries, military office, the library, and the governor's office, all of which could support the symbolic function of the *alun-alun*. However, the scale of the park overwhelms the surroundings. The surrounding functions are also separated from the park by the considerably wide Medan Merdeka Streets. In addition, after the fencing of the park in 2004, there is more separation between the palace and the park. The demonstrators have to make do with the space in front of the north gate of the park, but demonstrators also acknowledged that the state had provided the space for them.

Without any protests, the northwest gate of the Medan Merdeka Park is a quiet corner. From the place, there is a good view of the Presidential Palace. At the "protest corner", the traffic was only one way, west-bound. There is a yellow chain that spans over short poles with a plastic sign "Do not cross", which indicates the boundary of the protest space. The yellow chain is a physical institutionalization of the boundary of where people should stand, as the minimum distance from the Presidential Palace.

Although the space can accommodate hundreds of people for delivering concerns to the ruler(s), the space "syntax" (Santoso and Maharika, 1999) of the "protest corner" is in contrast with that of an *alun-alun*. An *alun-alun* is surrounded by primary social and political functions, such as the palace, offices of the authorities, and religious buildings. In the case of Jakarta's Presidential Palace, there are many ministerial departments and the gubernatorial office surrounding the Medan Merdeka Park, but the space that is allocated as the place to deliver concerns to the ruling parties is only a small piece of the park. The demonstration corner does not have the same qualities, even when the park reflects centrality in the midst of the state ministries.

Creativity as Resistance over Limitations

Creativity in constructing the space for protests is triggered by the regulatory limitations over the appropriation of public space and the physical attributes of the built environment. The space adjacent to a symbol of power is a strategic space to express public concerns because of its spatial proximity to the decision-makers. This is the idealist idea of *alun-alun* on its function as a bridge between the people and the ruler. However, the closer the space is to the ruling power, authorities place more limitations to the space, which usually include 1) distance, 2) time of event, 3) types of activities, 4) tools that support the activities. Instead of becoming mere limitations, they affect **the**

With the limitations of space as well as the limiting regulations, activists still utilize the "protest corner" across the Presidential Palace. In the process, they demonstrate creative interpretations to negotiate as well as to resist space boundaries. One example is from a demonstration that expressed concerns over the rising fuel prices in October 2005, when 30 activists of the Urban Poor Consortium started chaining themselves to the fences of the Medan Merdeka Park. They did the protest every day until they were arrested.

“It was 30 people, but it was every day. So, one morning, 30 people were there in a silent protest, sat, blockade the street, and then they removed us. They could not pull us off, because we were chained. [...] So, if this is the Palace, right in front of it is the forbidden street, guarded by the military, then there is a small park [at the center of the boulevard]... It was already really, really forbidden. But we chose that way. So, we chose not to fight, but we entered a very vulnerable point. Really forbidden. So, we were taken by... the police, they carried each of us up. On the second, third day, they brought a steel scissor, to cut the chains.” (Interview with Gamulya, October 2007)

Selection of the protest site is crucial in staging demonstrations, because activists need to get their messages across. Comparable to the function of *alun-alun* as the place to deliver concerns and opinions to the ruler, in modern urban Indonesia people need public spaces to channel their concerns. Ideally, the space should be able to bridge the people and the ruler. During an interview, Ulin Ni'am Yusron, activist and member of Alliance of Independent Journalists (*Aliansi Jurnalis Independen/AJI*) in Indonesia shared his idea of a place for protest, in which the government should appoint an 'aspiration note-taker' to take notes, document, and channel the demands to relevant posts. (Padawangi, 2008) This idea suggests a collaborative construction of public space between the people and the ruler; however, Ulin himself realized that this is a utopia.

***Kamisan*: Creative Collaboration in Place-making**

In discussing the impact of creative collaborations in the social construction of space through public protests, an important case study in Jakarta that shows consistency is the *Kamisan* protest. Staged as weekly demonstrations at the “protest corner” across the Presidential Palace, *Kamisan* is driven by human rights activists, usually victims of human rights abuses, from various non-governmental organizations.

Regularity is a powerful way to assert the use of public space to become a norm. In contrast with private space that keeps order under private control, public space maintains predictability through social structures, services, and infrastructures. Instead of transient protests, regular presence in a public space is a strategy to highlight the importance of the concern that protesters convey, because it indicates persistence and consistency. As seen through the daily human chain protests by the Urban Poor Consortium (UPC), the daily protests mounted as an acknowledged challenge to the ruling party.

The use of space by *Kamisan* protesters every Thursday reflects the ‘mythical’ function of *alun-alun* that bridges the people to the ruler. Started in January 2007, participants of the weekly protests would gather in the “protest corner” every 4 pm and stage a demonstration for one hour. In the demonstration, they wear black and carry black umbrellas on which their slogans are written in white. Among these slogans are “*Adili Pelanggar HAM*” (Bring Human Rights Abusers to Court), “*Jangan Diam*” (Do Not Be Silent), “*Stop Impunitas*” (Stop Impunity), and various events of which they were victims, such as the Trisakti Tragedy, the 1965 Tragedy, the 27th July Tragedy, and the Tanjung Priok Tragedy, among others. These umbrellas were donation from Rieke Diah Pitaloka, an artist-turned-activist and politician. (Padawangi, 2008)

“Every week, we have someone to deliver a letter to the President... well, we do have cooperation, we cooperate with the police, but nowadays, you know, the police is proactive with what the [human rights abuse] victims are doing. Including the secret agents. ... So, a police agent always accompanies our letter carrier.” (Interview with Sumarsih, September 2007).

On Thursdays, the protesters transform the quiet corner into a busy place. Usually the protesters come in two cars from the office of *Komisi Untuk Orang Hilang dan Korban Tindak Kekerasan (KontraS)*⁶ office at Menteng. Most of them are at least in their 40s. Those who are victims of 1965 tragedy are sixty years and above. During the protest, the activists would unfold banners over the yellow chain and beyond the chain they would put a banner with 48 pictures of perished victims of the past regime. The police, who are always there in the protests, usually did not bother the activists who walk past the yellow chain and also did not take away the pictures that were set up past the boundary. The protest would end at 5 pm with a closing prayer, led by members of the group alternately. Afterwards, they would go back to the *KontraS* office to evaluate the protest and plan what they would feature in the next Thursday in terms of the theme and the tools they would need to prepare.



Figure 2. Protesters unfolded banners and put protest tools beyond the yellow chain that marked the boundary of the allowed space to stage protests

Source: Padawangi, 2008



Figure 3. The Tree of Human Rights Violations

Source: Padawangi, 2008

Since its inaugural protest in 2007, *Kamisan* activists had conducted various activities in its weekly protests. On its first anniversary in 2008, they collaborated with various groups to celebrate its birthday with a *nasi tumpeng* (yellow rice) cutting ceremony. On several occasions, they were also joined by other groups who got to know them through the media and other connections. For example, in October 2007, a group of Lapindo mud victims joined the *Kamisan* for several weeks while staying in Jakarta. In the first joint protest, four of the Lapindo mud victims chained themselves together while carrying a banner that called for the cancellation of a presidential decree that regulated the compensation for the

victims that they viewed as benefiting the Lapindo Brantas Company. In the second joint protest, the activists added Lapindo mud – brought from Sidoarjo – in small plastic bags on the “Tree of Human Rights Violations”, and the chained protesters repeated their act.

In special occasions, such as the International Human Rights Day and Labor Day, different groups collaborate to conduct a rally at the “protest corner”. Typically the “protest corner” would be the finish line of a march. The *Kamisan* activists regularly collaborate with other human rights groups for the rally on the Human Rights Day, and at the “protest corner” they take turns to conduct speeches. However, the demonstration was not only about speeches but also performances such as singing and dancing, as well as group dances. The magnitude of group collaborations and their creativity in planning the activities highlights the power of social construction to redefine space: from a quiet corner to a new and lively *alun-alun*.

The case of *Kamisan* shows that the main component of a public space is the users. The presence of *Kamisan* injected weekly livelihood to the space, with the protesters treating the “protest corner” as a conceptual *alun-alun*. The activists treated the space as a place to deliver their concerns to the ruler, by writing a letter to the president every week. They would assign a representative to bring the letter to an official from inside the Palace. Realizing that they would be there every week, the Palace always send security guards to accompany the letter bearer to the Palace gate to deliver the letter to the assigned official. Whether or not the official read the letter or pass it to the President remains to be seen and can invite skeptical criticisms, but the fact that the activists believe in the way they deliver their concerns has established the “protest corner” as the new *alun-alun*, at least every Thursday afternoon.



Figure 4. Daily appearance of the northwest gate of Medan Merdeka Park (left), in contrast with the same place with protesters performing Papua dance during the International Human Rights Day Rally (right) - Source: Padawangi, 2008

CONCLUSION

Creativity is key in transforming the “protest corner” at the northwest gate of Medan Merdeka Park to be a place of public expressions. *Kamisan* shows how a group could negotiate and re-define public space, from a quiet corner across the Palace to become a mythical *alun-alun* to deliver concerns to the ruling power as well as to amplify the messages to the public.

The new *alun-alun* still capitalizes on the physical proximity to the seat of power. However, the religious, social, and symbolic functions have changed. The “protest corner” at the northwest gate of Medan Merdeka Park demonstrates how the religious function of the new *alun-alun* is absorbed as a regular prayer activity in the *Kamisan* protest.

Symbolically, the corner becomes the place to “settle conflicts” by delivering messages to the ruling power. These messages are not only delivered physically to the palace, but also channeled through the media to reach the larger public. As a democratic government is supposed to represent the public, intensifying public attention and understanding of the concerns that a group raises is now shared between the physical “*alun-alun*” and the media.

Socially, the new *alun-alun* is a place where activists get to know each other, share their concerns, and support one another in the healing process of their grief. The regularity of demonstrations, like *Kamisan*, increases the sense of predictability of the transient activity, which makes it possible for other people to find them on site, sympathize, join them, or collaborate to fight for other causes.

It is important for urban planners to capture these dynamics in the development and re-development of urban spaces. Especially when demonstrations have become an everyday activity in Jakarta, it is necessary to include representatives from activist groups in designing public spaces in politically symbolic areas. The detachment of these prominent space designs from the everyday lives of the people would result in irrelevant spaces.

Ethnography and first-hand experiences in public spaces are necessary tools to perform research to support design decisions, because these are the approaches that could uncover place meanings and place memories. The creativity and the dynamic networks of the activists are opportunities to expand the collaboration, not just among activists but also with the authorities, to make the new *alun-alun* that currently exists through social construction reflected in the physical built environment.

ENDNOTES

- [1] This paper is based on my dissertation research, titled “People’s Places: Protests and the Making of Urban Public Spaces in Jakarta,” which was funded in 2007 by the Foundation for Urban and Regional Studies at the Institute for Social and Economic Research, University of Essex and the Graduate School of Loyola University Chicago.
- [2] On a more extensive discussion on place and place-making, see Friedmann (2007)
- [3] Doreen Lee (2007) studied the role of place memories and how class affects the perception of space in the use of streets for public rallies in Jakarta.
- [4] Setha Low’s “On the Plaza” (2000) used anthropological approach to understand the everyday life on two plazas in Costa Rica. She argued that the space is socially constructed through its everyday use by various groups of people
- [5] The term “lived space” was coined by Henri Lefebvre (1991 [1974]) to refer to people’s daily experience of urban space.
- [6] The Commission for the Disappeared and Victims of Violence

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Value Capture: Creative Instrument for Infrastructure Planning in Urban Area in Indonesia

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ABSTRACT

In fast growing cities, infrastructure planning for facilities such as roads, drinking water, and electricity is very important, not only to fulfill citizen demand but also to maintain environmental qualities of cities. Although the significance of infrastructure delivery is evident for low-income countries, infrastructure planning is also in a serious dilemma. At the one side infrastructure encapsulates value and will give longer-term benefit to cities, but it also causes expenses because of the direct costs involved. Also the lack of ability to finance the development of networks and roads makes it that most of these cities in low income countries cannot provide proper infrastructure for their citizen. In the case of urban areas in Indonesia, infrastructure planning and development are problematic, not only due to a lack of institutional capacities, but also financially. After decentralization, this problem has become even worse since most local government depend on central government subsidies and international loans. Therefore, it is important to seek alternatives to facilitating infrastructure development.

Infrastructure development in urban areas can change land uses and in some cases increases land value and price. In developed countries such as The Netherlands, Australia, USA and UK, the increase of land value and price has been creatively captured and distributed to increase local revenue for financing infrastructure development. Despite the fact that cities use different terminology such as tariff, value capture, betterment levy, planning gain, etc, the basic idea to capture value for public investment from private investors and to make infrastructure development is in essence remarkably similar. This paper proposes value capturing as an instrument for creative collaboration between local governments and private sectors to facilitate infrastructure development in urban areas in Indonesia. How could this instrument be used in urban areas in Indonesia to finance infrastructure development? What institutional requirements are needed? Those questions will be answered in this paper.

Keywords: *Value capture, infrastructure planning and development, land value and price, decentralization*

INTRODUCTION

Infrastructure development has been generally perceived to “lead” to economic growth. However, the institutional arrangement will determine the linkages between development and their economic effects. Basically, there are three types of arrangements: government, private sector, and cooperation between government and private sector. However, in many developing and transition economies, state-owned monopolies and often-exhibited poor performance makes infrastructure development not effective and efficient (Kessides, 2005). This phenomenon occurs because state infrastructure delivery has suffered from low labor productivity, deteriorating fixed facilities and equipment, poor service quality, chronic revenue shortages and inadequate investment, and serious problems of theft and non-payment. Infrastructure performance has been generally much better in advanced developed countries. Stable funding, strong supervision and law enforcement, and also good human resources are all requirements for good infrastructure development. Still, in some sectors such as the electricity sector, high construction cost, and expensive, politically driven programs have led to problems (Kessides, 2005). In developing countries, infrastructure development is still considered expensive and depending on loans. Several reports, including those from the World Bank and Asian Development Bank have shown that infrastructure related lending has oscillated between 1/3 and 2/3 of total lending. Platz (2009) estimated the total infrastructure financing gap in Asia to average around USD 420 billion per year over the period of 2006-2015 (Sraub, 2008). In search for appropriate infrastructure development approaches, some developing countries also apply privatization approach. The private sector's investment in infrastructure projects in developing countries has been volatile over the last 10 years. Investment has dipped to \$ 50 billion in 2003 after reaching its peak at \$ 131 billion in 1997 and rising again to \$ 158 billion in 2007 (Platz, 2009). In Asia, privatization in infrastructure development began in the 1980s. Privatization has been introduced as a solution for infrastructure development since government delivery has been considered “slow” overall, and displaying “chronic problems”.

INFRASTRUCTURE DEVELOPMENT IN INDONESIA

As part of developing countries, Indonesia is clearly facing serious problems in infrastructure development. In urban areas it can be seen that services like roads, water, electricity, and public transportation are in poor condition. Based on a World Bank report from 2003, only 16% from 240 million people in Indonesia have access to clean water and 60% from a total of 342.700 km road are located in Sumatra, Java, Madura, and Bali only (World Bank, 2003). In 2009, infrastructure conditions (road and water) have slowly improved. According to USAID (2009), more than 100 million people in Indonesia do not have access to safe water and approximately 20 million do not have access to any sanitation. Even though water and sanitation conditions have improved, this condition still evokes health and environmental problems. According to National Statistics Bureau (*Badan Pusat Statistik Nasional*), Indonesian road development in 2008 increased to 437,759 km, which can be divided into 179,015 km asphalt road and 258,744 km non-asphalt road. In terms of development responsibility, the road total length divided to state responsibility (34,628 km), province responsibility (40,125 km), and

city/regency responsibility (363,006 km). Even though the government has been trying hard to financing infrastructure development, using several approaches (cost recovery, borrowing, earmarking, private provision, etc), in most cases those approaches are not insufficient and have been unable to fulfill basic need. This condition has become worse after decentralization, which has led to fragmentation in most cities and regencies. These remarks point to the need to consider institutional, financial, and political conditions that may be determinative for utilizing value capture in the context of Indonesian infrastructure development. These considerations follow below.

Basic Institutional Consideration

Traditionally 'strong' (i.e., central) institutions have lost some of their importance during the aggressive implementation of a decentralization system since 1999. As a consequence, local government is facing serious institutional problems, particularly in a political, economic, and legal sense. There was ample pressure on government to decentralize tasks and public responsibilities. Although the Ministry of Finance, following the advice of the International Monetary Fund (IMF) and the World Bank, had removed the specific task of assigning revenues to the regions from the legislation, parliament quickly restored these revenue assignments (Hoffman and Kaiser, 2004). The result has been an uncontrolled growth in new provinces/cities/regions. These conditions have been getting worse because of trade-offs between pro and contra groups, local conflict, threats, and ethnic conflicts – even murder warning are part of the decentralization process in Indonesia (Ragman, 2005; Ratnawati, 2009). Institutional problems resulting from decentralization have specifically included fragmentation among local government, and also fragmentation within central government.

Financial Consideration

The financing of infrastructure in Indonesia is facing serious problems with local capacities, limited resources, and corruption. According to the World Bank (2003), before financial crisis in 1997, Soeharto's regime (New Order) supported corruption, as long as it did not deter investment and economic activities. Relative economic success is overstated as it came with high cost in terms of weak and corrupt institutions, severe public debts through mismanagement of the financial sector, a rapid depletion of Indonesia's natural resources, and a culture of favors and corruption in the business elite.

Also, since each city and region has become more self-determinative in terms of finance, rich regions now show less consideration and awareness with poorer regions. Bappenas and the Ministry of Economic Affairs, who serves as an inter-agency coordinator, now were replaced by local government. As a result, no institution is responsible for strategic visioning and planning. This condition has made local government in urban areas to push to be more independent financially and in terms of administration. However, this new system leaves most Indonesian local government in difficulties to manage and control administrative matters due to a lack of skills, complex institutional arrangement and management authority. In infrastructure development, local government is also facing difficulties in decision-making and also deals with the consequence.

Given these considerations, the process of searching fitting alternatives for infrastructure financing has become essential, particularly with the aims to assist cities or regencies to become more independent in meeting their own needs.

Political Consideration

Decentralization generally refers to a changing political landscape and institutions in Indonesia. General 'euphoria' among local government in the period after decentralization was clearly not followed with capacity building and adequate political will. In the decentralization era, most local institutional problems have become even worse. Issues like a lack of commitment, weak civil service, and uncontrolled political power have created some new problems in a financial, political, and legal sense. Since then, it is difficult to develop and implement good policies. Often problems to generate local financial capacities impede adequate infrastructural investment. Recent cross-country studies confirm that institutions are a dominate factor in our understanding of growth (Rodrik, Subramanian and Trebbi, 2002; and Alcalá and Ciccone, 2002, in Hofman, 2004).

Another consideration includes conflicts in authority between local and central government. Before decentralization, central government played an important role, but now, local government has a more influential role. Central government only relies on the law as the main instrument to retain their power. At the other hand, local government has always used autonomy rights to realize their political interests (Satija, 2003). Weak local government and political interests among local politicians have created a lack of capabilities in planning and legal processes. Most infrastructure developments in Indonesia have to face local government political interest, including problems with political leaders in local regions (*raja kecil*).

IN SEARCH OF VALUE CAPTURE

The discussion above leads to the question of how government would be able to return the value from government projects, especially from the private to the public sector. What is value capturing and distribution? According to Professor Woltjer (2009) the central idea of value capturing is that increases in private land value generated by public investment are 'captured' through a range of instruments, including: a land related tax to pay for that investment or other public projects, an obligation for a developer to take care of additional tasks (within project obligations like water supply or public transport facilities), or redistribution ('unlocking') of development capacities for a region (beyond project).

Other definitions of value capturing come from Smolka (2000), who defines value capture as "...the process by which a portion of or all land value increments attributed to the 'community effort' are recouped by the public sector either through their conversion into public revenues through taxes, fees, exactions, and other fiscal means of more directly in on-site land improvements for the benefit of the community". He also categorizes three types of value capture tools: taxes, fees, and regulatory instrument (as a variant of 'in kind' contribution). This is a definition emphasizing local ('on-site') improvement from the private sector, via the public sector on the community (Darmoyono and Woltjer, 2009).

Other definitions about value capture come from the Lincoln Institute of Land Policy (2000) and Walder (2003). According to Lincoln Institute of Land Policy (2000), value capture refers to the control of urban growth and territorial expansion and the reduction of land speculation. Walder (2003) describes value capture as a process by which all portion of increments in land value attributed to 'community intervention', rather than landowner actions, are recouped by the public sector and used for public purposes." According to him, these 'unearned increments' may either be capture indirectly (through their conversion into public revenues as taxes and fees), or directly (through on-site improvements). Financing through value capture is based on the principle that there is a connection between transport and land use. An ability to capture and manage these values increase can be used to financing infrastructure development.

So, what is value capture? Value capture can be understood as a creative collection of innovations for government to capture and redistribute value for new public investment (e.g., infrastructure development, education, health, etc) from the increase of value from land or property development. At the same time, value capture instruments are highly diverse and context-dependent. In order to perhaps identify a fitting arrangement for the Indonesian case, an outline of various value capture examples from an international context would be useful. The next segment, therefore, will show how value capture has been used in some developed and developing countries for infrastructure development.

INTERNATIONAL EXAMPLES

Tel Aviv

A pertinent example is Tel Aviv, where the city government had worked for years to build a park (Ayalon Park). This park was planned to create more green open space to the city, a place for children playing, preserve nature, etc (<http://www.ayalon-park.org.il>). However, the city government tried to finance the development by using public funding (Alexander, 2009). Therefore, the city government made some proposals including a proposal to privatizing the park and allocate part of the area for real estate development, and use the profits (Darmoyono and Woltjer, 2009). While it was clear that the development of the park would increase land price at the surrounding are, the question remained how government could capture that value to develop the park? Value capture in this case is about designing task for institutions to make value capture possible.

The Copenhagen Case

In Copenhagen, the metro line between new town Orestad and Copenhagen are being financed primarily through land sales. The profit from land sales was used to finance metro lines development. In this case, the government uses a value capture approach through land sales. Peterson (2009) emphasizes that if the public sector owns the land, it can internalize the benefit of public investment and capture the gains through land sales.

The US Case

In the US case, value capture concepts have been used for a long time, including perhaps a method established in the 1800s to financing road paving in Washington D.C. (Rybeck, 2004). Another form of value capture in US deals with interactions

to the real estate market through property tax. According to Rybeck (2004) the portion of the property tax levied against the value of land helps reduce speculation, sprawl, and make land more affordable. Therefore, by reducing property tax on buildings and increasing the property tax on land, progress can be made toward addressing the challenges listed above. This technique is often referred to as a “split-rate” property tax. Another variations from value capture in US include land value tax (LVT), tax increments financing (TIF), special assessments (SA), transportation utility fees (TUF), development impact fees (DIF), negotiated exactions (NE), joint development (JD), and air rights (Centre for Transportation Studies University of Minnesota, 2009).

The Dutch Case

Typically, the Dutch approach to value capturing includes instruments like property tax, but also so-called area-oriented development projects at the regional (requiring public-private collaboration). While the idea to redistribute values has attracted the attention of Dutch planners (e.g., Janssen-Jansen & Woltjer, 2008), e.g., by using profits from housing or commercial development for the benefit of local infrastructure including parks (Priemus, 2002), the Dutch Land Development Act (Grondexploitatiewet) is still allowing only limited capture.

As a consequence, various more informal value-capture arrangements have emerged. An effort from large private investors (Neprom), for example, included a proposal to combine large-scale housing development, nature development, water-management improvements, and the renewal of agricultural land uses in one package. In addition to this example, also public agencies like the Dutch Ministry of Transport are developing value capture approaches, including Highway A2 Maastricht (featuring public-public agreement) and Afsluitdijk (a dam project broadened to include issues of sustainable energy, recreation, and the improvement of ecology).

The UK Example

Value capture experiences from the UK takes place largely at the local level since local authorities regulate development and have the authority to grant planning permission (Darmoyono and Woltjer, 2009). Local practice is a matter of negotiating obligations in planning permits. A plan to develop houses, will then also go along with obligations to make possible (financially or in kind) green areas, local road infrastructure, sidewalks, bicycle lanes, or ecological facilities. As a result, private developers pay or carry out essentially public tasks such as affordable housing and local roads.

Another type of value capture in the UK can be seen in the case of a Tariff for the town of Milton Keynes. This type does not stand for a contribution only from one development, but, instead, an amalgamation of long-term infrastructure costs over a whole region or sub-region. These costs are apportioned on a 'per new dwelling' basis – i.e. a levy per newly built house. As a consequence, the housing price already includes investments for local infrastructure, roads, schools, play areas, community facilities, etc.

Value capture cases from developed countries experiences have shown that value capture has a lot of variations and most of them are not new. However, in developing countries, most of these value capture approaches are still applied in traditional way. It means that the ideas to “capture” value and “redistribute it” are

still rarely used, but there are ideas to implement value capture as a tool for infrastructure development.

The Vietnam Idea

The city government (Ho Chi Min) has planned to develop mass rail transit to reduce traffic jam. But they are facing financial problem. The idea from the plan was to use value capture from land value increase and redistribute it to help financing infrastructure development. Expectantly, the city government can recover a share of the increase in land value by capitalizing on the land value created alongside new roads.

Bogotá Case

In an effort to financing infrastructure development, Bogotá has been trying to raise income from a Betterment Levy. In this system, the government tried to capture value not parcel-by-parcel, but by use of an estimation of land value-gains due to individual investment project. Bogotá has packaged its street and bridge improvement program into a citywide bundle of public work projects, all financed in part through a citywide valorization fee that is broadly differentiated by benefit zone as well as other factors (Darmoyono and Woltjer, 2009). The approach has allowed Bogotá to revive valorization as an effective device for financing infrastructure (Peterson, 2008).

Those experiences shown that value capture is possible to be used in developed and developing countries to help local government build infrastructure. The basic idea is how to capture and return the value from private sector to public.

VALUE CAPTURE AS CREATIVE APPROACH FOR INDONESIA

Based on explanations above, infrastructure development in Indonesia still uses old financing model such as loan, FDI, privatization, etc. Unfortunately, these types of financial model create a high dependency of local government to central government/international loan, and they create difficulties to make long term plans. In the decentralization era, innovation to create self-financing abilities in infrastructure development is urgent.

Land value increase can be used as an alternative to financing infrastructure development. In some cases in developing countries, this approach is applied in infrastructure development through arrangements such as land sale, land rent, betterment levy, development exactions and impact fee, and land asset management. According to Peterson (2009) land base financing is fast becoming an important element of urban infrastructure finance in developing countries, especially in locations where cities are growing rapidly. He also mentions that land-based financing is another form of market finance transaction that raises financing of land by the private sector via open auction. Although this system has shown some successful cases from several countries, it requires government land ownership.

Generally, investment in new infrastructure improves accessibility and property values. This link between infrastructure investment and property values offers a legitimate opportunity for public agencies to negotiate with property developers to

finance part of the infrastructure costs or take on added, usually non-profitable projects (Darmoyono and Woltjer, 2009). Regrettably, in term of capturing value from increasing land and property values for infrastructure investment, only limited local government agencies will be able to employ sufficient capacities to actually capturing the value in the end. A central question is how land value increments (resulting directly or indirectly from public intervention) can be made visible and active to improve the development of land (ibid).

Case studies from developed and developing countries show that value capture has the potential to be used in decentralization era in Indonesia. Although it is not necessarily a simple tool, and the realization that it will need requirements such as creativity, strong supervision, good law enforcement, etc, the idea to “capture” value and “redistribute” it to other urgent infrastructure development remains crucial.

It is also clear that a variety of options is available. Generally, some basic value capture models “have been used” in Indonesia such as taxes, land sales and rents, developer exaction, and permits. However, local governments have not realized how those financing models could be extended into the direction of value capture principles, of how existing arrangements could be used extensively in “other ways”. In order to develop creative and applicable capture tools for infrastructure development in Indonesia, several financial, institutional, and political factors should be considered **Table 2** shows value capture possibilities for the Indonesian case and **Table 3** features value capture policies. An analysis of **Table 2** shows possibilities for value capture tools based on the Indonesian context. It also shown that development impact fees and sales of development right are less likely to fit the Indonesian context at present, due to their intricate requirements and complexity. Bases on the description above and analysis result, it is important to understand when, where and how value capture can be utilized. Also how creative it can be to financing infrastructure development. Since institutional problem have been identified as determinative among three main problems in infrastructure development, this factor is presented here as prominent.

Table 3 explains how value capture approaches from **Table 2** were classified and how they might apply to the Indonesian context. The result from this table includes strategic approaches for efficient infrastructure development. The eight parameters are that will be used in this research are base on the classification from Center for Transportation Studies University of Minnesota (2009):

1. *Contributor*, is a parameter to understand which party will give contribution, whether landowner or developer to the value capture approaches. This is important to understand how much the local government will get benefit from the development. The results shown tax, sale of development right, land sales, land rent, and permit can be applied both. This means that those five value capture approaches that need to be developed in advance.
2. *Coordination*, is a parameter to understand which kind institutions need to support value capture approaches. Will it be complicated or not? What kind of policy will need? The results shown that sale of development right, land sale, land rent, and planning gain are flexible policies.
3. *Timing*, is a parameter to understand when the value capture policy will implemented whether before or after the development. The result shown tax and sale-of-development right are the flexible factors in value capture strategy.
4. *Space*, is a parameter to understand how far to value capture policy will give

influence (on-site, restriction area or entire jurisdiction). The results shown those tax and impact fees are the flexible factors.

5. *Basis*, is a parameter to understand whether value capture approaches are applied strictly to new development or extended to old development as well. The results shown that policy implementation in tax, land rent and impact fee give influence to old development.
6. *Cost* is a parameter to understand whether the charges are used primarily to finance the initial capital cost of a transportation improvement, its recurring operational and maintenance costs, or both. The results shown taxes and impact fees have more flexibility in investment.
7. *Transport ownership* is the important factor because it identifies which type of value capture will give benefit to public or private sector. The result shown taxes, impact fees, land rent and land sales give benefit to both actors (private and public).
8. *Level of Government* is a parameter to understand which level of government responsible for implementing the value captures policy. The results shown tax, land sale, impact fee, planning gain, and permit are responsibility for both level of government.

Table 2
Value Capture Possibilities for Indonesia Condition

Source: analysis 2010

Value capture Variations	Institutions Filter				Results
	Formal		Informal		
	(+)	(-)	(+)	(-)	
Tax	Effective, clear rules, applicable	Overlapping, misuse of rules	-	Corruption, bribery, bureaucracy, patron-client	Problem in institutions, need strong supervision and law enforcement.
Split rate	Effective, applicable	complex	Negotiation advantage	Patron-client, bribery	Require special expertise.
Tariff	For long term, applicable	Complex, misuse of rules, expensive	-	Patron-client, bribery	Potential to use but require special expertise.
Sales of dev. righth	-	Complex, difficult to apply	-	Ineffective, bureaucracy	Too difficult to apply in Indonesia context
Land sales	Effective, applicable, clear rules	overlapping	Good will	Mark up, transactive and autogenic corruption, patron-client	Potential and effective, but need good supervision and law enforcement.
Land rents	Effective, applicable, clear rules	overlapping	-	Mark up, transactive and autogenic corruption, patron-client	Potential and effective, but require good supervision and law enforcement
Impact fees	-	Complex, difficult to apply, require special expertise	-	Corruption, bribery	Difficult to apply in Indonesia context
Planning gain/Develop per Exaction	Effective, applicable	Overlapping, no clear rules, sometimes complex, misuse of rules.	Good will, negotiation advantage	Mark up, transactive and autogenic corruption.	Potential and effective but require good supervision and law enforcement.
Permit	Effective, applicable	Overlapping, misuse of rules	-	Colusion, mark up, bureaucracy	Potential and efficient, but require good supervision and law enforcement.

Legend:



Existing use



Potential use in the future

Table 3.
Features Value Capture Policies for Indonesia

source: Indonesia condition par. classification base on Centre for Transportation Studies
 University of Minnesota, 2009

Value Capture Strategies	Contributor		Coordination			Timing		Space			Basis		Cost		Transport Ownership		Level of Govt.	
	Landowners	Developers	Taxing Authority	Negotiation	Partnership	Before Transp. Improvement	After Transp. Improvement	On-site	Restricted Off-site Areas	Entire Jurisdiction	New Development	Old Development	Upfront (Capital)	Ongoing (O&M)	Public	Private	State	Local
Tax	●	●	●			●	●	●		●	●	●	●	●	●	●	●	●
Split rate	●		●			●		●			●		●			●		●
Tariff	●				●	●		●			●		●			●		●
Sale of Dev. Right	●	●	●		●	●	●	●			●		●		●	●		●
Land Sales	●	●	●		●	●		●			●	●	●			●	●	●
Land Rents	●	●	●		●	●		●			●	●	●			●		●
Impact Fees		●	●				●	●		●	●		●			●	●	●
Planning Gain		●		●	●	●		●			●		●			●	●	●
Permit	●	●	●			●		●			●		●			●	●	●

All variables above show that some of the value capture approaches have to be considered creative alternatives for infrastructure development. However, based on table 2 and the selection from table 3, there are only four value capture variations that warrant further investigation for use in Indonesia. These variations include **tax, land sale and rent, and planning gain**. The next chapter will discuss creative value capture approach through Property Tax in Indonesia.

Example of Value Capture Application (Property Tax) in Indonesia

Nevertheless, property tax in Indonesia is popular to use. However, the use of this approach is still in a very basic understanding of tax. Table 4 shown the gap between land value increase base on market price and property tax from the local government regulation (*Nilai Objek Pajak Tanah/NJOP*).

Table 4.
Land Value Increase because access to toll road

source: survey 2006, survey 2009, <http://properti.kompas.com>, www.sinarharapan.co.id,
http://www.rumah123.com/expert_panel-property, <http://www.dutabintaro.com/foruviewtopic.php>,
<http://hildalexander.wordpress.com/page/4/>, <http://www.poskota.co.id/berita-terkini/2009/11/11>

No	Location	Radius 5 km		NJOP (RP/m ²)	Diff	Prediction land price increase per year
		Before (RP/m ²)	After (RP/m ²)			
1	Toll access JORR W2 Ulujami – Kebon Jeruk 7,7 km length	4 million 2009	5 million 2010	900t – 2.7m 2010	2.3m	10 – 20%
2	Toll access Jakarta-Merak km +15 5.5. km length (Alam Sutera Real Estate)	1.3 million 2007	3.5 million 2009	2m 2009	1.5m	20,00%
3	Toll access Jakarta- Serpong (Bumi Serpong Damai Real Estate)	750 thousand 2004	2.7 million 2009	1.35m 2009	1.35m	31.4%
4	Toll access Tambun – Main Boulevard Grand Wisata and Mustika Jaya street	1.2 million 2007	2.5 million 2009	2.1m 2010	n.a.	

Table 4 explains relation between strategic accesses to toll road from real estate housing, land increase, land tax, and paradigm land increase per year. It is clear that property tax value nothing compares to land market price. Three cases have shown that property tax value difference to land market in average 50%-55%. Actually this is the opportunity for local government to “capture” the land value increase. However from three cases in Jakarta and Serpong, local government “seem” didn't have ability or not creative enough to increase local income (PAD) from property tax even though in most of developed and developing countries, this approach is very popular. Therefore, discourse about alternative funding for infrastructure development is still needed.

RECOMMENDATION FOR FURTHER RESEARCH

- Value capture can be categorized as creative approaches to financing infrastructure development. Because in the whole process from “capturing” and “distribute”, it need ability to redistribute value not only with “normal” procedure.
- Value capture approaches have been use in Indonesia but not optimal because of lack capacity, law enforcement and willingness, weak supervision, etc. Regarding that, it is important to develop strong local government, good supervision, strong law enforcement in order to self-financing infrastructure development.
- In order to have ability to self-finance it is important to develop good tool for value capture. It also still needs further investigation. The question is how to implement value capture properly in urban area in Indonesia to financing infrastructure development.
- Value capture idea is to create justice over land-use, waters, and natural resources especially for the poor. It try to enjoy the benefit of space and its added value as the result of spatial planning' and 'to obtain fair compensation'.
- Land based-financing is an important factor to be considered in urban area in Indonesia.
- Formal and informal institutions play important role in infrastructure development sector, therefore need further investigation.

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From Zero to Hero: A Creative Lesson from Surabaya's Open Spaces

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ABSTRACT

Surabaya as one of the biggest cities in Indonesia has been through a significant change in its open spaces. The city has developed dynamically and rapidly as an interconnecting pole between the western and the eastern parts of Indonesia. Unfortunately, because of these developments, most of its open spaces have changed into some commercial built areas.

Until 2006, there were only 3% of open spaces left in Surabaya. This is an indication of an unbalanced growth, which has some broad spatial implications. Since the UU No. 26 Tahun 2007 Pasal 29 about the minimum 30% of city's open spaces was declared by the government, some programs have been done to revitalize the function of these open spaces. Now, there are already nine open spaces with various themes that can be found in Surabaya. Moreover, some open spaces that were usually misused as commercial spaces have also been revitalized as green space.

Each open space is even well-designed as a focal point or landmark for the area. The percentage of open space in Surabaya is now between 27-29%, close to the minimal percentage required by the law. The whole process of this open space revitalization is a very valuable learning experience for most cities in Indonesia, where Surabaya as a large crowded metropolitan can turn its 'spaces' to 'places'. These significant changes in the quality of its open spaces have also made a significant change in the image of the city, whereas open space is easier to be remembered in people's mind than buildings.

This paper aims to give a broader discourse about the creative ways in changing space to place in our cities's open spaces. The paper also aims to give some advice to decision makers in Indonesian cities, to encourage the optimization of the implementation of the UUPR No. 26 Tahun 2007 Pasal 29 mentioned above.

Keywords: *creative lesson, open space revitalization, Surabaya*

INTRODUCTION

The issue of open space in recent years increasingly widespread discussed. Especially after has been taken out of the latest spatial planning the UUPR No. 26 Tahun 2007. In Pasal 29 it is explained that the existence of a minimum of open green space in urban areas is 30%. This is what later became the benchmark in urban development. One city that managed to revitalize the open space is Surabaya. Surabaya included in the category of a metropolitan city and is the second largest city in Indonesia. The city is also an Indonesian port town that connects East with the international world. Similarly, physical, Surabaya rapidly evolving in accordance with the needs and demands of a growing community. This increase can be seen in the wake region indicator, which reached more or less 2/3 of the size of the city (Surabaya Vision Plan 2025).

Construction of commercial buildings such as office buildings, shopping centers, hotels, apartments, housing and other physical development dominates Surabaya's city. Not to mention the dominance of either two or four wheels vehicles. So at this time, Surabaya has been listed as one of the city with the highest air pollution levels.

In socio-cultural, Surabaya has the characteristics as a coastal city which is has a character of high social heterogeneity. This can be seen from the existence of ethnic diversity. Approximately all ethnic groups in Indonesia residing in Surabaya. The amount will be at most of the ethnic Javanese community, Minangs, Madurese and Arab decent. But in the current development of recent, there was a variety of cultures that developed so rapidly that it makes Surabaya lose orientation in the development city. Modern culture is increasingly widespread, giving effect to the condition of the community. Consumerism and individualism is increasingly felt in the community. Community became increasingly concerned with individual interests, economic comfort and Mall cultural.

The more existence of a shopping center (mall) has been shifted the function of open space as public space into an insulated indoor open space. As a result has a tendency to eliminate the social interaction that occurs in public spaces and encourage people to become consumptive. From this, the development of Surabaya has been started to balance the awakening of public spaces which is expected to be able to merge the individual conditions and consumptive society.

As an effort to create public spaces, the Government of Surabaya City is currently undertaking the construction of city parks that serve as public space equipped with various facilities. Some existing facilities include facilities for culinary, jogging track, play ground, fountains, until the hot spot areas. Until now, there are 10 parks with different themes. The Government of Surabaya City also built parks in 13 points fuelling station located in the green belt.

SURABAYA DEVELOPMENT

In socio-anthropologic perspective, Surabaya has been rendered with a phenomenon of the heroic characters portrayed in religious values, so Surabaya reincarnated in the character of SURO (shark) and BOYO (crocodile). Through generations, Surabaya has an ability to face every challenges and barriers with its social resources equipped with instill by a cultural life and civilized community. Social relation between ethnics and groups runs harmoniously, full of understanding. Social tension rarely occurred, and so did the political tension. Plurality of culture, religion, ethnics, and social structure are considered as a strength and richness. Thus, plurality became ornaments and mosaics in the multi-ethnic community of Kampung Surabaya. Plurality of cultures, religions, ethnic and social structure actually has been manifested in the attitude of openness and fairness as part of the character of Surabaya community.

Since the 18th century, Surabaya has been had various manufacture-based industries. and in 1870 became a pioneer in industrial equivalent of the world's port cities like Shanghai, Calcutta, Singapore and Hong Kong. As a trading town of adequate infrastructure support is required, then in 1878 built the first railway infrastructure connecting the buffer areas like Sidoarjo, Gresik, Jombang, Kediri, Madiun and so forth. Industrial development and trade incised high achievement for Surabaya, which in 1900 became the busiest port and the largest city in the occupied Dutch East Indies. Other sectors that are part of the development of trade and industry is the service sector. At 19th and early 20th centuries, Surabaya evolved into centers of economic services for plantations in East Java, in addition to industrialization center services for the areas around Surabaya.

As a city of industry, trade and services, in parallel Surabaya became extraordinary appeal to the migration of residents from across the region in East Java, various ethnic groups, even from different countries. In 1905 the population of Surabaya which counted as many as 150,000 of them are ethnic Europeans, Chinese, Indians and Arabians. In the last century, based on BPS records Surabaya in 2005 until June 2005, the population of Surabaya reached 2701.312 soul.

Flashbacks of Surabaya in a variety of perspectives has been a very long learning process and become the basic capital of Surabaya development into the future. Surabaya development can not be separated from the basic character as a city services and trade. Requires of the era and the aspiration of citizens to consider the geographic and geostrategic position, requiring a variety of innovations in governance and development. Surabaya challenge ahead is very heavy and complex to be able to align with the major cities of the world. With regional autonomy, decentralization of authority to Good practice requires above (innovation management of Government) towards economic development, public service and legal and political development towards a better and more constructive in order to realize improvement of welfare of citizens.

Encouraging economic growth and improving quality of life through the fulfillment of basic rights the society which is the strategic agenda in its achievement must be supported by the acceleration of infrastructure development, asset management and development as an alternative financing, bureaucratic

reform, and monitoring system in a constructive and responsible manner. This agenda will be an important part in realizing the slogan *Surabaya: Smart and Caring*.

SPACE TO PLACE

A good city is a city which is able to provide spaces that match the necessitate of its citizens, which one is public space. The shift tendency in the function of public space into the room (eg at the shopping center) is currently common. As a result, society loses the social forum as a place to interact. Public space can be defined generally as a function of space and the benefits are used for public purposes and not for a particular class. Carr (1992) states that open spaces should be responsive, democratic, and meaningful. Means responsive public space should be used for wide variety of activities and interests. Democratic, public space should be utilized general public without having fragmented due to socioeconomic and cultural differences. Further, the democratic elements have a tendency to close with one of the character of public space because it must be accessible for people with various physical conditions, such as disabled or elderly.

One form of public space in urban is open spaces. The decrease quantity and quality of existing open space in urban areas such as open green space and open non-green space has resulted in declining quality of urban environment. It has also become the reason of overflow in urban and high air pollution. The increased vulnerability of social and the decrease of community productivity due to stress caused by the limited public space is also available for social interaction (Dardak, 2006)

Presently, Surabaya open green space has increased by 50.95 hectares within five years (from 218.34 ha to 269.29 ha). Activities additional open green space made by the government of Surabaya, among others, by changing land former refueling stations (petrol stations) into a city park, add vegetation in the green belt, and make urban forest. City parks that formerly displaced has been redesigned. Noted there are 10 parks that have been revitalized, specifically Bungkul's Park, Flora's Park, Prestasi's Park, Apsari's Park, Persahabatan's Park, Gubeng Elderly's Park , Dr. Soetomo's Park, Yos Sudarso's Park, Mayangkara and Ronggolawe's Parks. Another effort was performed under the program Surabaya, Green and Clean. In this program the community involved, because the target is the environment of settlements, especially in the township and solid residential.

The efforts may be regarded as abandoned land transformation (not useful) to a place which has character and a new identity. Wardhani, (2007) put forward three reasons for the transformation of space, namely:

1. Valuable city asset because it has various values such as ecological values, historical, economic, etc.
2. Land is an ideal area for redevelopment or renovation activities of the city, ie, an attempt to exploit the city's assets (such as buildings, land and area) who appraise the potential but not yet an optimal developed.
3. Abandoned land reform aims to improve the image and quality of urban environments.

Further changes in space into place, described as a transformation from a number of areas that are not defined, has no function, does not have an aesthetic value, does not offer the diversity and experience of space into a number of areas which have boundaries and clear definitions, with the role or function (urban spaces). Subsequently urban spaces evolved into people place, where a number of these areas has a specific meaning and character, as a forum for widespread community activities, tied to the context and environment is responsive and democratic.

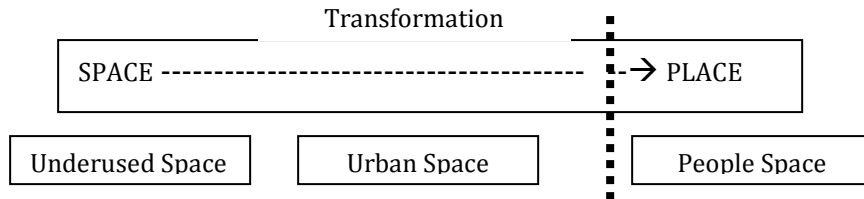


Figure 1. Space Transformation
Source: Adaptive from Wardhani, 2007

As a result of her study, Aruninta (2005) concluded that recovery of useless space can be divided into several categories, explicitly:

1. Esthetic approach; this approach focused to city beautification, examples sculpture installation, ornamental garden, flower decoration, water feature with no activity.
2. Transport Purposes, land used to improve transportation services and city transport, parking and solve the problem of traffic congestion.
3. Recreation Purposes; there are two types of recreation that is active and passive recreation. Active recreation activities that involve movement and more dynamic eg jogging, cycling, sports, games, etc.. While passive recreation is more static, such as picnics, sitting in the park, observing nature and others.
4. Uses commercial; purposes of land use is to generate economic region and also as a service for tourism activities, for example shops, kiosk, markets, etc.
5. Environment Purposes; land use is directed to achieve a better urban environment and quality with a way of conserving space, urban drainage, water catchment areas, riverbanks and other protected areas.
6. Social Welfare; the goal is to achieve quality of life and prosperity. This can be achieved by the development of housing for poor people, public libraries, community centers, museums, etc.

The achievement of Surabaya in enhancing urban green space both in quantity and quality, not be separated from the cooperation of all parties. Successful parks have been revitalized divided into two categories. The first is an existing park, but does not function properly park. Both are designed garden back into the park (the land of the former gas station on the green belt/park). In the first category, one of which is Bungkul's Park. Bungkul's Park is located at Jalan Raya Darmo, and has been existed since colonial times (the concept of the park in residential areas). Initially this park is maintained by Surabaya as the lungs of the city. However, over time this park as a gathering place for community use and filled with street vendors. As a result, the park had been deserted and not maintained. Then the city

of Surabaya revive Bungkul's Park with a better arrangement and planting flowers. The presence of street vendors was also maintained with the provision of special places/stalls in the park. Not only that, Bungkul's Park also has various support facilities. And now it became one of alternative green open space that can be utilized by the public.

These images show that the Surabaya's City Government does not work alone to achieve back Bungkul's Park. There is a mutually supportive partnership between government, private sector and local communities, particularly in managing the presence of street vendors. As is well known that the arrangement of street vendors is not easy and often culminate in the anarchic action. But the arrangement of street vendors in the Bungkul's Park, government tried to embrace the merchants street vendors who have been selling in this park. By the way of recording the presence of street vendors, and then it has been grouped by type of merchandise. After that they made the kiosk and it get the priority to occupy the stall. The impact of this arrangement is drastically increased income street vendors.



Figure 1. Bungkul's Park

Source: http://fasilitasumumsby.files.wordpress.com/2009/05/tmn_bungkul1.jpg
http://upload.wikimedia.org/wikipedia/commons/4/41/Taman_Bungkul.JPG

(Bungkul's Park with an area of 900 square meters area equipped with various facilities, such as skateboarding and BMX bike track, jogging track, plaza, wireless internet access, public telephone, a green park arena such as the fountain, and food center area. This park is also equipped with a lane for the disabled.)



Figure 2. Dolog's Park

Source: <http://www.blog.chris.web.id>
<http://www.archive.kaskus.us>

(The atmosphere is presented in Dolog's Park)

Whereas in the second category, one example is the Dolog's Park. This park is a park that was built on lands of the former gas station (gas station before using the land designated urban green space). Park with an area of 5135 meters is a park

built on City Government cooperation with Pertamina. Pertamina to fully participate to the development fund, and instead of Pertamina permitted to install the brand element in the park over the next five years. Logistic Park is also equipped with various facilities such as futsal field or three on three basketball, wall's climbing equipped with water fountain, fountain flip-flops, children's playground, library, checkpoint, and jogging tracks covering 762 square meters.

Not only are the parks, the City Government now also has designed seven locations as urban forest to increase the number of percentage of urban green space. Seven locations were among others in Penjaringan I (3000 m²), Prapen Indah II, Tenggilis (4328 m²), Wonorejo (1.5 ha), Wonorejo PLN (3 ha), Kebraon (1.5 ha), and two locations in Babad Jerawat (1.2 and 2 ha). Efforts to make City Government more meaningful spaces (space to place) is an example of creativity and success in recruiting and embraces every element of the existing stakeholders. So that it can increase the sense of ownership positively (sense of belonging).

THE IMPLEMENTATION OF *UUPR NO. 26 TAHUN 2007 PASAL 29*

Maintain environmental quality is essential for community life in the big city. Community participation is a key element of green open space planning. During this aspect of planning in managing urban green open spaces tend to be only rhetoric. This means that during the planning aspects of urban green space is less in socialized by local governments to the public. The government is more likely to implement the planning process from the top down or the bottom up than centers that accommodate community aspiration. It can be seen from the perception of percentage of people who never received the socialization of government planning only reaches 20 percent, only a small portion of society has ever polled (public hearing) at 28 per cent (Hakim, 2009).

In Surabaya, although the policy is derived from the government, but it looks a high appreciation of the community, so help to increase the green open space. Surabaya City Government, the private sector, NGOs and communities have a concern for the improvement of environmental quality in Surabaya. Through a program which has long been runs as Kampung Improvement Project, Surabaya Green and Clean, Surabaya Ijo Royo-royo, Surabaya Smart and Care, which all joints touched people's lives in Kampung Surabaya. Everything can not be separated from the consistency of the Surabaya City Government in enforcing the rules, the involvement of private parties and NGOs, as well as community participation. From this there was a creative lesson for major cities elsewhere in Indonesia to give some advices to all of the decision makers in Indonesian cities to encourage the optimization of the implementation of the UUPR No. 26 Tahun 2007 Pasal 29.

CONCLUSION

It is inevitable, increasing efforts to greening cities in general are often defeated by the weight of consideration to the improvement of the physical development of urban infrastructure. Such as road construction, buildings and group housing such as housing, office buildings, mall, hotels and others. Its has been indirectly

contributed to the decline both in quantity and function of the existence of quality green space. As a result, we often encounter urban areas overflow during the rainy season or a dirty air pollution due to air contaminated.

Fulfillment of the demands of urban open green spaces, in accordance with that described in Pasal 29 paragraph 3, should be able to bring changes to the presence of green space, both in quantity and quality. Unfortunately, only part of the city government is unresponsive by the UUPR No. 26 such. It is also not an easy thing to implement, especially if most of the cities has been met by a physical building. But its can be a strategy, meaning that every city can do creative thinking in an effort to increase the amount of green space in urban areas. For example, by starting to consider the requirements for optimizing the roof of buildings (old and new) as a roof garden, a grass of roof, or grass of floor (Between, 2007). Besides effective in increasing the number of area green space can also provide advantages in ecological, economic, educational, health and aesthetic.

Another thing which can be done is by providing a clear and explicit sanctions, against the cities that have not reached the amount of green space area in accordance with the percentage in Pasal 29 of UUPR No. 26 Tahun 2007. Supposing every city which has not complied with open green space within a few years should compensate very well and so forward. If this UUPR just discourse, then the maximum space requirement for open green space will never be achieved. Surabaya is one example of a city built creatively in terms of availability open green space. In view Surabaya is crowded cities will be activities, both in its physical, social, and economic.

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Kolong Tol: Participation and Multi-Scalar Collaboration to Solve Design and Political Gaps

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ABSTRACT

Jakarta is a bifurcation of massive urbanization in both the informal and formal sectors, a juxtaposition that lends the informal to act as the 'residual'- easily disposed of whenever modernization calls for evictions and urban reclamations. New developments of exclusive superblocs and inner-city malls diminish the public realm through the continued dissolution of public spaces, even after the end of Indonesia's authoritarian regime. In recent times, the city administration promises greater community participation in forming the Jakarta 2030 Spatial Masterplan. In this context, new political processes and paradigmatic shifts in understanding informality in Jakarta can lead to new springs of urban explorations. In addition, re-thinking under-utilized physical spaces within the urban fabric such as the 'Kolong Tol' – the space underneath the toll-way – allows for a renewed public imagination.

By documenting the lessons learned from the story of Jakarta's Kolong Tol and the experiences in the Rawa Bebek informal community, this paper explores both discursive and practical modes of arguments for participatory spatial planning and the need for multi-scalar interdisciplinary collaboration to incubate a more sustainable and equitable future. Although the participatory method may have its challenges, it can become a tool for capacity building and empowerment, which may result in more resilient communities and urban spaces. On the other end of the spectrum, the government should begin to recognize the need for localized grassroots political mobilizations in order to achieve a successful synthesis of top-down and bottom-up approaches.

Keywords: *participatory planning, spatial planning, infrastructural urbanism, urban development*

INTRODUCTION: SYMBOLIC URBANISM AND THE PROLIFERATION OF DESIGN GAPS

“...bullet cars with cooled interiors push through the thick, humid phlegm; along the second even more viscous one, that of fear - urban fear...” - Lars Lerup (2007)

In the wake of Indonesia's independence, there was a national urge to create a unifying identity for the fragmented archipelago. In 1949, Jakarta was crowned the capital of the nation and began her course as a centralized node of power and economy. Under Sukarno's Guided Democracy, the city underwent a series of symbolic modernizations in urban form and a concentration of 'nationalist urbanism' manifest in large infrastructural projects and monuments (Kusno 2004). The concentration of power and economy, in effect, caused a wave of mass migration into the city from the rural regions, which caused overpopulation, informal growth and a milieu of urban problems. This exclusivist, megalomaniac developmental trend continued under Suharto's New Order. Over the 32 years of authoritarian rule, the public was dissolved systemically by political oppression and market liberalization. Public spaces often came in the form of controlled spaces such as *Dunia Fantasi* (Dufan) amusement park and shopping malls. More often than not, these spaces also privilege access to automobile.

The fall of Suharto's regime came with the traumatizing event of the May 1998 riots, which still haunts the urban spaces of Jakarta. During the riots and the ensuing period of reformation, there was an exponential increase in fear, realized through the proliferation of gated communities and vast suburban developments. When Indonesia began to regain its stability in 2000, the country entered a new era of democracy and decentralization. More recently, the city experienced a new form of symbolic development. Rather than focusing on national identity, the city began to follow the trends of globalizing cities, where symbolic growth of large-scale, privatized developments and infrastructure became the price point in global markets. As Kusno (2004) points out, “The most important impulse of city power, however, stems from discourses of national prestige through which the political elites of the country produce Jakarta as a city of influence. By insisting that the nation needs all kinds of 'development', infrastructure and monuments in one place, they transform the physical spaces of the city.”

The immediate political and geographical history of Jakarta has proliferated design and political gaps, and a continued decline in the public realm, both in physical form as well as in the collective minds of the inhabitants. The new globalized market led to the growth of exclusive malls and speculative superblock developments, internalizing the public, which inadvertently denies access to those who cannot afford it. The ad-hoc process of Jakarta's infrastructural developments, such as road works, also caused the systematic marginalization of many communities. In the 1990s, the Jakarta Inner Ring Road (JIRR) was constructed and completed, leading to a series of evictions of *kampung*s via eminent domain (Harjoko 2004). With the combination of fear, the utopian impulse for symbolic projects in both the public and private sector continually reduces public spaces in the city, which are significant assets for socio-political transactions that will result in true nationalism. The recent events of the *Kolong*

Tol issue and the response of the communities, institutions and organizations involved demonstrated a great potential to re-build Jakarta's civic and social capacity amongst the urban poor.

BIFURCATED URBANISM: IMMEDIATE HISTORY OF THE *KOLONG TOL*

Jakarta's phenomenon of the *Kolong Tol* communities is a result of interplay between geographical and political tensions. The centralization of money and power in Jakarta resulted in mass urbanization in bifurcated directions. Both formal and informal sectors grew rapidly. Symbolic urban processes of Jakarta such as the construction of the elevated toll way, has generated lands or geographic conditions that are not viable for the market. They become marginalized spaces such as hazard zones adjacent to rivers or canals and difficult spaces such as under the toll-way. The land under the toll-way faces managerial difficulties as it usually crosses, intersects or sits in between districts and sub-districts. Moreover, there is a complex network of urban actors such as the *kecamatan*s, *kelurahan*s, private toll-way operators and other government agencies that are responsible or tangentially responsible for these spaces, resulting in further confusion and difficulty. These challenges deter governmental bodies from fully understanding and resolving pertinent issues of under-utilized spaces, poverty and community development.

In 1996, *Tol Pelabuhan* or the Cawang-Tanjung Priok-Pluit elevated toll-way was completed. In the process, it evicted a number of communities due to unresolved land-release attempts by the government. After the events of 1998, massive urbanization was accompanied with political instability in the period of "*reformasi*". As a result, this political confusion and sedentariness at the top left the growth of informal communities and continued invasion underneath unregulated. The *Kolong Tol* became a convenient housing solution during this time due to the physical security and shelter it provided. In 2002, Housing Decree No. 214/KPTS/M/2002 granted the private toll-way operators authority over the land use. As a short-term solution to the population and housing pressures, the *Kolong Tol* communities were given permission to establish a two-year temporary settlement. For close to a decade the communities grew rapidly, along with other forms of informal settlements, such as those along the riverbanks and railway tracks.

In 2004, the Ministry of Housing and Human Settlement (*Kimpraswil*) visited the *Kolong Tol* sites and requested evacuation of the site. The communities' request for the extension of the permission was rejected, despite the fact that the government had not found an alternative solution for the housing problem. Meanwhile, ad-hoc and short-term solutions continued to alleviate the conditions of the informal communities. Basic urban services such as electricity and municipal waste management were provided. The *Kolong Tol* communities continue to densify in 10 strategic clusters across North Jakarta. *Pekerjaan Umum* (PU or Department of Public Works) reported that there were approximately 5,151 households (in another report by Urban Poor Consortium (UPC) there were 4,646 families).

In 2006, the Public Works Minister annulled the 2002 housing decree and the first eviction notification letter was sent to the *Kolong Tol* communities. In early 2007, fire engulfed the community near Gedung Panjang in Penjaringan, resulting in the loss of homes and hefty infrastructural damages. On August 31, 2007, 7,123 public order officers were mobilized to evict what were reportedly 18,584 people. Structures were removed and there was a massive exodus of the communities to other parts of the city. For the holders of Jakarta Identity Cards (KTP), they were relocated to affordable public housing – RUSUN (*Rumah Susun*) – in Kapuk and Marunda areas, while those who are not registered were forced to move back to their original villages. On August 5, 2008, the Governor signed a Memorandum of Understanding (MoU) to manage the *Kolong Tol* space and zoned it as green space, or *Ruang Terbuka Hijau* (RTH). (Departemen Pekerjaan Umum, 2009)

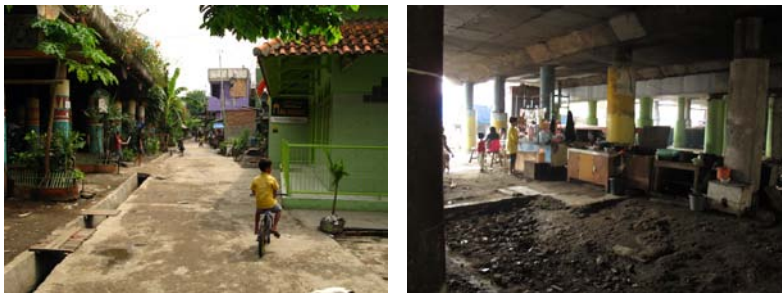


Figure 1. Images of RW 13, Rawa Bebek, Penjaringan, Jakarta Utara
(Source: Barry Beagen)

The timeline of events was a result of conflicts that outline the need for more public engagement and the need for informed technocratic interventions that goes beyond traditional boundaries of the design and planning field. Now, the previously vibrant and active communities under the toll way have been removed, but dense poor communities around or adjacent to the toll ways still exist such as in Rawa Bebek, Lodan, Warakas and Papango. The elevated portion of the toll-way is about 20 km long, located within more than 7 districts (*kecamatan*). The dispute of the land is not only a conversation amongst the neighborhoods that are directly affected – its complexity involves the city at large. The history and physical context of the spaces underneath the toll way have the potential for new political and urban imaginings. Currently, there are various initiatives that are developing in these areas. For example, Papango and Warakas have been given community spaces and there are plans by the local government to plant 1,000 trees over the next few years (Harian Pelita). These initiatives may seem like a step forward, however, there is a need to review these efforts so as to create a long-term solution and strategies for more capacity building in these regions. This new imagination can be very well illustrated in the case of RW 13, a pro-active community in the Rawa Bebek, Penjaringan.

PARTICIPATION AS POLITICAL INFILL: THE CASE OF RAWA BEBEK RW 13

The Rawa Bebek community is one of the most resilient agglomerations of kampungs in the city. Nested within a mesh of industrial district of factories and

warehouses, it is a great source of employment and thus the reason for its rapid increase in density over the years. Since 2008, the RW 13 community has been working with Mercy Corps and Universitas Indonusa Esa Unggul on a Participatory Spatial Planning (PSP) project. Before the project started, a grassroots community organization *Kelompok Masyarakat Peduli Kolong Tol* (KMPKT) was formed. It is made up of local youth leaders that developed initial plans of the possible facilities for the *Kolong Tol* of RW 13. KMPKT also represents a hopeful form of micro-politics, from the bottom-up. They have been able to mobilize the community to work on projects such as painting of the toll column structures and constructing bamboo planters using money raised by the community. They have also become the community liaison and facilitator for the non-profit organizations such as Mercy Corps and Indonusa University in the PSP process.

The motivation of the PSP project was to develop a scalable and replicable community-driven process that not only solves the dispute of the *Kolong Tol* spaces, but also creates an active strategy that can be applied in other contexts that involve the urban poor and multiple stakeholders. Another specific goal of the PSP project was to identify and formulate the commitments of the various stakeholders at the outset, such that future positive interventions (in *Kolong Tol* and beyond) can occur much more smoothly.

Process

Participation of the community is important in the context of Jakarta because of the prevalent sidestepping of the poor in urban processes, as seen in the frequent eviction cases in the city (Harjoko 2004). In the PSP process, more than 600 community members were present during the first participatory activity. There was also involvement by women, children and the elderly in RW 13, groups that are typically neglected in the decision-making process. This results in a more diverse conversation that not only increases the useful data for user-input in the planning of the space, but also in the empowerment and inclusion of these groups. On the other hand, there was a clear understanding that private and public stakeholders such as CMNP, Jasa Marga, and the local government, including its constituent agencies, are as important in the process. The PSP sought to bring the various groups together, while Mercy Corps (the NGO) and Indonusa University act as facilitators and mediators in the process.

The PSP project was able to catalyze the imagination of the communities and the stakeholders. The outcome of the process in RW 13 was a community space, the functions or programs of which have been determined by the participatory process. Sixty-five scenarios were extracted from the charette, reflecting possibilities for the future use of land under the toll road – integrating environmental, community and economic functions as well as transport and other forms of urban services. Each scenario was accomplished through the facilitated exercise of smaller groups. This exercise was important in generating excitement in order to identify the aspirations of individuals within the community. They were then systematically organized into matrices of prioritized functions. The PSP process went through a rigorous process that does not begin and end with participation in the form of charette. As Van Den Broeck (2004) suggested, “‘Workshops’ act as broad-based assemblies and open forums. Most importantly, they act as avenues for initiating discussion on key issues and problems...they

created environments conducive to informal discussions and productive social networking”. Thus, beyond the massive community mobilizations, the PSP included follow-up activities, which aimed at capacity building of the community leaders and facilitators. For example, activities such as the Training of Training (TOT), Proposal Making and the Leadership Training were conducted. Regular meetings also ensured that the community was involved in the process throughout and continued to be updated about the progress. Representatives of Mercy Corps, Indonusa University, KMPKT and other interested community members usually attended these meetings, which were kept open to the public. (Sukowati 2009)



Figure 2. Images of the First Participatory Process (Source: Mercy Corps)

Benefits

Although the PSP process is not yet over, there are some lessons and benefits that can already be extracted. Through this process, benefits can be secured and committed for the communities, involved parties and even the city. Prior to this exercise, the city banned activities and passed restrictive legislation in the governance of the space. There was little innovation or thought to how the space might be turned into an asset. The emptied land was used for parking and illegal dumping of garbage. Scavengers or *pemulung* also use the space as storage for their waste collection. With the PSP process, the community of RW 13 was able to gain access to the *Kolong Tol* for crucial socially and economically productive activities. At the same time, the toll way operators were able to prevent future threats to their structure, like fire hazards, by negotiating the types of activities and structures that can be built.

In the future, the local communities may be able to derive economic benefits from potential services that will be in operation under the toll road, such as garbage collection. The local government would also be able to reduce spending on illegal land usage enforcement. And, because the community will be maintaining the space, the government would not have to spend money on occasional clean-ups. Similarly, the government could benefit politically by winning constituencies and support from the communities. The urban-poor residents would thus be recognized as civic participants that contribute to the space of the city. As for the social benefit, the consensus-based PSP process helps to facilitate and foster relationships between the government and the urban poor, so as to reduce conflicts and tensions that usually arise from uninformed decisions. Moreover, the process intensified placemaking of the *Kolong Tol*, such that the space is an integral part of the community's daily activities. There is much mutual gain to be made.

Challenges

The PSP project, however, was not perfect. There were a number of challenges, at various levels, that force us now to think about future potentials.

At the institutional level, the local governments were slow to respond. This may have been because of unfavorable political will, but a larger technical and developmental issue can also point to the inefficiencies. Despite the move towards decentralization, the current structure of governance and city administration still lack the technical and structural capabilities of collaborating with communities. There is still a gap between the *Kelurahan* level to the *Kecamatan* level. In addition, city officials do not easily agree to support the public space because such land use implicitly perpetuates the quasi-informal settlements.

The inefficiency of the process is also the result of a lack of intermediate outreach agencies within the local government and its departments that specifically deal with the urban poor and community development. The RW 13 PSP process was only able to organize one stakeholder meeting that was open to the public. Subsequently, there was difficulty in approaching the local government and the representatives of the private toll way operators. As the system stands, it is not only difficult to efficiently *collect* information about the city and its people; it is also difficult for communities to *communicate* with their local government officials about vital issues. There is a need to create an intermediate governmental agency that can effectively liaise between official government departments and the *Kolong Tol* communities or the urban poor in general. In order for such an agency to be successful it must be entirely autonomous, yet able to operate within and across the multiple ministries. In this way, the city can be less dependent on external NGOs that operate under time- and interest- dependent funding sources. However, this does not mean that the city should undermine the roles of the facilitating NGOs such as Mercy Corps. Rather, it allows NGOs to act more as a catalyst and consultant in the process.

At the level of the project process, there is a need to not just involve political stakeholders (bureaucrats) but also technocrats such as architects, planners and engineers, in order to create an integrated workflow. This is to ensure that design and political gaps are filled through critical research of the physical space. For example, although the participatory process was carried out quite rigorously, there was not a comprehensive urban planning or urban design analysis of the site before the participatory process was initiated. While an urban design analysis does not necessarily dictate the planning product, which would defeat the purpose of PSP, a pre-assessment would at least uncover important information about the site – architectural, infrastructural and contextual – that would have informed the participatory process better. At the physical level, there are leakages in the toll way drainage pipes, flooding during heavy rain due to lack of storm water management, accumulated garbage and rubble that requires large mobilizations, and the fact that half of the RW 13 '*kolong tol*' has raw sewage running across it, which does not create a healthy or productive public space. In order for this bottom-up approach to be more successful it has to be supported with a panel of expertise and extensive research that can only be done within the top-down system. By understanding the impact of the project in the larger context of the city both the development of Jakarta and the success and widening support of the project can be realized. As Van Den Broeck (2004) outlines from his experience in

the city of Vinh, Vietnam, “(c)ommitment packages and policy agreements are tools for the co-production of policy and its implementation, as its eventual acceptance requires discussion and negotiation about ‘what to do and how to do it.’” Technical partners are important in formulating feasible arguments on how the physical space of the *Kolong Tol* can be beneficial to the city at large to assure local governments of their commitment.

Thus, these challenges call for increasing synthesis between the bottom-up and top-down that can be moderated through technical interventions. This means that architects, engineers and planners need to expand their traditional roles and begin to engage political and social objectives, not just as pure technical service providers.

PROSPECTS AND STRATEGIES FOR JAKARTA 2030

Jakarta has a critical mass of urban poor and informal economic sectors. Instead of perceiving the city as a sea of poor communities that is in the way of modern progress, the city has to engage in the condition critically, imagining unique forms of more sustainable and equitable development. By re-thinking the role of the urban poor and informal settlements, the city, government, private sector and the communities can develop strategies for a new alternative form of urbanism. This means that governments have to recognize the urban poor as “active agents of development” and that “the foundation of almost any solution to the problems of the urban poor lies in their potential to organize themselves” (Garau et al 2005). There is a need for the local government to support and recognize grassroots organizations. NGOs need to recognize their role more as a facilitators in the process; a catalytic agent that sets up frameworks – rather than a required expert. In addition, local governments can create information infrastructures and agents that are outreach oriented or action based rather than the usual ivory tower of policy developing institutions. As Albrechts (1999a) mentions, approaches such as traditional top-down planning “seem unfit and inadequate for tackling the global and local challenges that countries, regions and cities are facing today. Hence, in many countries, the need existed for a different type of planning that aims to intervene more directly, coherently and selectively in social reality and development”. This will allow for micro-level initiatives to thrive without the need for tedious and often conflicted direct intervention of the government.

Grassroots organizations, such as KMPKT, are an exemplar of local community action and a stimulant for interventions and community empowerment. In order to amplify such mobilizations across the city, the local government can support the creation of networks amongst these nodes of actions so as to create a resilient mesh of information and solution exchange at the bottom. As suggested by Garau et al (2005), “local action and international knowledge can be strengthened by the support of networks of actors at all levels...Networking helps to ensure that lessons learned in one place can be applied to advantage other places.” In Jakarta, there is a need to uncover such assets and ensure that there is a steady shift from consulting only the expert intellects, to engaging the public in the decision-making process.

The experience of the PSP process in Rawa Bebek and the *Kolong Tol* phenomena urges us to re-think how politicians and technocrats perceive marginalized spaces and informal communities, and reevaluate of the role of institutions and planners. Government, local authorities and NGOs should act as facilitators of the collective, not agents that act upon an institutionally derived will or knowledge. Participation and empowerment of local citizens is key to informing better democratic decisions. The discursive argument can only be carried through or be supplemented with direct action and interaction at the everyday level of neighborhoods, collectives and specific individuals. The logic of Calculus can be applied in planning or an analysis of urban problems: as the number of discretized elements increases, the greater an approximate it is to the ideal model.

CONCLUSION

There is a great potential for participatory processes in Jakarta to infill political gaps that often result in unresolved conflicts. In his book, "Cities in Evolution", Patrick Geddes (1915) recounts his experience in India, "This traditional planning approach, still very common in developing countries, starts with an often comprehensive survey followed by an analysis and interpretation of the data and results in a 'master plan', a kind of blueprint to guide the city's development of a city" It has been almost a century since then, however, our society has not yet made significant progress in how urban processes operate. The city can also shift its urbanistic paradigm to create more strategic planning rather than the traditional master planning in the light of Jakarta 2030. The definition of strategic planning by Van Den Broeck (1995) is the "social process aimed at designing and realizing an intended spatial development of a given area. Within this process, four sub-processes can be distinguished: one leading to the design of a dynamic and sustainable long-term perspective, a second dealing with daily policy, troubleshooting and process-supporting actions, a third dealing with a decision-making process involving all possible actors and, last but not least, a process to empower people to better their living conditions and to participate in society".

Architects, planners and engineers also have to expand their traditional roles as mere services and begin to engage creatively with local politics to innovate new spaces. In the essay, "Infrastructural Urbanism", architect and educator Stan Allen (2007) identified the discipline of architecture as "material practices (ecology or engineering, for example) are concerned with the behavior of large scale assemblages over time". They are mediators of the built environment. Allen also suggested to shift the practice towards a more "flexible and anticipatory" mode, "recognizing the collective nature of cities" and engaging with "multiple authors" at the same time. His definition can be extended to the urban actors of Jakarta's *Kolong Tol* – the communities, NGOs, local institutions and the private sector. From the experiences of localizing Agenda 21 in Vinh, Van Den Broeck (2004) extracted that "(s)pace is the framework for social, cultural, economic and ecological artifacts and activities, wherein their relationships will be materialized...This implies the structure of space, seen as the expression of relationships, and the design of space as their form are key mediums for spatial quality and for sustainable development". The various disciplines can form multi-scalar collaboration so as to create design and material infill in the city. Design gaps have been generated not only because of the neglect of politics and real

civilities, but also because of disciplinary silos that are not able to comprehensively solve Jakarta's urban problems. The *Kolong Tol* is an example of a space that is full of potential. However, this new imagination requires collaboration at all levels. Apart from re-thinking spaces, places and the common perception of the urban poor, the local government can take steps to form an interface, a task force for productive interventions, which can navigate political and technical terrains, keeping in mind the continued engagement of the public. Rather than rejecting unfavorable conditions in the city, it is "...more of how to amplify existing ways of living and working in the city into an advanced regime of higher information density" (Osseo-Asare 2010). As Osseo-Asare puts it, this "advanced regime" can be achieved by the careful synthesis and engagement of multiple urban actors.

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Settlement Formation Patterns and the Economies of Artisanal Fishing Communities of Coastal Nigeria

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ABSTRACT

Artisanal fishermen provide about 90 percent of the total fish protein requirement of most West African countries. Even though artisanal fishing is their permanent jobs, they tend to live in temporary structural communities in response to “hostile” environmental conditions. They depend on immediate environmental permissions for their daily life support. They do not enjoy healthy facilities such as safe water and sanitation, electricity and quality education. Their residential forms are subject to tidal and flooding regimes. The productivity patterns and the general lifestyles of these fishermen respond to these inadequacies and the temporary nature of their settlement patterns. Apart from the varied cultural diversities and value systems of these fishermen, a major effect on the economic life of these communities is the frequent formation of settlement patterns.

The study is therefore an investigation into the problem of stabilization of artisanal fishing communities within the prevailing environmental conditions to achieve economic prosperity. It will also explore the use of potential resources within the communities such as existing cultural associations and beliefs to achieve the goal of the study.

Keywords: *settlement, economy, artisanal fishing, coastal communities, Nigeria*

INTRODUCTION

Artisanal fishing is practiced in all the maritime states of Nigeria. These include: Akwa Ibom, Cross River, Rivers, Bayelsa, Delta, Edo, Ondo and Lagos State. Historically, living aquatic resources have provided livelihood and revenue for the people of these states particularly those living along the coastal and riverine areas. Fisheries comprise of the harvesting, processing, preservation and distribution of fish. Fishing in these states is practiced at artisanal and industrial levels based on the level and technology of operation. However fishing operation in these states is dominated by artisan operators who use mainly canoes that are both mechanized and non-mechanized. The operation is small scale, labour intensive and carried out by fishers who are unable to acquire large boats. They use small dugout/planked canoes as their craft with un-mechanized gear (Udo, 2002). They confine their areas of operation to estuaries, river mouths and shallow coastal waters of the continental shelf. (See map)



Figure 1: Nigeria Showing Maritime States where Artisanal Fishing is Practiced

Their productivity and incomes are generally low and they lack credit facilities and infrastructure in their settlement camps. Nevertheless, this type of fisheries accounts for about 45% of the world fish catch and about 85% of the Nigerian domestic fish landings (Udo, 2002). In most of the coastal states, artisanal fishing is known to be a primary contributor to the socio-economic life of the people. It provides income and employment to most of the coastal dwellers. Artisanal fishery provides the single product that privates the business environment in rural coastal areas of Nigeria. It is estimated that over 2 million Nigerian living in this coastal region depend directly on artisanal fisheries for livelihood.

The importance of artisanal fishing in the Nigeria economy can only be assessed based on the role it plays in supporting the livelihood of millions of Nigerians and providing fish protein to the entire country. In spite of this important role, artisanal fishermen have been forced to operate under uncertain environmental conditions which continually limit their productivity. Transport and communication facilities within and between the settlements are poor. Social facilities such as health institutions and schools are not provided, water and sanitation facilities are not also provided and their settlements are mostly built as temporary camps since they are vulnerable to human natural agents of destruction such as fire outbreak and violent ocean storms. The settlement characteristics as the basis for development of resource potentials and establishment of links to enhance commodity flows and economic exchange is the major focus of this paper. Having established the temporary nature of the settlements, the intent is to investigate the problem of instability with a view to harnessing the artisanal communities' potentials towards creating permanent system or dwelling enclaves to enhance productivity.



Figure 1: Utan Udombo - A Fishing Settlement in Mbo, Akwa Ibom State, Nigeria

This is done through the:

- 1) Analysis of the settlement characteristics: Housing patterns building materials.
- 2) Transportation characteristics
- 3) Belief systems and
- 4) Organization of community and fishing activities



Figure 2: Settlement at part of Utan Iyata – just away from Ibaka in Mbo, Akwa Ibom State, Nigeria

In the literature, improvement in the fishing community worldwide was until recently measured by the growth of quantity of fish caught (Sarch, 1997). The artisanal fishermen and their communities could not measure up as they produced only 25% of the total world catch (Ikiara, 1999). It was only the introduction of the Exclusive Economic Zones (EEZ) that enabled the developing countries to gain from agreement with foreign fishing fleets. The failure of this strategy led to the recent examination of the central role of small scale fishers and their livelihoods to development initiatives (World Bank, 1984). Several theoretical principles have been proposed to provide a framework for increased productivity of the fishery through the improvement of livelihoods. According to the Department for International Development (DFID) sustainable livelihoods approach to development are described within what is termed Policies Institutions and Processes (PIP).

The analysis of PIP according to Ward (2001) provides an understanding of:

- (a) Who has access to what assets; the value of those assets; who does not have access and why?
- (b) What influences peoples' livelihood strategies and
- (c) What opportunities exist for positive PIP to bring about an improvement in peoples' livelihoods

This framework seeks to identify the right type of external linkages with "independent" fishing communities to enhance participation and progress.

FISHING SETTLEMENT FORMATION PATTERNS AND CHARACTERISTICS

Most fishing settlements evolve initially as camps on sandy Islands off the coastline. The camps are created to provide temporary landing facilities for fishermen. After a cycle of observance of environmental conditions and effects such as wave and wind action, the temporary camp is upgraded to a semi-permanent settlement with full fish processing facilities such as smoking. At this stage, communication channels are established with nearby fish markets and other camps.



Figure 3: Reconstructed Fishing Settlement at Mkpang Utong in Mbo, Akwa Ibom State, Nigeria

Residential facilities are transitional and semi-permanent. Important feature included mud and wattle walls and roof made of palms. In most cases, the

facilities for smoking are enclosed within the same structure central cooking takes place at the same location for the camp

Table 1: Community Facilities in Selected Fishing Settlements in Akwa Ibom State
Source: A survey of artisanal fishing settlements in AKS Nigeria by the author, 2004

Fishing settlement	Health facilities	Education facilities		Police unit security	Sources of water	Postal/ telecom services	Fire service unit
		Primary schools	Secondary schools				
Esuk Mbiam	1 health post	-	-	-	2	-	-
Ibeno Ishiet		1	1	-	2	-	-
Ifiayong Esuk	1 health centre	1	1	1	2	1 post office	-
Uta Ewa		1	-	-	5	-	-
Iko Town	1 health centre	1	1	1	2	1 sub-post office	-
Utan Brama	1 health post	-	-	-	3	-	-
Abana	1 health centre			1	4	-	-
Upenekang	1 comprehensive health center	1	1	1	2	1 post office	Mobil fire service
Okposo		-		-	4	-	-
Ibaka	1 health centre	1		1	2	1 post office	-

In the creeks and island fishing settlements, the camps are temporary and are designed for initial product processing and storage. The fishermen spend longer hours at fishing expeditions than in those shelters. The dwelling camps do not have facilities such as toilets, bathrooms and kitchen. The occupancy ratio is generally high because of the large household sizes of the fishermen. There are no human waste disposal facilities in the fishing camps. The living environment of the fishermen is therefore degraded by the occupants (Moses 1982, 2000).



Plate 4: Utan Udombo; Bordering Naval Operation Base in Mbo, Akwa Ibom State, Nigeria

Table 2: the state of housing facilities in some selected fishing camps in Nigeria.

Source: Survey of housing facilities in fishing settlements in AKS Nigeria by the author, 2004

	Type of house	Household		Facilities	
		Size	Toilet/bath	Kitchen	Occupancy rate
Esuk Mbiam	Temporary (thatch materials) (no formal building design)	10-15	None available (seaside)	Cooking within and by the house	5.7 persons/room
Ibeno Ishiet	Temporary (thatch materials)	10-15	None organized (seaside)	Cooking within and by the house	5.7 persons/room
Ifiayong Esuk	Thatch material	10-12	Pit/seaside	Cooking within the dwelling	4-5 persons/room
Uta Ewa	Semi-permanent (mud and thatch)	8-10	Pit/seaside	No separate cooking space	3.5 persons/room
Iko Town	Semi-permanent (mud and thatch)	8-10	Pit/seaside	No separate cooking space	4-5 persons/room
Utan Brama	Temporary (thatch material)	10-15	Pit/seaside	No separate cooking space	5-6 persons/room
Abana	Mixed (temporary and permanent)	15-18	Pit/seaside	No separate cooking space	4-5 persons/room
Upenekang	Mixed permanent	8-10	Pit/seaside	Some separate for 40% homes	4-5 persons/room
Okposo	Temporary	10-15	Non-(seaside)	No separate family space	4-5 persons/room
Ibaka	Temporary and semi	10-15	Pit/seaside	No separate family space	5-6 persons/room

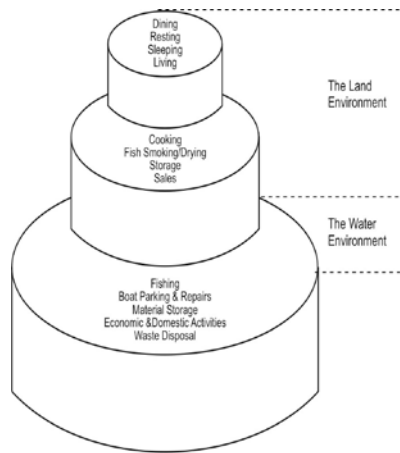
Communication between the fishing camps are facilitated by boat, motorcycle (during low tide) and bicycle. Through these transportation modes, products are moved to the market and other consumer goods are also moved to the camps. Firewood which is the major source of energy is moved by hand paddled or engine propelled boats.

Table 3: Transport Facilities in Selected Fishing Settlement in Akwa Ibom State

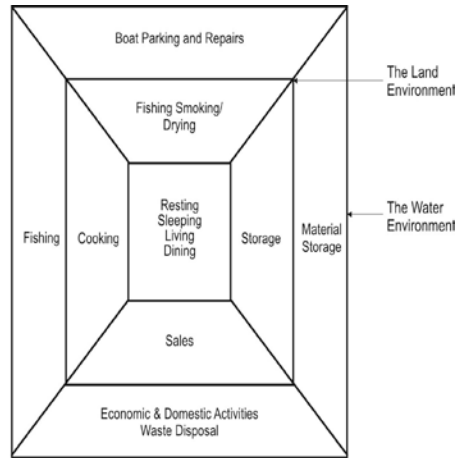
Source: A survey of artisanal fishing by the author, 2004 in Akwa Ibom State, Nigeria

Settlement	Road		Transport facilities			
	Paved roads	Unpaved (km)	Motorcycle	Movement during low tide	Bicycle/head potorage	Canoe/engine. Boat frequently used
Esuk Mbiam	None		Available	Hand paddled canoe	Available	Available
Ibeno Ishiet	None	10km	..	..	..	..
Ifiayong Esuk	15km		..	..	..	..
Uta Ewa	None	5km	..	..	..	..
Iko Town	10km		..	..	..	..
Utan Brama	None	4km	..	..	..	..
Abana	None	5km	..	..	..	..
Upenekang	10km	-	..	..	..	..
Okposo	-	5km	..	..	..	..
Ibaka	10km	-	..	..	..	..

TRADITIONAL ECOLOGY KNOWLEDGE (TEK) AND THE ECONOMY



Model 1: A Model of Fishing System in an Artisanal Fishing Camp in Nigeria



Model 2: A Model of Fishing System in an Artisanal Fishing Camp in Nigeria

Traditional Ecology Knowledge (TEK) the basis for settlement creation and migration patterns, productivity and marketing system and the artisanal fishing economy in Nigeria.

Maximizing potential resource yields or productivity will require:

- (1) Stabilizing settlement patterns
 - (a) Creation of settlements in addition to Provision of infrastructure such as electricity, waste disposal systems, water and sanitation and enhanced communication facilities.
 - (b) Provision of social infrastructure such as educational, health and recreational facilities
- (2) Provision of participatory education system.
- (3) Innovation in fish catch methods
- (4) Enhancement of resource potentials
 - (a) Using TEK – based fish preservation and exploitation systems in the artisanal fishing areas.
 - (b) Introduction of modern fish farming and multiplication system.
 - (c) Controlled fish exploitation system in the artisanal fishing areas.
- (5) Developing alternative resource potentials
 - (a) Activating cultural and environment based tourism activities in the fishing bases.

ARTISANAL COMMUNITIES HOUSING SYSTEMS AND THE ECONOMY

The role of the artisanal fishing community is important in Nigeria as they produce 85% of the fish protein (Moses, 2002). Each community is organized around

fishing camps that have been first occupied by a man and his family or relatives. Fishermen however migrate to areas perceived to be more fertile grounds based on Traditional Ecology Knowledge (TEK) superstitious beliefs and local exchange of fishery information. Such fishing camps have territories of fishing controlled by the established community. This pattern of fishing community organization is noticed in all the coastal fishing grounds. This established pattern could be harnessed to create a fishing resource zone under the control of such a community utilizing both traditional and modern resource conservation methods to implement sustainable exploitation principles. This could lead to the establishment of protected areas to be managed by the people themselves. The concept of open access resource which appears to prevail may be gradually removed in the local artisanal communities, while controlled fishery is entrenched through the adoption of rights-based fishery. Permanency of the housing systems could be established as soon as uncertainty in resource availability has been removed. The nomadic education program (as applied to fishermen) could be used to facilitate the education of the artisanal fishermen while modern fishing methods would be introduced through the local government education authorities. This will enhance the adoption of Traditional Ecology Knowledge (TEK) in the management of local fishery resources. Such knowledge specifies the nature and abundance of stock, the seasonal migration and destination of migratory mature fishes. This helps to define areas and times for fishery expeditions. Migration of artisanal fishermen because of perceived infertile fishing grounds could also be stemmed. The fishermen will be active participants in the management of the resources. This will lead to a positive reversal in the coastal economy of such communities.

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Who Did Carry Out the Making of Place?

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ABSTRACT

This paper is aimed at configuring stakeholders in the society that carry out the making of place. The study is to measure how each group in the society plays its role in the process of making places by analyzing the availability of funds.

Common understanding put government as the main actor in the development, including the making of places. By examining the national and local budget plan the results will not always be the same. Therefore, this paper tries to uncover the real role of each stakeholder supporting development activities.

Comprehensive calculations are utilized for knowing what the availability of funds is in the national budget plan. This is combined with the structure of local government budget plan, and all together those information will give an overall picture of government's role in the development. The use of incremental capital output ratio equation will come to a magnitude of funds required ideally for development. Having calculated these items, this study will be able to show how big or little government has played its role in the development, which also means their role in the making of places.

Based on the findings, this study shows how government has less power in comparison to other main stakeholders. The case of 2008 national budget reflected that government had less than a quarter of the the whole funding required for economic growth at that year. Finally, the paper concludes that to find out best ways for carrying out creative collaboration in the making of places suitable for the overall national development objectives is crucial, since government has actually low funding capabilities in one hand and a very significant mandate for the making of public policy on the other hand.

Keywords: *place-making, government role, development budget, public participation*

INTRODUCTION

Experience of how government of Indonesia has carried out the governance in the old days gave an impression that government was the main actor of development. Moreover, the strong government with centralistic style, as opposed to recent decentralized one, has put government as the dominant body in the overall public policy formulation and implementation. It has come to a public impression that government is the only actor and responsible body of all development activities. Any emerging issue of development has always been thought as the responsibility of the government. But is it true that government has more dominant role than any other stakeholder in the development activities, especially in recent days? Actual activities in the field seem questionable. It is very possible that indeed government has only minor role in the overall funding of development activities.

Development has various meanings and one of them is: a process of changing the present situation into situation nearer to the agreed goals. What common people comprehend at large, development is very frequent materialized with the creation of something; from nothing to something, from one situation to another better situation, from just a simple place to a completely meaningful place. To gaze the discussion to the topic, it is summarized that to do development means to create places. Therefore, government -- related to the impression that government is the main actor of development -- is definitely also the main actor of creating places.

Is it true? This paper tries to explore facts and information to answer the question: who did really carry out the making of place? It is obvious that various actors, government and non-government, play important role in the making of place. But if the society or non-government component has more dominant role, it is unavoidable and a must to serve them with special treatment in the making of place (managing the development). Perhaps there should be a real and truthful public participation process to make the development process effective.

To discuss and explore points raised in the previous part, this paper is composed in the following order. The first part will talk about "a place" and the process of making it, followed with a discussion of society's role in making places. The measurement is based on budget analysis, and budget year of 2008 is selected to ensure that it has been audited and is not obsolete. The subsequent part will be some experiences related to collaboration, and it will be ended with conclusions.

"A PLACE" AND THE PROCESS OF MAKING IT

Various Meanings of Place

If we ask somebody: "what is a place?" various answers will be given to us. A place has different meanings to many persons because they have special, mostly emotional, experience related to the place. Although the word "place" has many definitions and is still subject of many debates, there are some common definitions: Place is space invested with meaning. It is a phenomenon that brings social and spatial together and in part produces them. A place is a meaningful location. It consists of location as physical appearance and non-physical element commonly understood as the sense of the place¹.

In relation to physical phenomenon such as streets, squares, gardens and other physical establishment, we can observe curiously about who have been involved in the making of those places. Of course, various actors can be proposed as the creator of the place, but in a simple way we can categorize them into two groups: the government and people out of the government (which consists of ordinary people and persons grouped as private sectors).

How the Place is Developing

One of common accepted concepts about place-making is a series of actions related to important place, that is, vital public destinations: the kind of places where people feel a strong stake in their communities and a commitment to making things better. It is not merely the act of building or fixing up a space, but a whole process that fosters the creation of the public space². Simply put, Place making capitalizes on a local community's assets, inspiration, and potential, ultimately creating good public spaces that promote people's health, happiness, and well-being. This process is essential -even sacred- to people who truly care about the places in their lives³. Despite the aforementioned way of thinking, place making concept used in the following discussion will be more on the act of building or fixing up spaces but still put the public involvement as the core of the analysis.

A place can develop from a place with a certain space utilization (different from the present one) or even from nothing. A space that grows and develops from one type of land use into other land use is one kind of place development process. Old adjacent factory buildings -- which were actively productive in the previous time and declined in the end -- develop into a new recreation center and local handicraft market is an example of this case. The hypothetical process could be: an investor supplied funding for investment to renew and revitalize the declining area into area with new activity. People supported it, and they act as the successor with other activities in that place. The accumulating processes have made the old place become gradually a new enlivened place.

Another case illustrates that a place can also develop from a merely space with no significant use and boundary into a new utilization of space. For example, unused open spaces near the railway station become a people's place for recreation. The place is a few meters higher than the railway. In the enjoyable afternoon, they sit there over a mattress and show to their children how the train comes back and forth as part of free-of-charge recreation, education and togetherness. Furthermore people selling toys, and snacks move toward there too and make the place buzzing. In this case the process is from nothing (spaces with no public activities) become a completed and final functioning new place.

When we are eager to know about who take dominant roles in the development, the instant answer is that the whole society takes part in the making process. However, it can be categorized into three components: the government, the society (common people) and the professionals (private sector). The following discussions describe the magnitude of government's involvement (or the people as reverse) in the making of place.

SOCIETY'S ROLE IN MAKING PLACES

This part will examine about how significant the people's role in the making of places among various actors involved. The approach used in this exploration is by measuring the proportion of fund available for the making of place. To make it easier, the calculation will be based on government expenditure, which will in turn, gives clue of the extent of people's share of funding in the development activities.

Government Budget

The following table with time series data of government budget from the year of 2004 to 2008 shows a steady increase of government expenditure except in 2007 where there is a very tiny drop from the 2006 (Table 1).

Table 1. The number of government budget 2004-2008
Source: Republic of Indonesia Ministry of Finance (edited)⁴

No.	Fiscal Year	Gov't budget (trillion Rps)	Increase (trillion Rps)	Increase (%)
1	2004	336,6		
2	2005	519,8	183.2	54.4
3	2006	671,5	151.7	29.3
4	2007	669,3	-2.2	-0.3
5	2008	985,2	315.9	47.2

The National Budget for the year of 2008 can be learned from the following table which describes detailed revenues and expenditures (Table 2).

Table 2. Central Government Budget 2008
Source: Republic of Indonesia Ministry of Finance (edited)⁵
(in trillion Rps)

Account	Budget	Revised Budget	Audited
A. Revenue and Grants	781.35	894.99	981.61
B. Expenditure	854.66	989.49	985.99
1. Central Government Expenditures	573.43	697.07	693.99
a. Salary	128.30	123.54	112.83
b. Asset Expenditure	69.37	67.48	55.96
c. Capital Expenditure	95.41	79.13	72.77
d. Subsidies	97.87	234.41	275.29
e. Interests payment	91.37	94.79	88.43
f. Social grants	66.15	59.70	57.74
g. Others	24.95	38.03	30.33
2. Transferred to Region	281.23	292.42	292.63
a. Balanced Funds	266.78	278.44	278.91
b. Special Autonomy Fund	14.45	13.99	13.72
C. Primary balance	18.06	0.29	84.05
D. Surplus/deficit	(73.31)	(94.50)	(4.38)
E. Financing	73.31	94.50	84.07
F. Surplus/deficit of Financing	0.00	0.00	79.69

On the expenditure side it shows that the allocation for capital expenditure is Rp. 72.77 trillion. It also shows the total transferred funding distributed to provinces

and local governments throughout Indonesia in which a portion of the funding is supposed to be capital expenditure

Calculation of Budget Shares for Making Places

As defined previously, the making of place is assumed to be equal to what we called development, and as by definition the essence of development is changing. What is more, we can learn the changing by observing the result of development. Common economic term to measure this development changing is Gross Domestic Product (GDP). Budget Statistics Data of 2008 shows that Indonesian GDP at current price is Rp 4,951 trillion and the economic growth is 6.8%⁶, which means the target is of Rp.336.6 trillion (6.8% of the GDP). The question is then: How many trillion is required to yield the targeted increase of GDP?

The following calculation of the required budget is based on Harrod Domar Growth Equation related to ICOR. The incremental capital output ratio (ICOR) is the number of units of investment needed to generate one unit of additional income each year in the future. Data of 2001-2005 collected by analysts show there are fluctuations of Indonesian ICOR from 4.23 to 5.52⁷. For comparison, in the similar period India has an ICOR averagely 4.1⁸, Korea 3.1, Taiwan 2.7, Japan 3.2 and China 4.1⁹.

Put it simply, this paper uses the number of 4 as the Indonesian ICOR for calculating required investment. Accordingly, to have a yield of Rp. 336.6 trillion an amount of 4 times Rp.336.6 trillion is required for investment, that is, Rp. 1,346.7 trillion. The next question is then who supplies funding of this Rp. 1,346.7 trillion. The general answer, they are the government and the civil society (private sector and common people). But related to the topic we have to know how the role of each actor in the development funding.

It is clear in the national budget that in 2008 government allocates Rp. 72.7 trillion for capital expenditure plus the budget transferred to local government and the provinces, that is, Rp.292.6 trillion (See Table 2). But this transferred budget is not all spent for investment. A review of Sleman Local Government budget shows that only less than 15% of the budget is capital expenditure. Its total 2009 budget is Rp. 1,016 billion, of which Rp. 674 billion is allocated for Indirect Expenditure (salary etc.) The Direct Expenditure is Rp. 343 billion of which only Rp. 115.8 billion is Capital Expenditure¹⁰. This means that the estimated proportion of the Capital Expenditure is about 12% only.

For cross checking uses Central Body of Statistic data which shows the proportion of Capital Expenditure to Total Budget in 2009 of Provinces and Local Government throughout Indonesia. The average proportion is around 26.84% (see Table 3).

Table 3. Total and Capital Expenditure Budget 2009 of Provinces and Local Gov'ts
Source: Indonesian Statistic Body Data (Edited)¹¹

Description	Provinces	Local Gov't (LG)	Prov. and LG
A. Total Budget (trillion Rps)	98,983	295753	394646
B. Capital Expenditure (trillion Rps)	23948	87119	111067
C. Percentage (= B/A) in %	24.22%	29.46%	26.84%

Similarly, data from Finance Ministry shows that the sum up of 33 provinces and 477 local governments total budget in 2009 is Rp. 429,328,292 million. From this total amount, only Rp. 114,518,327 million (27%) is capital expenditure.

The calculation of the government budget allocated for capital expenditure gives a result as the followings: the capital expenditure of the government, central and local consecutively: Rp. 72.7 trillion and Rp. 81.8 trillion; the total is Rp. 154.5 trillion. It is clear that this amount is far from the fund required for economic growth of 6.8% in 2008, that is, Rp. 1,346.7 trillion. To sum up the following table illustrates the overall map of shares for development funding in 2008 (Table 4).

Table 4. Summary of Government Budget Allocation for Capital Expenditure in 2008
Source: Calculated from various sources¹²

Description	Amount (number)	units	portion
A. GDP 2008	4,951.4	trillion Rp	
B. Economic Growth rate	6.8	%	
C. Additional GDP to create (AxB)	336.6	trillion Rp	
D. ICOR	4	-	
E. Investment required (CxD)	1,346.7	Trillion Rp	100%
F. Government budget for investment	154.5	Trillion Rp	11.5%
G. People's share (hypothetical) (E-F)	1,192.2	Trillion Rp	88.5%

It can be concluded that funding of the government (central, provincial and local), about Rp. 154.5 trillion, is only able to cover 11.5% of the total investment necessity. Hypothetically, the portion of the people is around Rp. 1,192.2 trillion, which is about 88.5%. It means that the role of civil society is more significant, if not dominant, than that of the government, that is, 88.5% compared to 11.5%.

By considering this comparison, government as the public policy making agent should endorse specific ways of working hand in hand with the whole society. Policy makers have to choose the most suitable strategy regarding how to deal with people. In this case, government has to develop an approach of involving people in the development starting from planning and implementation up to monitoring and controlling stages. Participatory planning or collaborative management in development is an example of romantic and rhetoric jargons discussed in the planning society which possibly match for involving people.

CREATIVE COLLABORATION AS THE KEY-ISSUE

Data and analysis discussed previously have shown the significant role of non-government actors in the development. Consequently collaborative values in the place making process become a must. The issue is then: How to make people optimally participate in the development. There are two ways in seeing the issue, first is to distinguish collaborative policies into the general and the operational one; and secondly is to classify the people into two categories: private sector and ordinary people in the community.

Collaborative Place-making: Policies for Public Participation

Public participation at actual level is the derivation of general policies. Therefore, high level policies must have a strong notion of public participation. As happened in Indonesia in the last decade, in which democracy is so evolving, there are policies with very strong conception of public participation. For example the Law no. 25/2004 about National Development Planning System which gives enough opportunity for people to articulate their aspiration, is a participative policy. Inside the law, there are formal processes which have been carried out by government beginning at the village level up to the central level. As a formal process, this participatory planning seems adequate for collaborative place making process. However, with regards to regional autonomy era, there are still many tasks for enhancing participatory planning at the level of implementation policy making process, such as:

- The formulation of better political system so that persons represent ordinary people would like to seriously think about common needs instead of their own
- Attempts to change people's attitude in responding to development by widely inform them about the participatory style of the governance
- Efforts to embrace NGO's since they feel to be involved in proposing ideas but not in deciding what will be the last decision (budget plan)
- Hard works to improve people's social economy condition for giving them times to participate instead of to work for daily tough economic struggling
- Other efforts related to cultural, religious, and communication aspects which to some extent contribute to the making of less participative society.

Collaborative Place-making: Private Sector Participation

People of the private sector are not so many as opposed to the whole population, but ideally they are professional in their filed and are able to easily finance the funding of place making in their professional ways, even in a very huge amount (e.g. The collective worth of the nation's top 40 has doubled to \$42 billion -- about Rp380 trillion, equals to 39% of National Budget)¹³. That is only top 40 of the whole 220 million populations.

A common collaborative scheme and already implemented in various countries is Public-Private-Participation, or PPP. It is a kind of development activity funded and operated through a partnership of government and one or more private sector companies. It simulates the private sector agencies to spend their capital in making places because it gives specific privilege to them such as BOT, BLT, ROT, DBFO, BOO, ROO. In BOOT scheme (Build-Own-Operate-Transfer) private agencies receive a concession to finance, design, construct, and operate a facility stated in the concession contract before handing it to government. This enables them to recover their expenses in the place making activities.

Apart from the PPP, the following investment case was an example of creative collaboration between the government and the private sector. An investor in glove industry with 900 labours required certain areas with good access for transporting raw material and finished products in one hand and a feasible land price on the other hand. The actual situation was not able to meet these two requirements, therefore the investor decided to cancel the investment. But the local government try to collaboratively solve the problem. The investor procured the land with less

access infrastructure but very suitable price and the local government construct access road to the land with a strong condition: the industry must recruit local labour at least two third of the requirement. In this smart approach the government expenses for road construction cost (equal to 3 months wages of the labours) was able to create 600 employments which means, say in 3 years, was able to generate wages directly received by the labours which is equal to 12 times of the cost.

Collaborative Place-making: Community Participation

Culture, religion, ideology are able to influence people participation in the making of place. In Sri Lanka for example, Sarvodaya-- an organization developed around a set of coherent philosophical views drawn from Buddhism and Gandhian thought – has been able to make Sri Lanka people in more than 15,000 villages to voluntarily help the development (the making of place) activities¹⁴.

Another case, Sleman Regency in the Special Province of Yogyakarta tries to revitalize the rural area development concept. It attempts to prioritize the community empowerment through the digging of local resources, such as social capital. There are hidden capacities, both financial and social, in the rural ordinary life. Although the daily income of the rural people is mediocre or low, it is still easy to ask them to contribute to the funding of public financial needs. Having observed their condition from the economic point of view, we can say that it is not viable to ask them to contribute to the construction of public facilities in the community; but from the social point of view it is still possible and practicable. The most important thing is how to utilize social capital hand in hand with a lacking economic capital.

In relation to collaboration, there are such practices in Sleman which involve civil society in the development. The distribution of funds to attract people's participation in the establishment of uncomplicated public facilities at community level, namely the *Bantuan Stimulan Dana Gotong Royong* (or Stimulant Aid for Mutual Cooperation Fund) has exhibited an example of good public involvement. Such fund is provided as a stimulant to build basic infrastructures needed in the people's settlement in communities and is expected to accelerate the economic recovery for the sake of the creation of a more prosperous community.

Table 5. Stimulant Aid for Mutual Cooperation Fund
Source: Local Government of Sleman 2004(Sleman P. K., 2009)¹⁵

No	Description	Fiscal year				
		2005	2006	2007	2008	2009
1	Budget allocated (in millions Rps)	5,000	7,462	8,339	9,804	6,000
2	No. of activities (small packages) in unit	2,994	3,091	3,134	3,159	2,941
3	Community funds absorbed (in millions Rps)	30,606	32,973	44,367	46,155	46,068
4	Proportion of community self-support	6 times	4.3 times	5.2times	4.8times	7.6times

In a bid to improve the people's role in the development of physical infrastructure, a stimulant aid for mutual cooperation fund of Rp 6 billion has been allocated in

2009. The fund has been used to help 2,941 local self-help development activities and is successful in inducing people's self-collected fund worth of Rp 46.068 billion (Table 5). It means the proper way of stimulating people has been able to invite public participation in funding about 7.6 times (5 years average is 5.3 times) Besides improving local infrastructures, the collaborative place-making activities have also succeeded in restoring the public trust about good governance that once disappeared. That way, too, makes the community is willing to maintain the built infrastructures because their sense of belonging is also enhanced. The sense of ownership makes them to become responsible for the maintenance.

CONCLUSION

Having discussed the topic, the conclusion is that various stakeholders play important roles in the making of place. However civil society has a more important and significant role in the development (means the making of place) compared to the government. Although government has a minor role in funding for investment, it is quite acceptable that the involvement of government in development is not only in terms of fund. It has to be taken into account and firmly consider that government plays important role in formulating public policies that encourage and disseminate self-action or at least co-actions of the people about the making of place. Altogether, persons within the government should be improving to firmly accept facts that the civil society has a very huge share in the development.

It is also the conclusion that only proper collaborative ways are appropriate for dealing with people. Experiences show that proper ways of involving people have resulted true and fruitful collaborative process of place making. In contrast, there are various efforts still needed for betterment of several systems in order to reach a level of fair and trustful public participation.

Finally, the topic question is: Who did carry out the making of place? And the answer is: The whole society members, including the government.

END NOTES

- [1] (Creswell, 2004)
- [2] (PPS)
- [3] (PPS)
- [4] (Indonesia B. K.)
- [5] (Republik Indonesia, 2008)
- [6] (Indonesia M. o., 2008)
- [7] (Wijono, 2006)
- [8] (Tandon, 2006)
- [9] (Research Institute of Economy, 2004)
- [10] (Sleman, Anggaran Pendapatan dan Belanja Daerah, 2009)
- [11] (Statistik, 2009)
- [12] (Indonesia M. o., 2008)
- [13] (Nam, 2009)
- [14] (Sarvodaya)
- [15] (Sleman, Laporan Keterangan Pertanggungjawaban Kepala Daerah Kabupaten Sleman Buku III, 2010)

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Creative Community Activity as an Adaptive Reuse Strategy to Revitalize Neglected Urban Areas. Case-study: Old Jakarta and Bandung City

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ABSTRACT

Creativity in urban design and planning can be seen as the creation of humane urban space for activities and interaction of its inhabitants. In addition to that task, urban designers also strive to improve the city's economy. Creative sectors of the economy are increasingly utilized to solve the physical degradation and decrease of economic vitality in historic urban districts. This is done by using an adaptive reuse strategy in old buildings for new economic production. Creative sectors of the economy become more important as it has the capability to innovate the life-style that attracts more public by using existing infrastructures.

There are two interesting phenomena regarding the relationship between growth of the creative sector and the utilization of historic urban districts in Indonesia. The first phenomenon pertains to the propensity of the creative sector activities to agglomerate in the old part of the city, seeking lower rental fees. For instance in Bandung the outlet stores for creative design clothing (locally known as Distro) are clustering in the historic part of this city.

The second phenomenon begins with local government's initiative to revitalize the abandoned historic districts through a formalized scheme of adaptive reuse by inserting the creative economy sector there. The local government of Jakarta has tried to revitalize the Old Jakarta district using this method. In contrast to the Bandung case that occurs naturally, in Jakarta the effort is based on formal master planning with mixed land-uses, provision of facilities for public amenities and developing the local economy. Both phenomena of adaptive reuse in historic urban districts through insertion of the creative economy sector are interesting for further investigation, particularly due to the differences in their approaches and outcomes in revitalizing the historic district.

Keywords: *revitalization, adaptive reuse, historic district, creative economy*

INTRODUCTION

It is common to find older district in a city having low vitality that is indicated by the large number of vacant buildings or the few people visiting the area. The old buildings are neglected by their owner and left without usage, let alone any maintenance. Such old buildings are facing a real problem of gradual disintegration. Together with several other old buildings with similar fate, the dilapidated buildings pose a grave problem to the old district of the city. Old city district keeps numerous architecturally significant buildings, as well as places of historical interest that give a distinguishing value for the entire city. Layers of historic artifacts coexist in the old city district. This is the reason for protecting the older part of the city.

The low vitality of old city district will threaten the economic sustainability of the entire city. This is due to the uneven overall distribution of activities in the city. Activities may move to another part of the city and agglomerate there, leaving the older districts of the city vacant.

To alleviate this problem, new function can be injected into a district that has relatively low vitality. The new function(s) will improve the district's attractiveness for people to come and do various activities there. The new function can be accommodated in existing buildings in the old district. The old vacant buildings are converted to house new activities. This action is commonly known as **adaptive reuse**.

A form of adaptive reuse in revitalizing older district of the city that is increasing in popularity is by using creative economy (Duxbury, 2004; Landry, 2008). The creative economy becomes part of the revitalization scenario through old buildings that are converted (adaptive reuse) to be:

- a. Center for culture and education
- b. Agglomeration center for local creative products that are unique and become shopping tourist attraction.
- c. Other center of activities and consumption that are multiplier effect of both activities (points *a* and *b* mentioned above).

Creative activity can attract people to come and spend their time in the area, making the city alive for 24 hours each day of the week. This condition can prevent criminal action and will improve the economic value of the district. Physical deterioration of the buildings is avoided due to their high economic value.

CREATIVE ECONOMY IN OLD CITY DISTRICT

Creativity in the context of urban planning and urban design is simply the creativity in creating urban spaces with a human scale for interaction and interconnection of activities of the inhabitants. In the greater and more complex perspective outside of social and cultural aspects, creativity in urban context can also intended to keep the city's economy running. The sector of creative economy

has become a common way to solve the urban problems of physical deterioration and diminishing economic vitality in the old city, as well as the social problem that arise due to the unfavorable economic and physical condition. Adaptive reuse in the form of using old buildings for new function and new economically productive activities may have multiplication effect for the region/district.

The definition of product in creative economy varies widely from traditionally created product to technology based creative product. The sector of creative economy becomes the main instrument in revitalizing urban areas due to its capability to create innovation and new trend in life style that can attract more people by just utilizing the existing infrastructure.

Currently there are two interesting phenomena that can be observed in terms of the relationship between the growth of creative sector in economy and the utilization of older city districts. The first phenomenon is the reality that the production of the creative sector of the economy often agglomerates in older parts of the city, as it seeks lower building rental rates. For example in Bandung, the economic activity of small scale designer clothing shops (called *distro*) agglomerate naturally around Jalan Trunojoyo, a small section of the historic old Bandung. In Bandung, adaptive reuse of aged buildings/houses by the agglomeration of clothing distro occurs in Jalan Trunojoyo and the district behind the Gedung Sate building. Unfortunately, the growth of these clothing shops is not guided by a good city plan. The result is urban development without pattern and – the worse effect – is the encroachment of areas that has historic significance. Despite the activity's positive contribution in urban scale, the physical impact of this activity is considered endangering the surrounding environment that is still dominated by colonial houses.

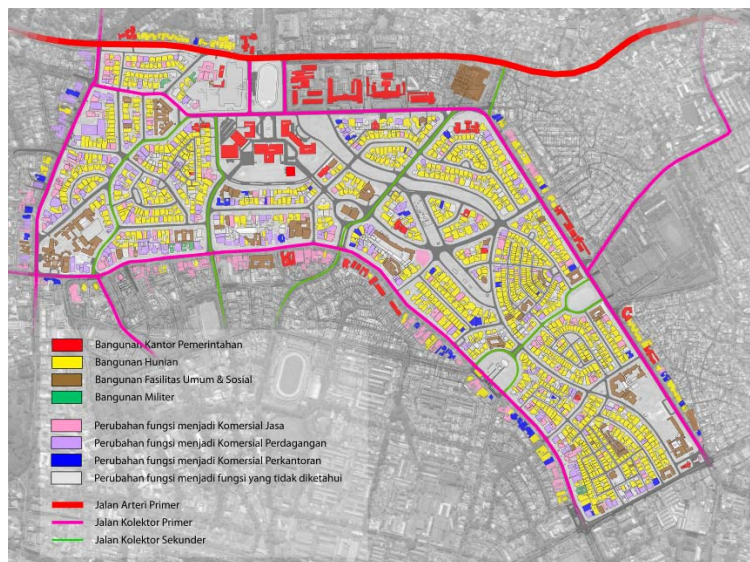


Figure 1. Agglomeration of clothing distro in Bandung. Purple indicates houses that have been converted into commercial retail, including distro. Source: PSUD



Figure 2. Old house converted into clothing distro in Bandung.

Source: PSUD

The second phenomenon pertains to the effort from the city authority to revitalize old and abandoned city district by using adaptive reuse strategy. The adaptation of new functions (which is part of the creative economy) in the old city district is performed in a formalized scheme. Industrial scheme of functional adaptation in old city district through the activities in creative economic sector were formally set up by the government. The local government of Jakarta has been experimenting with this scheme to revitalize Old Jakarta area.

The implementation of mixing land uses, provision of public amenities and the creation of local economy in the form of Master Plan for Creative Old Jakarta has become a formal basis. This formal character of creative economy in the Old Jakarta is the opposite of the Bandung case, where the agglomeration of creative sector of the economy occurs informally in the old district.

Both phenomena of adaptive reuse in older city district through activities in creative sector of the economy worth further investigation because the difference of their approach and outcome in the effort to revitalize the old urban area. Therefore, the research in Bandung is focused on identification of the factors that causes the incremental agglomeration of *distros* around Jalan Trunojoyo and the neighborhood behind the Gedung Sate building. Furthermore, the research is intended to assess the severity of (negative) impact of the agglomeration on the old housing district. In the Old Jakarta case, this research is intended to evaluate the success and identify factors that may impede the development of creative industry in the revitalization of this old district.

ADAPTIVE REUSE

The strategy of adaptive reuse for abandoned buildings by using creative economy is a commonly used scheme in British towns. Two main forms of this adaptive reuse have been identified, which are formal and informal way. Examples for formal adaptive reuse are the cities of Dundee and Wolverhampton, whereas the

informal adaptive reuse can be found in Manchester and Glasgow. In the formal adaptive reuse, the area is legally stipulated as an area for creative industry by government intervention and proper planning procedure. In the informal adaptive reuse, the cluster of creative industry was informally formed by the creative community in incremental way. They agglomerate in an area that is not specifically declared as the area for activities of creative economy. Later, this informal cluster of creative industry receives legal recognition from the government upon realization that this activity is capable to improve the region's economy. It is possible that this cluster was previously a residential neighborhood with low rental rates that attracts creative activities to move in. These creative activities could not afford higher rent. These activities of creative economy turn the residential area into a lively cultural tourism center.

The provincial government of Jakarta has stipulated the formal scheme of Jakarta Old District in the Rencana Induk Kotatua Jakarta 2006 as the center of creative industry. The historic significance of the old Jakarta district is its role as the point of origin for Jakarta's growth when it was built by the colonial government in the 18th century. Many buildings with high historic and architectural values have been demolished or deteriorated after left vacant for a long period. In attempt to curb the spread of the negative impact of damaged old buildings, new activities need to be inserted there. Creative industry is if formed through the insertion of Institut Kesenian Jakarta (IKJ/Jakarta's Institute of Art) as cultural and educational activities. Nevertheless, the old district is still not able to attract people to live and work there. A series of spatial criteria must be met in order to attract the young generation with such dynamic character. Furthermore, the urban policy and strategy at the city level must be geared to support the productive activities of the creative people so that the activities may grow into a strong industry.

The planning of adaptive reuse strategy to turn the Old Jakarta district into creative industry has some challenge such as:

- Distribution of land uses to diversify urban activities and the "evening economy"
- Utilization of urban spaces that meet the criteria for permeability and provision of public spaces that are suitable for gathering.
- Creation of strong local identity, for instance by means of historic significance.

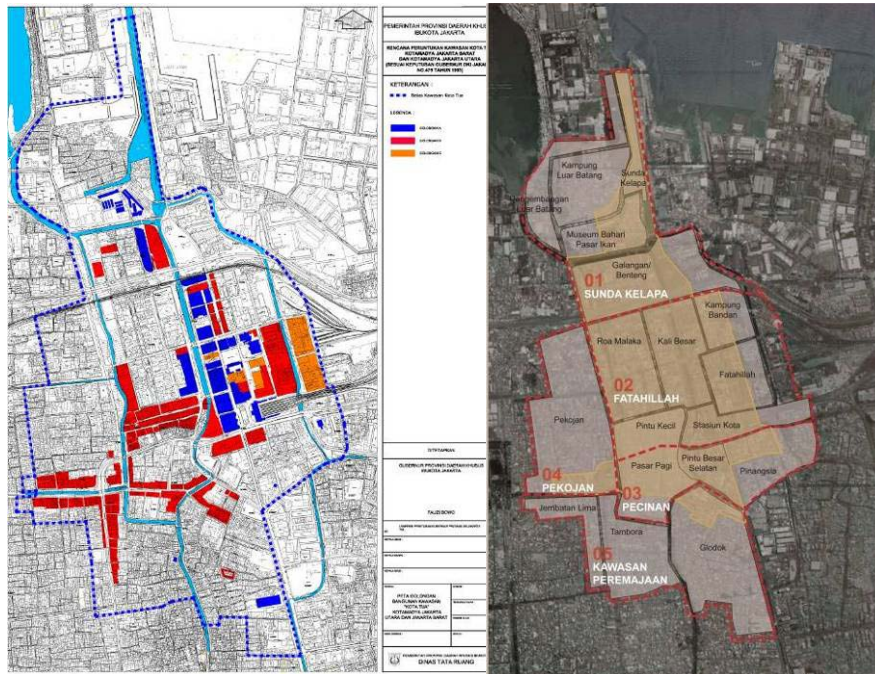


Figure 3. Left: Map of historic/old significant buildings in Old Jakarta. Right: zoning map in Old Jakarta indicating central area for conservation. Source: PSUD

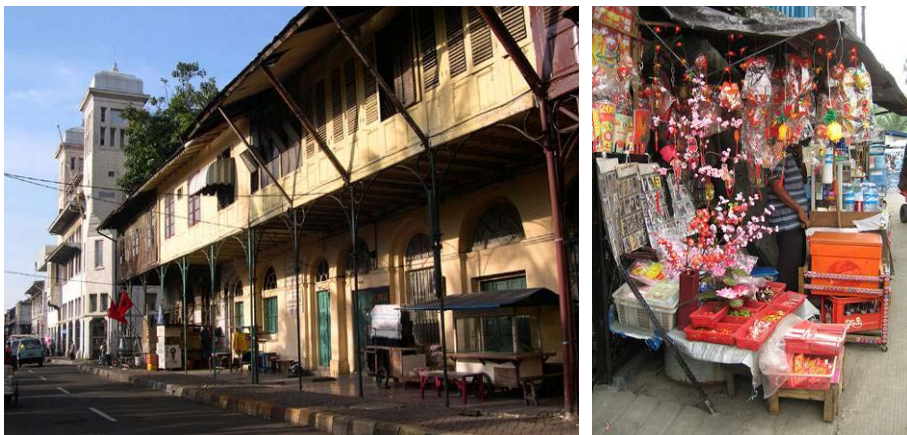


Figure 4. Left: streetscape with old buildings in Old Jakarta. Right: creative activities in Old Jakarta, including selling of souvenir or other creative products. Source: PSUD

In another case that has informal incremental character, the clusters of creative distro and clothing shops in Bandung are growing rapidly in several parts of this city after the 1998 economic crisis. Jalan Trunojoyo and the residential district

behind the Gedung Sate building are areas that have been identified as the center of agglomeration. Both areas were formerly colonial housing quarter with rather high architectural value. The presence of distro and clothing shops in this old neighborhood causes both positive as well as negative impact. The positive impact is its contribution to the local economy that transformed Bandung into the hub for shopping tourism. Whereas its negative impact is the changes of building form and function that threaten the conservation of this valuable old/historic district.

The Old Jakarta District and the distro/clothing cluster in Bandung are chosen as the case study to investigate the effective influence of creative economy towards the improvement of urban areas with different context.

RESEARCH METHODOLOGY

The research on the insertion of creative community activity as an adaptive reuse strategy to revitalize neglected urban areas is performed with the following method:

1. Map the area of development and the condition of creative activities agglomeration in the Old Jakarta District.
 - a. Identify and delineate the areas for creative activities.
 - b. Survey the adaptive reuse buildings for creative activities.
 - c. Survey the changes of building form as the result of functional adaptation.
2. Analyze the success factors and constraining factors for the formal implementation of adaptive reuse of old buildings by the creative industry in conserving the old Jakarta district.
 - a. Analysis of regulations that support the creative economy in the old Jakarta district
 - b. Interview of *Dinas Pariwisata, Dinas Museum* (office for tourism, office for museums) and other offices in the local government that are related with the planning and implementation of creative industry in the old Jakarta district.
 - c. Interview of actors in creative activities.
3. Map the location of agglomeration of creative outlets (distro/clothing) in Bandung and adaptive reuse of old buildings.
 - a. Identify the location of agglomeration of distro/clothing creative activities.
 - b. Survey old buildings that have undergone adaptive reuse into distro/clothing in Bandung
 - c. Survey the changes of building form as the result of functional adaptation.
4. Analysis of the cause of distro/clothing creative activity agglomeration and planning regulations that control them.
 - a. Analysis of regulations that support the creative economy in Bandung
 - b. Interview of *Dinas Tata Ruang & Cipta Karya, Dinas Pariwisata*.
 - c. Interview of actors in creative activities.
5. Identify the development of old buildings adaptive reuse by creative cluster has incremental influence on the old city district and its surrounding area.
 - a. Study of precedent and principles of adaptive reuse for old/historic building.
 - b. Interview *Dinas Tata Ruang*.
 - c. Interview residents in surrounding areas.

6. Formulate the impact and advantages of adaptive reuse in old buildings by informal creative cluster in comparison to the formal creative industry in old city district.

INITIAL FINDINGS

There are two possible approaches in inserting creative activity in old city district. The informal, natural method of converting old houses into specialized clothing shop (distro) has better result in maintaining the spirit of a place compared to the formal approach. The conversion of houses into distro by private owners in Bandung occurs incrementally. The slow natural development allows sufficient time for the surrounding environment to adapt with this change.

The formal planning approach in Old Jakarta District ensures the integration of various sectors (such as transportation, land use, building intensity, utility) to foster the formally inserted creative economy. In the long run, this approach may provide more opportunity for creative venture, thanks to the higher capacity of planned public infrastructure.

The formal planning approach hopefully can avoid negative externalities of the insertion of creative activities into an area. Unplanned urban growth with adaptive reuse of houses in old neighborhood has shown negative impact, for example the disruption of traffic near distro shops in Bandung and the loss of some significant conservation houses.

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Risk Threats in a Creative Funding Scheme for Infrastructure Projects in Indonesia: The Cileunyi - Sumedang - Dawuan Toll Road Project Case

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ABSTRACT

A creative solution to the financial gap in Indonesia's infrastructure development is the Public Private Partnership (PPP) scheme. One of the constraints of PPP implementation in toll road infrastructure is the lack of interest from the private sector, which are caused by the uncertainties defined as risks surrounding the project. This urges the importance of risk analysis on project investment to describe the measurement of risk allocated to the private sector.

The paper aims at measuring the risks impacts on project viability using Cileunyi - Sumedang - Dawuan (Cisumdawu) Toll Road section as the case and finding some creative ways out. By employing the Monte Carlo risk analysis technique we are able to measure the risk impact perceived by the private sector through probability distribution of the project NPV and IRR. Based on the result of Monte Carlo analysis on the Cisumdawu toll road, the overall risk impact perceived by the private sector is too much to bear. The risks considered as high-impact are risks on land acquisition, risks on construction, risks on toll revenue, risks on interest rates and disaster risks in the post-construction phase.

Results show the importance of decreasing risk level on the mentioned risk that can be done through increased participation of local government in managing toll road projects. A creative solution again is needed to strike a balance between the interest of the private sector and that of the public sector to deal with risks.

Keywords: *toll road, investment risks, Monte Carlo simulation, local government participation*

INTRODUCTION

Government effort in infrastructure development especially on Toll Road infrastructure can be seen on the massive scale toll road construction (1150 km) within during the years 2004 to 2009 which costs about Rp. 90 Trillion (BPJT, 2007 in Karsaman, 2007). However, the toll road development has experienced various problems in the past years, and the most common problems are related to project funding. Government limitations on infrastructure funding shown in the state budget allocation during the 2005 - 2009 periods can only fulfill 17% of the funding needs of infrastructure development (VIVAnews, 2009). This urges the need for creative solutions in infrastructure funding through the collaboration of private sector.

The involvement of private sector in infrastructure development can be accommodated through Public Private Partnership (PPP) as stipulated in the Presidential Regulation No. 67 Year 2005 about government cooperation with business entities in the provision of infrastructure, including toll road infrastructure. This strategy will open up opportunities for private sector to invest in toll road infrastructure funding. However, the private sector's involvement in infrastructure financing has many implications, one of which is the risk. According Dalijus (2007, in Karsaman, 2007), basically every investment contains risk, and in this case, the investment in toll road project is considered to be strongly influenced by risks and uncertainties, and according Karsaman (2007), in general, the investment risk has consequences related to finance. The emergence of these risks, as in other projects can become bottlenecks in every phase of toll road construction.

The risk allocation between government and private sector has failed to overcome the impact perceived by the private sector on the project, which is the large amount of risk borne by the private sector resulting in the private sector's low interest in toll road project financing such as the Cileunyi – Sumedang – Dawuan (Cisumdawu) toll road. Therefore, in order to make toll road investments more attractive, the studies on the investment risks in Cisumdawu toll road project are necessary to provide alternatives in dealing with project risks. In this paper, we will discuss the Investment Risk Assessment, the Cisumdawu Toll Road Project Overview, the Risk Analysis, the Risk Implications & Local Governments Participation, and finally we draw a Conclusions and Recommendations.

INVESTMENT RISK ASSESSMENT

In the Risk Assessment Guidelines on Toll Road Investment (2005), investment risk is defined as a loss to investors caused by unexpected events and events not according to plan, which may result in additional costs, reduction of revenue or project delay. However, in this paper we will only discuss the additional cost on toll road project and the reduction on toll road project revenue as impacts of investment risk based on projected cash flow components measured in the project financial indicators, such as NPV and IRR.

In this paper, the risks discussed are as many as 10 risk variables. The selection of risk variables in this study is based on the adjustment between the risk variables

described in the Risk Assessment Guidelines on Toll Road Investment (2005) and the components of Cisumdawu toll road project cash flow projections that are affected. The characteristics of each risk variable can be described through the typical value of risk occurrence probability, the typical value of risk impact and the typical risk allocation. In this paper, the first two characteristics mentioned above will be described in the form of normal distribution defined by average value and standard deviation of each risk.

The typical value of risk occurrence probability is the average occurrence probability of risk based on research conducted by the Ministry of Public Works Center for Transportation Research and Development in 2003 and defined in the form of probability unit ranging from 0 to 1. The typical value of risk impact is the average value of risk impact on toll road projects that can either increase or decrease revenues and expenses which is also based on the same research and defined in the form of percentages unit of the costs and revenues basic value in the cash flow projection ranging from 0 to 1. The typical risk allocation is the average risk allocation between government and private sector recommended by the Risk Assessment Guidelines on Toll Road Investment (2005) in percentages unit ranging from 0 to 1. The risks as seen in the Table 1 below need to be anticipated as soon as possible through risk analysis and should be included in the project investment analysis in order to be managed early. Risk analysis plays an important role in describing how possible the risks could occur and the financial loss caused by them. In the context of Cisumdawu toll road PPP project, this information could be very useful to take required action on those risks by reducing the amount of risk borne by the private sector so the private sector might be interested in the Cisumdawu toll road project financing.

Table 1. Risk Characteristics
Source: Risk Assessment Guidelines on Toll Road Investment (2005)

Risk Variable	Components Affected	Occurrence Probability Typical Value / Standard Deviation	Risk Impact Typical Value / Standard Deviation	Risk Allocation Borne by Private Sector
Design Risks	Planning & Supervision Costs	0.488 / 0.211	0.146 / 0.145	0.58
Land Acquisition Risks	Land Acquisition Costs	0.838 / 0.15	0.241 / 0.286	0.22
Interest Rate Risks During Construction Phase	Interest Rate Costs During Construction Phase	0.627 / 0.207	0.262 / 0.204	0.65
Construction Risks	Construction Costs	0.548 / 0.241	0.262 / 0.231	0.75
Instrument Risks	Instrument Costs	0.437 / 0.208	0.116 / 0.188	0.81
Disaster Risks in The Construction Phase	Construction Costs	0.504 / 0.224	0.178 / 0.254	0.24
Operation & Maintenance Risks	Operation & Maintenance Costs	0.507 / 0.219	0.155 / 0.205	0.64
Toll Revenue Risks	Revenue	0.52 / 0.222	0.132 / 0.174	0.62
Interest Rate Risks	Loan Interest	0.635 / 0.216	0.307 / 0.204	0.41
Disaster Risks in The Post Construction Phase	Revenue	0.527 / 0.234	0.139 / 0.178	0.31

The study on investment risks through Monte Carlo simulation has been applied on many toll road cases. One study by Farida et al (2006) in examining the application of NPV-at-Risk model as tools to evaluate investment on toll road project also measure the risk level on Cisumdawu toll road project using Monte Carlo simulation by determining the probability distribution of the project NPV.

However, different than the one done in this paper, most of the assumptions used on the study by Farida et al (2006) are subjective and also the study does not measure the magnitude of each risk variable. Study on investment risks has also been done by Brandao and Saraiva (2007) on toll road infrastructure in Brazil. However, their study only measures the risk on traffic volume estimation. Same as done in this paper, the study done by Brandao and Saraiva (2007) also take government participation into consideration. The application of Monte Carlo simulation in risk measurement has also been widely used on various infrastructure projects one of them is the study on uncertainty in the economic appraisal of water quality improvement investments in Brazil done by Vaughan et al (2000).

THE CISUMDAWU TOLL ROAD PROJECT OVERVIEW

The Cisumdawu toll road project will pass through 2 regencies, Sumedang and Majalengka through cities like Cileunyi, Sumedang and Dawuan. The toll road construction will be divided into 2 sections, the Cileunyi – Sumedang section and the Sumedang – Dawuan section. The Cileunyi – Sumedang section will have 2 accesses, the Tanjungsari access which connects the toll road and the provincial road to Rancakelong, and the Sumedang access which connects the toll road and the Bandung – Cirebon national road. The Sumedang – Dawuan section will have 3 accesses located on Cimalaka near the center of activity and will be connected with the bus terminal in Ujung Jaya and also connects the Cikacir toll road and Cisumdawu toll road, and the last one is the access located in Paseh which is the traffic intersection between the access located on Cimalaka and Ujung Jaya.

The Cisumdawu toll road project is managed through a modified Build – Operate – Transfer (BOT) scheme. The scheme modification is shown on government participation in land acquisition and construction costs (National Planning Agency, 2009). Government in this case bears the land acquisition cost and some of the construction cost. This scheme is modified considering the Government's ability to manage the construction & operation of the toll road and the difficulties to depend on the allocated budget. The share portion of the capital between government and private sector will be formulated according to the investment scheme (Sumedang Local Government, 2003; Sumedang Local Planning Agency, 2005). Based on the financial feasibility analysis conducted, the Cisumdawu toll road project is considered feasible as shown in its financial indicator, the project NPV and the project IRR. Overall, the Cisumdawu toll road has a project NPV of Rp. 154,892 Billion and a financial IRR of 17.29%.

RISK ANALYSIS

Risk analysis is a process of risk assessment using either qualitative or quantitative method involving the measurements of uncertainty and risk impact (Galway, 2004). The method used in this paper is a quantitative method because it represents the impact and the risk occurrence probability in units such as time and money. Through quantitative method, probabilistic simulation will be done by describing each risk variable not by a single estimate point, but by probability distribution function. The method used in analyzing the impact of risk occurrence on the project is the Monte Carlo simulation.

Monte Carlo Simulation

Monte Carlo simulation's aim is to calculate the combined impact in parameter variation of input model in order to determine the probability distribution from the possible model outcome. This simulation technique involves many random samples from value of the whole probability distribution in the model to produce hundreds or even thousands scenario called iterations or trials used to produce probability distribution of the model outcome (Simon et al, 1997; Vose, 2000 in Tanaka et al, 2005). Monte Carlo method involves a random different input selection into a mathematic model to produce output in the form of possible outcome range. Although the inputs randomly vary, the values itself are limited to certain probability distribution to reflect the occurrence probability of real value. Therefore, determining the distribution which limits the input value is the key to using the method. In this paper, the probability distribution is determined based on assumptions that are the characteristics of each risk variables mentioned before. The risk analysis process based on the Monte Carlo simulation technique in this paper consists of several steps (Hacura et al. 2000):

1. Developing a conceptual model of the examined problem which involves the making of forecasting model that defines the mathematical relation between dependent variables.
2. Constructing a simulation model which involves variable selection and determining its probability distribution.
3. Verify and validate model to make sure that the model is free from logical errors, including making sure that all input data and probability distribution have represented the system being modeled.
4. Execute simulation on random scenarios based on assumption.
5. Analyze the result.

According to Rodgers and Petch (1999), considering how risk is being modeled will affect the model structure is an important matter. For example, a model involves an input of "total cost", however risks affecting "total cost" are diverse and therefore cost component must be seen as a different part of the model. Based on that, we divide the inputs into:

- Input Cell, which is the basic value of the elements being modeled. In this paper, the basic value is the component value as on the projected cash flow.
- Additional factor, which is the value representing uncertainty around the basic value. In this paper, the additional factor is the risk magnitude in monetary unit as a result of risk calculation.

Risk calculation model developed in this paper is the calculation of risk impact in monetary unit which is calculated as a multiplication between probability, risk impact and cost / revenue component of the projected cash flow (Research and Development Agency Ministry of Public Works. 2005), or in an equation of :

$$\text{Probability} \times \text{Risk Impact} \times \text{Cost or Revenue Component}$$

The probability used in the mathematical equation above is the typical value of risk occurrence probability and the risk impact used above is the typical value of risk impact as mentioned before. Cost or revenue component used above is the cost or revenue component based on the Cisumdawu toll road cash flow

projection. The risk impact as calculated above will be borne by the private sector as allocated. The outcome of the model are probability distributions of project NPV and project IRR. Through this probability distribution we may see the probability of project NPV and project IRR to have a value below expectation and the magnitude of risk impact on project NPV and project IRR which will be categorized to determine the risk level borne by private sector.

Risk Factor

One of the many ways to determine the risk impact on NPV and IRR are through the risk factor calculation. Through risk factor analysis, we will able to describe the level of investment risk. Risk factor equation defined as a calculation between the magnitude of risk impact and the risk occurrence probability (Research and Development Agency Ministry of Public Works. 2005) as shown below:

$$FR = L + I - (L \times I)$$

Where FR is the risk factor, L is the risk occurrence probability and I is the magnitude of risk impact in the form of reduction level of NPV and IRR. The risk occurrence probability used is based on the assumption in Risk Assessment Guidelines on Toll Road Investment (2005). Below is the risk factor categorization table.

Table 2. Risk Factor Category

Source: Risk Management Guidelines (1993) in Risk Assessment Guidelines on Toll Road Investment (2005)

Risk Factor Score	Category	Required Action
> 0.7	High Risk	Must reduce risk to a lower level
0.4-0.7	Medium Risk	Improvements steps needed for a certain amount of time
< 0.4	Low Risk	Improvements steps if possible

Probability of Risk Occurrence Category

In this paper, to measure the probabilities of NPV and IRR in obtaining a value lower than expected, we use the probability of risk occurrence categories. Although each risk contains an element of uncertainty, the potential impact of risks on the project can be defined quantitatively by using scores of probability. Projects can use a measure of risk categories based on a scale in the table below.

Table 3. Probability of Risk Occurrence Category

Source: Risk Management Plan (Horvath. 2008)

Category	Probability
Low	Less than 25% chance of occurring
Medium	Between 25%-75% chance of occurring
High	More than 75% chance of occurring

Risk category above will be used to determine the probability of Net Present Value (NPV) and Internal Rate of Return (IRR) will have a value under a predetermined value. The expected value set for the NPV is 0, while for the IRR is 0.093 which is the average interest rate which is guaranteed by the government in the period January 2003 until January 2010.

Analysis Result

The analysis result on the impact of risk variables occurrence on the toll road project will be divided into two discussions, the impact of each risk variable on the toll road project and the overall impact of all the risk variables on the toll road project. The analysis result on the impact of all risk variables on the toll road project shows that the average impact perceived by the private sector is shown in the average value reduction of project NPV by Rp. 236.4156 billion (152.63%) and the average value reduction of project IRR by 0.0159 (9.20%). In addition, all the risks involved in Cisumdawu toll road project will also result in the probability of 78.0% the project NPV will obtain a value lower than expected, and a probability of 0% that the project IRR will have a lower value than expected.

As for each risk variable, the average impact perceived by the private sector due to the occurrence of design risks in the project is shown in the reduction of project NPV by Rp. 2,5629 billion (1,65%) and the average value reduction of project IRR by 0,0192 (0.11%). This led the risk factor of project NPV and the risk factor of project IRR to have a value of 0.4964 and 0.4886 respectively. In addition, the impact of risk occurrence of land acquisition perceived by the private sector will also result in the probability of 0% that the project NPV will obtain a value lower than expected, and a probability of 0% that the project IRR will have a lower value than expected. This means that besides having a 0% probability to cause project failure, design risks borne by the private sector as allocated will also have a 0% probability of resulting in less project returns compared to other investment alternatives. As for the other risk variable can be seen on the table below.

Table 4. Overall Risk Factor Analysis Result
Source: Analysis Result (2010)

Risk Variable	Risk Factor of Project NPV	Risk Factor of Project IRR	Probability of Project Failure	Probability of Project Not Being Interesting
Design Risks	0.4964	0.4886	0%	0%
Land Acquisition Risks	0.8489	0.8387	0%	0%
Interest Rate Risks During Construction Phase	0.6727	0.6306	0%	0%
Construction Risks	0.8977	0.5681	33.40%	0%
Instrument Risks	0.4515	0.4378	0%	0%
Disaster Risks on Construction Phase	0.6116	0.5108	0.10%	0%
Operation and Maintenance Risks	0.56	0.5106	0%	0%
Toll Revenue Risks	0.8642	0.5405	3.50%	0%
Interest Rate Risks	0.8281	0.6492	0%	0%
Disaster Risks on Post Construction Phase	0.7075	0.5378	0%	0%

As been explained earlier, we will categorize the risk level each risk variable based on their risk factor of project NPV, risk factor of project IRR, probability of project failure and probability of project not being interesting. On the table below is the risk category of each risk variable.

Table 5. Overall Risk Analysis Categorization Result

Source: Analysis Result (2010)

Risk Variable	Risk Factor of Project NPV	Risk Factor of Project IRR	Probability of Project Failure	Probability of Project Not Being Interesting
Design Risks	Medium	Medium	Low	Low
Land Acquisition Risks	High	High	Low	Low
Interest Rate Risks During Construction Phase	Medium	Medium	Low	Low
Construction Risks	High	Medium	Medium	Low
Instrument Risks	Medium	Medium	Low	Low
Disaster Risks on Construction Phase	Medium	Medium	Low	Low
Operation and Maintenance Risks	Medium	Medium	Low	Low
Toll Revenue Risks	High	Medium	Low	Low
Interest Rate Risks	High	Medium	Low	Low
Disaster Risks on Post Construction Phase	High	Medium	Low	Low

RISK IMPLICATIONS AND LOCAL GOVERNMENTS' PARTICIPATION

In the PPP scheme, the involvement of private sector is vital, therefore the risks perceived by the private sector entities should be reduced to a lower level. To reduce the risks perceived by the private sector on the Cisumdawu toll road project, such creative collaboration is needed and in this case can be done through the involvement of the Sumedang and Majalengka local governments. Their involvement can be performed through two alternatives; the first one is through involvement of authorities in regulatory issues and direct involvement in the project business. The Local Government's involvement in regulatory issues can be done through Right of Way (ROW) policy in the Cisumdawu toll road project in terms of rights and responsibilities of land use. This would cause the shareholding structure of the Cisumdawu toll road project consists of two alternatives (Sumedang Local Government, 2003; Sumedang Local Planning Agency, 2005), namely:

- The value of ROW along the toll road is considered as investments in stocks, so the Local Government will receive dividends from residual profit.
- ROW value among the toll road will be compensated through rent payment, so the Local Governments will not receive dividends from the residual profit.

Direct Involvement of Local Governments in the project business can be done through the Regional Enterprise Agency (BUMD). Through these government enterprises, Local Government will participate as a part of investor to bear project costs and will be calculated as a share of overall investment costs.

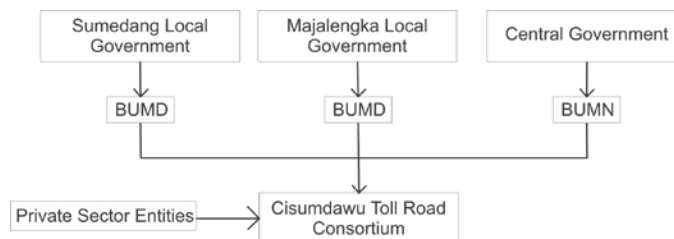


Figure 1. The institutional Alternative for Local Government's Direct Involvement
Source: Local Planning Agency of Sumedang (2005) with certain adjustments

The institutional alternative for direct involvement of Local Governments in Cisumdawu toll road project management can be done through the establishment of Cisumdawu toll roads consortium consisting of the toll road investors, which in this case may consist of a business entity, private or state-owned enterprises such as in Figure 1. The Local Government's role either as authorities in regulatory issues or as directly involved in project business has different implications associated to risks. If the involvement of Local Governments is only as a part of the authorities associated in regulatory issues problem, the risks borne by the Local Governments would be relatively small because the risk borne by the government is almost entirely allocated to the central government. Meanwhile, if the Local Governments play a role in the toll road business through enterprises, the risks borne by private sector entities will also be borne by local governments, in this case, regional enterprises agency (BUMD). Thus, the involvement of local government as an investor will reduce the risk burden borne by private sector entities.

In related to land acquisition risks, the role of Local Governments as part of the government is very important, that is related to authorities and regulatory issues in the case of land acquisition. Through regulations that support land acquisition, the land acquisition risks impact perceived by the private sector in the project could be reduced. Meanwhile, the role of Local Governments as an investor through the regional enterprise agencies will reduce the risk burden borne by private sector on land acquisition risks, construction risks, toll revenue risks interest rate risk, and disaster risks on post construction phase. Finally, either both Local Government involvements as mentioned will reduce the impact of risks borne by the private sector in the Cisumdawu toll road project so that the investment in Cisumdawu toll road project will become attractive in the perspective of private investors.

CONCLUSIONS AND RECOMMENDATIONS

This paper has shown that the risk allocation in the Cisumdawu toll road project is still too much to be borne by the private sector alone as seen in the overall average impact perceived by the private sector and therefore will have a high probability of project failure (77.2%). Based on the project NPV risk factor calculation, there are 5 risk variable whose impact perceived by the private sector is considered as high, such as land acquisition risks, construction risks, toll revenue risks, interest rate risk and disaster risks on post construction phase, whereas the project IRR risk factor calculation shows that the risk variable considered as high impact is the land acquisition risks. Based on NPV distribution, almost all variables will have a low probability to cause project failure, but there is one risk variable whose probability to cause project failure is considered as medium, that is the construction risk. Meanwhile based on the IRR distribution due to project risks perceived by the private sector, all variables potentially pose a low probability to cause the project return to have a lower value than other investment alternatives.

For the risk variables considered as high risk, such action should be done to decrease the risk perceived by the private sector to a certain lower level, a level which enables the risk to be managed by the private sector. As for the risk variables considered as medium sized risk and low sized risk should implement appropriate action in managing risks perceived by the private sector in accordance

with risk management. This study also showed that the amount of risk borne by private sector has led to the importance of a creative collaboration between the Local Government, Central Government and Private Sector Entities. In this case, Local Government should not only be involved as authority in regulatory issues, but also directly involved in the toll road business through local enterprises agencies (BUMD). Through the Local Government's involvement as mentioned above, it is expected that some of the risk impact on the project borne by private sector can be transferred to local enterprises agencies (BUMD) so that the risk impact borne by private sector will become relatively small.

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Problem of Enhancing Place-Making: Behind the Phenomena of Vacant Housing at Low to Middle Income Housing in the City of Bekasi

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ABSTRACT

The concepts of place-making offer ideas about designing cities that cater to people for creating lively neighborhoods. It makes places that have meaning to people and enduring patterns of community use through processes that have or potentially have unrealized meaning, value and utility. Therefore processes of place-making need such a framework that involves urban housing situations as a major part of the urban environment.

Theoretically place-making processes can be enhanced by housing tenure. Housing ownership in many cases are believed to offer social, economic and environmental benefits that help to stabilize neighborhood and to strengthen communities. This also creates incentives for the environment and individuals, which are important for maintaining and improving private properties and public space. However housing ownership does not automatically offer those programs benefit as it was shown by housing vacancies at low to middle income housing.

The aim of this paper is to explain the problems of enhancing place-making in low to middle income neighborhood in the city of Bekasi. The fact about 40.2% of houses in low to middle income housing ownership programs in this city are categorized as abandoned ones indicates the basic requirement of infrastructure for environmental quality and accessibility for enhancing place-making in urban neighborhoods.

Keywords: *place-making, vacant houses, abandoned houses, low to middle income housing, city of Bekasi*

INTRODUCTION

As the main part of cities, housing with its multi dimensions plays influential role on urban environment quality. Its physical, social, economic and cultural characteristics actually influence the formation of urban community which is very significant for urban environment quality.

According to Rogerson (1999) environment quality can be defined by the utility level of environment (places / space or building). It can be measured by visual indicators related to housing situation and its social processes. Hall et.al (2000) note that the measurement related with street condition, liveable neighbourhood, building plan, environment density, and integration of neighbourhood activities included working, shopping, public, and spiritual and recreation.

Utility level of environment also can be estimated from the level of housing occupancy that indicated by proportion of number vacant houses to all houses in location (van Zandt et.al, 2006). Unfortunately – even in Europe - there is no single definition concerning housing vacancy, however many descriptions put some indicators such as no registered permanent occupant, temporary empty and in good condition (Sak and Raponi, 2000). Base on its market potential Bassett et.als. (2006) categorise housing vacancy into vacant houses dan abandoned ones. The first category belongs to houses that have been left in vacant for less than 6 months in a year. Houses in this group are marketable, inhabitable and in good condition. Meanwhile houses in the second category have not been inhabited for more than 6 months. Under this category houses are in bad condition, indecent, and need special treatment and policy to re-take them to housing market. Wachsnuth and Pasternak (2008) classify 3 dimensions of abandoned houses: physical, functional and financial.

Bramley et.al. (2005) mention that the more vacant houses the lower quality of housing environment. Some researches show the relationship between housing vacancies to various environment qualities. Housing with level of vacancy above normal – more than 70% - will drive environment quality decrease and physical disorder (Rosentraub, et.al., 2004) and then stimulate negative social behaviour such as crime (Kingsley, 1997). And Bassett et.als. (2006) explains that implication of housing vacancy is unlimited to housing environment scale but more considerably to urban environment.

In relation to urban environment quality, housing ownership could create better neighbourhood. Mulder (2005) and Cho et.al. (2006) argue that housing ownership offers broad control to the house. The rights produce possibility to reside at the home for long time. Therefore this housing ownership can produce better and stable neighbourhood. Beside creating control system towards social behaviour of its resident (Van Zandt, 2006), the neighborhood will develop mechanism for environment maintenance. The last two things are important requirement for sustainable housing environment (Roseland, 1998).

Housing ownership is also recognized to have positive influence towards housing environment improvement both physically and socially. According to Rohe et.al. (1996) and Cho et.al. (2006) physical quality improvement will take place

naturally as people need to increase their satisfaction to housing condition. The potential for environment quality improvement is much more than enough compare to rental housing as the ownership has all rights to change the houses. The improvement itself then will increase the use value of house as the owner get feeling more secure and confident in dwelling their houses (Gwyther, 2003). According to Gehl (1989) processes of enhancing all spaces as natural place to live, play and work that involve important role of community can be consider as place making process.

As multi dimension concept, place-making needs to be perceived contextually and understood comprehensively. According to Project of Public Space (2005), place-making is not just the act of building or fixing up a space, but a whole process that fosters the creation of places where people feel a strong stake in their communities and a commitment to making things better. It takes advantage of a local community's abilities, inspiration, and potential, ultimately creating good public spaces that promote people's health, happiness, and well being. The process also involves social meaning and value as well as environment utility and it always takes time to establish a framework for changing it as it involves many stakeholders.

PPS also proposes 4 key attributes of place-making: sociability, access and linkage, uses and activities, as well as comfort and image. Based on the experience of the city of Mississauga, Ontario, Canada, PPS (2005) mentions at least there are 10 important elements of place making and housing development is one of them. Garnham (1985) adds that there are 3 basic components of place identity: physical characteristic (building condition, landscape, climate and aesthetic quality); tangible activity and function (social interaction process that influenced by culture, building and landscape); symbol or meaning (human reaction toward physical and building aspects).

In addition, Kent (2008) reveals that place making emphasizes the appealing qualities of a place and then builds on these qualities to create not only a successful project, but also a successful community. Meanwhile Wood (1997), through his observation on Vietnamese in Northern Virginia, mentions that place making involves a continual process of shaping identity and expressing social relationships. All those idea shows the critical role of community as major actor to perform on urban environment quality improvement.

The problem is how low to middle income housing ownership can produce strong community that enhance housing environment quality improvement? Indeed creating community is one of the most difficult housing development stage as it requires a combination not only physical and spatial elements but also infrastructure. Phenomena of vacant houses in low to middle income housing in the city of Bekasi (Abadi, 2009) indicates there is essential condition that community formation can occurs in this special housing supply.

PHENOMENA OF VACANT HOUSING IN LOW TO MIDDLE INCOME HOUSING IN THE CITY OF BEKASI

The City of Bekasi Background

The growth of the city (municipality) of Bekasi started with the lift up of district Bekasi to become the administrative city of Bekasi in 1982. The high rate of its population and economic growth, again force another alteration of the city status. The administrative city of 210.49 km² area was lift up as the city of Bekasi by Law no 9 Year 1996.

Since declared as a city in 1996 to now, the city has been undertaken twice administrative split adjustment. According President decree No 13 / 1976 regarding area development on Jakarta, Bogor, Tangerang and Bekasi (known as Jabotabek), the city of Bekasi was established as buffer of Jakarta. In this context, the function of Bekasi has been set up as area for settlement, trade, and business. The city becomes strategic urban area destination because of its close by the capital of the state (Picture 1). This situation can be seen through almost 700,000 daily urban commuters who live in the city of Bekasi and work in Jakarta.

The dynamic growth of the city of Bekasi indeed has been influenced by its population growth rate. Between 1996-2005, its population increased by 614,084 people (about 61,408/year) with the average increase of rate of 4.2 %. Spatial Urban Plan of the city of Bekasi 2010 estimates the population in 2010 will about 2.575.741 people and will put a label on the city as one of most populated city in West Java.

The logic consequence of population growth in the city of Bekasi is growth of housing demand. Office of Ministry of Public Housing estimates the demand will arrive at around 100,000 housing unit in 2010. That is sum up from 52.369 unit housing deficit in 2003 and the increase of the demand by 7,000 units per year.

The housing demand in the city of Bekasi is related to the growth of industry. From 2003-2005 for instance, industries in the city of Bekasi has absorbed about 51,000 employee per year in average. This situation will increase housing demand (Cohen, 2001; Friedman, 2003; Schiling, 2007), at industrial zone such as Bantar Gebang, Medan Satria, Rawa Lumbu and Bekasi Utara. The housing demand in the city of Bekasi is also greatly influenced by the highly rate of housing demand of Jakarta. According to the Office of Settlement and Regional Infrastructure (2003), backlog of housing demand in Jakarta reached to 2.565 units per year in average while Jakarta can not provide the demand due to very limited land. As the result, many Jakarta's citizens look for housing in the closed surrounding city including the city of Bekasi.

In dealing with the great housing demand, from 1996 to 2004 the city of Bekasi agreed to some of 73 housing development proposals spread out in many locations. The proposals also varied in housing type and development scale. It comprises of small (under 45m²), medium (between 45 to 72m²) to large (over 72m²) types and the development scale ranges from very small one (0.9 ha) to

very large (± 140 ha). The housing development plans cover 38.315 housing unit in which 62% is small type and the rest is bigger ones.

Low to middle income housing condition

The condition of low to middle income housings obviously related to their location. Most of them are in the distance from the city center and find difficult access to public facilities. It is not only because of the distance to city center but also of limited public transportation. Actually the housings have been supported by public transport but the level of services. For stable settlement such as in South Bekasi, Pondok Gede, West Bekasi, East Bekasi, and Northern part of Rawa Lumbu, access to public transport are very easy. But for housings out side of those 5 districts, access to public transport is relatively difficult.

Housing at Bantar Gebang has very low level of public transports that cause difficulty for the dweller to go to school and work place in Jakarta. If people occupy their low to middle housing in district of Bantar Gebang, Mustika Jaya, Jati Asih and Jati Sampurna, they used to use private vehicle either motorcycle or car.

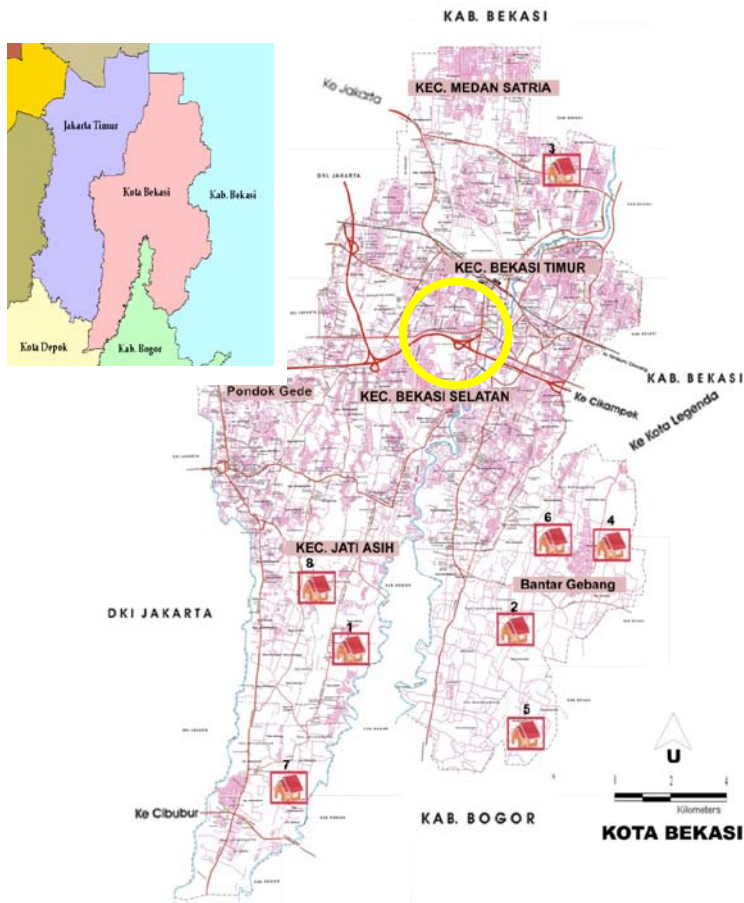
Characteristic of Housing Vacancy

The total number of vacant low to middle income houses is about 1,498 units (Table 1) that is about 40% of total of low middle income housing. The number includes 2 housing types (21 m² and 36 m²). Most of them (1,070 units or 71.9%) are small type (21 m²). From the information in Picture 1 and Table 1 it can be recognized that seven estates (between 20.94% to 68.85%) are situated in the southern part of the city of Bekasi. The northern part of the city actually is relatively more establish and developed settlement compare to the southern one.

The spatial distribution of high vacancy rate of low to middle income housing in the city of Bekasi is shown at Picture 1. The housings locate mainly in the Southern area and only one estate, Bumi Alinda Kencana, situates in Northern part of the city. The high level vacancy housings in fact are varied and spreaded at 4 districts: Bantar Gebang, Jati Asih, Mustika Jaya and Bekasi Utara.

Table 1. Housing Estate in the City of Bekasi with High Level Vacancies
Source: Abadi (2009)

District	Number housing estate	Development Area (m ²)	Housing Type (m ²)	Number of Housing (unit)		%
				total	vacant	
Jatiasih	3 (1,7 and 8)*	335,757	21/36	total	828	35.27
				vacant	292	
Mustika Jaya	3 (2,4 and 6)*	683,685	21/36	total	907	23.48
				vacant	213	
Bekasi Utara	1 (3)*	79,220	36	total	606	9.57
				vacant	58	
Bantar Gebang	1 (5)*	214,270	21	total	1,358	68.85
				vacant	935	
<i>*refer to picture 1</i>		Grand sum		total	3.699	40.50
				vacant	1.498	



Picture 1. Location Distribution of High Level of Housing Vacancy in the City of Bekasi.
Basic map was downloaded from www.kotabekasi.go.id (2005)

The characteristic of vacant housing clearly related to owners' housing motive. Actually most of low to middle income housing owners do not have their own houses. They bought houses as saving strategy for retirement. The housing owner decision to let their houses in vacant is influenced by some reasons (Diagram 1a). The main reason of vacancy is housing indecency that relates to basic services condition and public facilities. Residential basic services such as water and street are considered as inadequate. There is no water provision so people that intent to reside in their small houses do have to provide water by themselves by making traditional well. Field observation shows that the street is very poor and sanitation is disappointingly planned (Picture 2). Housing indecency is also considered as undersupply. People who live in Kompleks Perumahan Departemen Pekerjaan Umum and Bumi Alam Hijau for instance have not been served by public transport regularly. These people have to use ojek (motor cycle taxi) if they want to move faster.

Insufficient public transport, in fact, relates to the third reason of housing vacancy: far from working place. This is reasonable since most of the housing owner who live in the house and works in Jakarta so that they have to travel at least one and half hour to reach their working place.

Beside that, housing space is insufficient. The 21 m² of house is considered inadequate for low to middle income family that have 4 members in average. It seems that impossible to make bigger their houses this time as they put their financial plan priority on education.

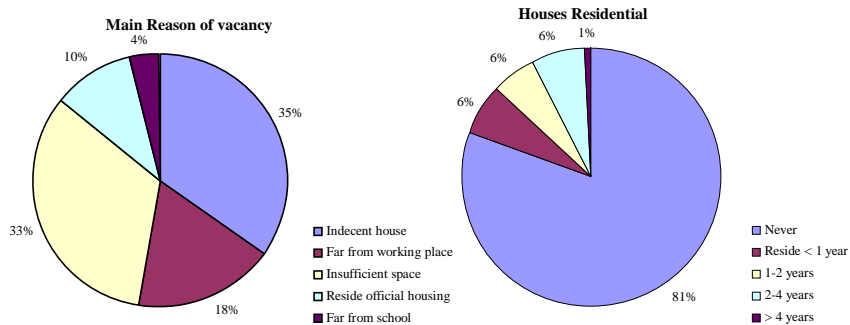


Diagram 1. Reason of Vacancy (a) and Vacancy Duration (b)
Source: Abadi (2009)

Housing vacancy at low to middle income housing in the city of Bekasi can be categorised into abandoned houses (Diagram 1 b) as most of them (98%) has been let in vacant for more than 6 months. In this case, only 6 % of the sample had ever used for less than 1 year but about 81% of the vacant house category has never been used at all. This condition seems relates to



Picture 2. The poor and insufficient condition of street and infrastructure
Source: Abadi (2005)

The Problem of Place-making in Low-income Housing

According to Grimes et.als (2006) the housing vacancy can reflect rational response of housing owners concerning housing condition at particular location. The vacancy explains inadequate capacity of the housing in fulfilling spatial, social, economic and physical needs of the owners. Housing indecency that make low to middle income family to let their houses in vacant relates to insufficient services such as water and street. The lack of water which is needed for live and all domestic activities indeed is very essential as it will cause great problem for people who inhabit their houses.

In addition, the poor condition of sanitation in most housing has caused flood and unhealthy environment. Low-middle income housing condition is considered very expensive environment for the people as it needs some extra budget to reside their own houses. The extra living cost also arise due to poor condition of street and limited public transport. All above condition is worsened by the 21 m2 size of the house as it needs some expansion in order to get an acceptable house space for 3 to 4 family members. In this situation, people also have to spend extra money for improving residential street and drainage to make up the environment.

The needed large amount of budget causes great constraints for low to middle income people to use their own houses and therefore they let the houses in vacant. Consequently, the very high level of vacancy will disturb the creation of strong community. The absence of community in fact will become main factor to poor environment condition as there is no social effort to improve the urban settlement. In contrast better housing environment have all needed condition and services to drive social and economic capacity growth of the owners. Therefore the existence of vacant houses can indicate the low level of housing's use value (Logan et.als, 1987; Turner, 1976). The situation imply that basic infrastructure turn into condition to push the creation of enhanced housing environment.

As the main part in urban area, better housing environment is a must so that a city is not only visually interesting but also lively and decent for social and economic activities. It seems that those basic services requirements are not to meet low-middle income people demand so that the owners hardly decide to let their houses in vacant. Those situations indicate the poor conditions of low to middle income housing in the city of Bekasi.

The quality of housing environment cannot be parted from affordable housing policy. The stress on affordability has triggered developers to produce indecent houses so that housing ownership program supposed to provide positive impact for environment quality improvement indeed goes contrarily. Housing environment quality that provided by private developers tends to be very bad. However, this condition is occurred due to the weakness of control mechanism.

LESSONS LEARN FROM THE PHENOMENA

Low to middle income housing development in the city of Bekasi in fact has limited ability to enhance urban housing environment quality. In contrast there is housing environment degradation as the result of abandoned houses. Indeed houses occupancy plays important role for social process of neighbourhood to support environment quality improvement.

One of important factor to housing environment quality is basic services. The provision of transportation, water and sanitation will be strategic tactic to create low to middle income community that is able to push place making process. To reduce housing vacancy and abandonment, developers or local government should provide sufficient basic services that give opportunity of community formation.

To conclude, housing supply is not only provides space but more than that, it has to be able to drive the process of place making. It is generally assumed that the successful housing supply is considered by its ability to form community and to power social process for improving the housing environment. Therefore place making process become important approach for successful housing supply. Housing development and place making process are two parallel factors in creating lively neighborhood.

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The Path Less Travelled: The Right to Access for Water, Citizens Innovation and the Role of Local Governments for Water Supply in High-Density Communities of Indonesia

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ABSTRACT

The opportunity to be creative can be inspired by the gap between needs and supply in water supply to the communities. Water collected in the gutter used for liquid fertilizer, water rain harvest, water used as sources of construction materials, and water reuse are among other innovations that proved to be useful for the communities in high density areas. Communities have been eager to engage in it, or in some communities there have been practices that go unnoticed. All these are efforts to ensure that access to water to water-strapped communities are put into practice.

Under the policy framework, access to water is no longer a debate about water as economic goods, but as the right-based approach. The right to water should not be denied, as in practice, government's attempt to ensure such right results in doubtful situations. Citizens continue to innovate for access to water that often cross the boundary set by policies in water supply, quality or even conservation. When such policies become barriers, such innovation remains in the fringe and other communities cannot learn from such practices in other areas.

This paper will explore conflicts created by policies of non-supportive to access to water. As creative solutions continue to be marginalized, such illegality leads to dual positions of the government's bureaucracy in promoting access to water to high density communities. The paper will conclude with efforts to locate such innovations within the framework of policy innovation, so that innovations continue to be encouraged and promoted within the right based approach to water provision and new policy initiatives are proposed.

Keywords: *right based approach, citizens' innovation on access to water, access to water, policy initiatives*

BACKGROUND

In the 'business' of water supply to high density communities or kampung¹ have been an intricate efforts to deal with. Its practices, often executed by the community or with the help of NGOs have been filled with narratives about 'informalities' or working outside of the government schemes of water provisions. Identification on types of water supplies to reach high density communities in Bandung city are dependent on the community based or NGO based organizations to distribute towards household levels. Since early 2000, the government has chosen a path toward community based water approach. Since many comes in the form of project based activities, it has limited time span from it was introduced, executed and finished.

At the city level, will this type of business end at some points? In some cities of Indonesia, increasing urbanization level² has been noted as a major force that drives the expansion of high density communities. Old high density communities have been transferred into established ones that have many well developed amenities. Municipalities, like it or not, have to deal with increasing new development of high density communities. There are high income level communities, either in the form of gated communities or emerge among the low income ones. There are the low incomes, newly mushroomed communities, increasingly located in environmentally sensitive area such as on riparian lands, disaster prone areas, publicly owned land, or disputed lands. Some of these communities are also located behind the traditional market areas, or behind high density areas that were untouched by development programs in the past. Thus, settlements of these kinds emerge, in response to increasing urbanization level. Almost in any cities of Indonesia, high density, unregulated settlements³ are parts the realities.

Community-based water supply (CBWS) efforts have been an invention to serve high density communities especially in urban and coastal areas, to deal with water shortage. CBWS has successfully cut across barriers created by bureaucratic rules and regulations. Minimal price set for water distributing to houses can be made affordable when the community involves actively in organizing it. The type of water supply distribution can be made suitable to the conditions of the houses, to the needs of the community based on the price they can afford, develop ownership, interaction between community members that leads to operation, monitoring and evaluation of the distribution. In many cases, CWBS has increased outreach of a program such as Millennium Development Goals (MDGs)⁴. Many countries especially developing ones, who cannot afford to expand on capital goods, and only have limited investment, mobilize CBWS projects / programs to reach more population served by safe drinking water. Nin Indonesia, CBWS programs have been executed by various agencies. At the national level, ministries such as Public Works (Human Settlement sections), Health, Ocean and Fisheries have involved in evolving formats of CBWS, affecting different types of settlements. At the municipal / district levels, CBWS are often resulted from direct transfer of national programs to be executed by the local level. In the private sectors, NGOs, CSR of some corporations have engaged in CBWS.

There are many downstream level of water supply distribution being constructed and organized, usually with small-scale user operation, often dependent on bulk water sources as their source of water supply. By bypassing many bureaucratic units to distribute water directly to users, the community gets involved in the operation, maintenance, finance and monitoring parts of the projects. There is a critique to CBWS that are supported by many donor agencies or NGOs. Despite the fact that CBWS has been an attempt to defy “one fits for all”, they still trapped in understanding and using particular technology, ways of thinking on how water should be supplied, that CBWS became a stagnant activities required external support to sustain (Catalan, 2009). CBWS are executed as an extra arm of government led services to the unreachable communities. Bakker (2008) states that proponents of CBWS often forgot the potential of state led potential towards redistribution of water as public goods or the commons. She points out the reluctance of the state itself to play a role in public service provision that leads to many sees CBWS as the end solutions.

This paper will present how the CBWS in some high density areas leads to innovations in fulfilling water needs that are left untouched by the government. Such innovation continues to be in the fringe as the mainstream understanding about water provision is to be best left to the private sectors. Firstly, commitments at the international level accelerate the acknowledgement of water more than just economic goods. How these various commitments become the reasons to which water supply expansion continue to be a major issues within development policies at the national level. Second, the practices of water supply expansion create water stress to some areas that are not easily served. Instead, the communities are forced to create solutions that can fulfill their needs. Such solutions may not be in line with government based regulations or rules that leads to conflicts. Thirdly, how these innovative solutions may refresh or innovate framework of policies related to water supply.

Fulfillment of clean water to the community has been one of the main targets of development in many developing countries. In Indonesia, since 1970s, it started as a part of fulfillment of basic needs. Its model derives from demand fulfillment, within the situation in which supply of water is unlimited. During the two decade, development of water supply has been directed to expand distribution systems, constructing new treatment plants, finding and redirect new water sources to supply these plants. Water supply for household needs is starting to be seen as infrastructure projects at a large scale. Major cities are the location of these projects. At the local scale, Kampung Improvement Programs (KIP) becomes the most important programs to expand services to the high density communities. Kampung become a refreshing settlement to live in. By the mid 1980s, KIP has been evolved into Integrated Urban Infrastructure Projects (IUIDP) in which one attempt is to integrate infrastructure developed among KIP levels. IUIDP became a major project in many of these cities.

However, other efforts on the use of water are also directed toward the use for electricity such as dams. These types of development have taken a period of time and use a big proportion of foreign borrowings in order to expand on electricity services. Many of middle scale dams in Indonesia are constructed during these decades. Water is also directed toward the use of irrigation, to support rice

productions in the countries. Extensification of rice paddy fields are prioritized in order to expand the sources of rice productions to outside of Java.

In the 1990s, public private partnership (PPP) at the international level has been discussed in efforts to improve water supply to the communities. Failure of government to provide clean water has been behind such ideas, that the private sector can bring their expertise in efficiency, cost recovery efforts and thus water supply expansion that are expected. Concept of water as public goods, shift to be as an economic good. Using such logic, users are treated as consumers and it is expected that conservation will be a major consideration in water purchase. In Indonesia, PPP is accepted and exercised the first time in DKI Jakarta. Local water supply company, PT PAM Jaya, is bound to partner with two international companies⁷ to manage clean water supply to the city residents. The partnership is supposed to last for 30 years and the residents of the city are supposed to enjoy more reliable, clean water by 2015. As political influence, mix with interests of elite, are the major issue in expanding PPP to other cities. Added to this, many local water supply companies do not operate using reliable information, and have Unaccounted for Water (UfW) of 50% or more. These conditions deter foreign companies to enter into the Indonesian PPP activities.

The crusade towards fulfilling water supply to high density areas gains more attention during this period. As in 2000, concept of development promoted by international agencies gives more emphasis on education, health, aside from economic capacity of the people. UNDP promotes Human Development Index (HDI)⁶ that stress emphasis on social policies and increases in social oriented public spending. Some provinces and districts have used the index to measure their progress of their development. Another international commitment that specifically deals with accelerating development and reducing gap between the rich and poor countries, are MDGs. The targets often quantitative set at the global scale, give an exact indication as to what to achieve in 2015. Rao and Seetharam (2006) present that there is a high correlation between high access to water and sanitation services and overall HDI. The correlation works for both sides. Low access to water and sanitation services also link to low HDI as well as high access to water and sanitation service is linked to more than 0.5 in HDI⁷. With time, the capital cost that has to be set aside to water and sanitation increases as well. The early it is to invest, the better it is for the long term.

With PPP as a concept at the operational level, targets set by the international agencies through international commitment is still not easy to see achievement in water supply to the communities. The responsibility to provide water cannot simply rest in the communities. Nor that by changing the concept of water as economic good would automatically change the behaviour of the consumers. Water becomes scarce to find, not only because of population growth, but also land use changes that reduce the capacity of the ground to absorb water. Deforestation, expansion of built up areas, utilizing mangrove lands, and over exploitation of groundwater contributes towards water shortage in many cities. Jakarta is reported to have water shortage before even the dry seasons settle in (the Jakarta Globe, 2010). This situation contributes to the change in the setting of water. That water is not limited, that enforcing conservation through engaging private sectors is not always a successful case. Performance of the private sector is not what is expected. Many went through a rough path in extending their services.

The hardest has been when the price of water rises, while the services are still in infancy. Monopolistic nature of water supply services for private sector and water as economic goods creates new issues of gap and conflict. The riot as a result of privatization in Bolivia, reported by Bakker (2008) shows how far private sector based water supply company can instigate conflict in public. As a result, not only Cochabamba, Bolivia that the private sector or corporation retreat from their joint cooperation, the case of DKI Jakarta is similar. The only difference is that in the DKI Jakarta case, it is changed by other company. The PPP survives.

Human Right based approach (HRBA) on water appears to the front in debate over water supply services to the communities (UN Habitat 2009). HRBA on water supply open up the possibility that water should be treated as a basic need, and as a part of human rights. The users have a right to access it, and the government has a duty to fulfill such rights. With the right there is an obligation to the people. This opens a water supply issue to a political platform where principles of human rights are applied, and monitoring mechanism is to allow for transparency in the fulfillment of the rights. These principles are: non discrimination and inclusion of vulnerable and marginalized groups, access to information and participation, accountability and empowerment. HRBA gives more voices to the poor, marginalized. Core issues in water supply services are now towards the non otherwise voiced over people. There are educations that have to go with information flow to these groups. Accountability remains one of the core principles in the HRBA to access to water. With the arrival of the right approach, it gives more legitimacy to widely design and plan for water supply for the groups. It was noted as well that HRBA in no way that it will mean that there is entitlement for the people to use water in non conserving ways, or to use free water, unlimited use, or private connection (UN Habitat 2009). Instead, working alongside the other commitment on water supply, which HRBA will find its format that works for the local people.

One of the barriers towards expansion of water supply to the high density communities are because of the setting to which the services of water supply can be directed. In the past, public water supply companies cannot serve the communities who cannot afford for single piped connection. They cannot also resell water from their home connection to their neighbors. Capital cost of piped connection is expensive itself, has become the barrier to the high density communities. As a result, the communities have familiarized themselves with water supply served by local private sectors in the form of water vendors, water tankers, or public hydrants. In 1989, studies by Crane et al (1989) shows that the community of high density of North Jakarta paid about ten times more than the water pipe connected households. Today, it is not much different.

The communities of high density in some areas of Jakarta have changed. As the population density grows, their house size reduces. As there is less marginal land available, which is a public domain. More land used for high density communities are in dispute or conflict land. Land for green open space, land spared for construction have been used by these communities. Also coastal area close to the port or mangrove areas are one that contains high density communities. These types of high density communities have been in the areas for a decade or two. They are marginalized in the past. As problems of water supply in the area are highly supported by local private sector. The government, lack of capital and

attention, sees that solving water supply problems in these areas will eat more money than if dispersed to other uses. In other words, these areas have been in the list of areas to remedy for a long time. As problems of water supply mounted, the local private water supply sector can only do what a private sector usually does; if there is a lack of water sources: increase the price. Leaving the water supply services to the local private sector and in some instance to leave the provision to communal hydrants are not adequate as a solution of water supply problems in the long term.

The community involves in developing community based water supply services with the help of outside agencies. They are sometimes based on a cooperative model or governance model where the communities/users are involved in decision making processes. Such models look promising as an approach to serve the community. Communities will make use of their own interaction, trust and resources to reduce cost of supplying water and to fulfill their own needs. CBWS cannot stand on its own. In high density communities, water sources are not locally found, or owned. Looking at their own sources of water from their local areas, there are not in a good quality and quantity. They are not to be consumed for the communities. This raises issues as to whether the area is habitable. The area of high density communities are often filled with other problems of basic needs. Their locations are near to the solid waste collection sites, or near to the commercial activities that dispose of their waste in non organized manner. Thus land especially open space is precious. With limited involvement of the government, the increased prices of water supply, and lack of public services for their needs, the communities have to make do with what they have. Innovation and creativity leads to practice of water supply and water use specifically for them. There are at least three modes of innovation in water supply and use in these communities. The first mode is on water consumption. As mothers usually are the ones who determine the use of water in the households, they are often the one who seek invention. They measure their water use. They do water accounting that will reduce the use of water in terms of price that they have to pay. First, they limit the use of water of a purpose. For example, the use of water for bathing is limited to one small bucket with limited use of soap. Second, the same water can be used for cleaning the cloths, and cleaning the houses. Sometimes there is a third use which is to leave it in the sun so that the bacteria and microbes and heavy materials are left to the bottom. They use for other non essential uses such as draining the toilets. High priority is put on cooking and drinking. Many households would not compromise on these uses. They often have to buy water bottles or water distilled from the local companies.

Putting on limitation on the use of water involves changes in daily personal habits. Those who often bathe twice a day, there are times they will do it once a day. There are also babies who bathe less than once a day. Habits on wearing clothes have been carefully changed in order to reduce the use of water.

Some high density communities often treat grey water for reuse again. There are NGOs help the communities deal with treated gray water to use for liquid fertilizers. There are communities who treat grey water before using it for non household purposes. The cycle of water use in the first mode is limited to reuse and involved simple treats.

The second mode is on water sources. As sources of water from local groundwater is not feasible to be used. Often households collect rainwater in a barrel. They can only do it during the rainy seasons. In some areas which are not flooded, this is a positive effort. However, in high density areas, rain water may no longer have the good quality due to industries and air pollution. Its consumption is limited to secondary uses such as cleaning. Besides rain water collection, some communities use plants and pots to filter water from the rain in order to reuse for other purposes. Pots and plants have become one of the end receivers of untreated water, especially from hand cleaning and expect their ability to filter help the community to add more water to the community. Aside from rainwater collection, some high density communities have not been able to make use of salt water if they live in coastal areas. In this second mode, the seeking of secure water sources is in line with the desire to look for a long term solutions to water supply problems. The current water sources are not reliable in the long term. Usually the community by not involved in knowing, understand or even maintain water sources, it is prone to control over the communities. Control over the communities has been indicated in some areas whose a few people control the water sources from public hydrants. They then can determine the prices and the profit margin to the communities. In some cases, it causes increase in proportion of income used for buying water by up to 30%. The communities with limited ability to get water from other sources are trapped in the limited alternatives that are available. The communities who have been able to seek for water sources have been connected with attempts to be free of control of their lives.

The third mode of innovation comes from monitoring the uses of water. Some communities even measure their use of water in the households in which that the communities then know how much they use. With the knowledge of their volume uses, they are able to manage the availability with the demand. This communal monitoring has been used especially when water sources are managed by the community themselves. At this stage, the community manages to use of the water in direct relation to managing their own sources. The measuring of water for their uses is related to the fact that conservation of water as well as caring for uses have been synonymous with environmental sustainability and the mission of not exploit water that causes a situation of brown environment. In this mode of innovation, dealing with provision of water and its supply involves managing the environment in which water supply can be maintained or can support the communities. It is similar to the ideas of water ecological footprint⁸ where knowledge about how water is used in the community, how it becomes scarce and or distributed unequally among communities. Thus, in the action the communities can choose consumer goods, consumption habits, and decision of how to consume in order to reduce their footprint to the whole communities. Many high density communities realize that in terms of population numbers their may be high. However, in terms of water consumption, the average is 30-50% lower than other communities. Some high density communities do not look towards water footprint. They often have realized that they live in water stress environment, that relocation may be the possible option rather than seeing themselves as a part of the community for a long time. In fact, while some community members often move out, the newcomers bear similar burden, that local innovation invented by the previous members are not passed by to the other members.

These three modes of innovations are executed by the communities, independent to the outside helps or even to the governments. Often intervention from outside agencies do not see that their proposed water supply may disrupt current practice of water innovation that actually have a message of conservation, change of habits and change of ways of life. What is often overlooked is the fact with the arrival of intervention of outside toward increasing water supply to high density communities, is the current habits developed by the communities. Such habits and lifestyle has been a response towards stress of water in their communities. Local innovation disappears as desire to increase water consumption to the acceptable level is seen as a part of the communities. There are local innovations that may not follow standards or particular hygiene aspects that the communities practice. In this sense, then outside agencies can play parts in introducing the standards or hygiene practice such as PHBS (Clean and Healthy Lifestyle / *Pola Hidup Bersih dan Sehat*). There are innovations that require a level of knowledge in health related matters or sanitation issues such as habits to do hand washing on a regular basis. Practice of sanitation that follow particular distance from water sources, are the examples that the high density communities may need some knowledge.

The local government does not need to invent in a new programs/ models to help the communities maintain their water conserving habits and manage their livelihoods in water stress situation. Many programs, or pilot projects introduced either through central government, donor agencies or NGOs are potential to be a sources of knowledge for the government. Their tools can be used for the purposes of encouraging the community to continue to innovate. Programs such as hand washing campaign, or sanitation campaign can be easily introduced into high density communities while they invent in innovation toward conserving ways of water supply. It does though, needs integration between what is invented in the communities with the campaigns introduced to them in order to put relevance and trigger innovation to become smooth.

At the local government level, task of providing water supply are operated by local government owned water supply companies, the policies are created by the local governments with some standards/rules follow different sectors. Health has water quality standards, Public Works has construction standards as well as treatment standards, and industries have their own standards regarding water consumptions. Executing projects in water supply to follow all standards have not been possible. At the community level, following all these standards / rules have also not been possible. As the community will bent on rules / standards, their innovation may better capture local needs based on their own local standards / rules.

Working with high density communities to invent their local innovation in order to increase their capacity of supplying water requires specific attention and details. Many communities have their own problems and often are related to the disparities in the wider context. High density communities in coastal area often face discrimination towards education, as their location is far away from schools, or face economic adversity that their choice of occupation may not be acceptable at large. Face with this social level disparity, because of their jobs or their status of occupation has been in itself a social exclusion. Local government in attempt to secure water supply to this kind of communities, can apply some principle of HRBA that would include the communities and their invention. High density

communities do not emerge as a community suddenly; it is a part often of ignorance and non attention from its surrounding that the community seems to innovate outside the government's attention. Their innovation can contribute to our understanding that innovation does not need to be in a resource rich situation, not require a lot of capital costs, or with high level of coded knowledge. Innovation as said can happen at any level, any situation and any members of the communities. It is an embrace from the outside of the communities that make their innovation worth dispersed.

ENDNOTES

- [1] High density communities or kampung are often found in urban areas, or fringe urban areas, as well as in coastal areas. Coastal areas of Indonesia are where 60% of the population lives. Many are high density and having problems with the availability of basic needs.
- [2] With continuing increase of urban population in Indonesia, cities are growing faster fed by urbanization. Either people settle in for job opportunities or for affordable houses.
- [3] Data in slums located in cities of Indonesia has not been easy to come by.
- [4] In Goal 7, ensuring Environmental Sustainability, there is a target #2 that in 2015, the proportion of people that can access safe drinking water would increase by half of what it in 2000.
- [5] There are PT PAM Lyonnaise Jaya (Palyja) and PT Aetra Air Jakarta, formerly PT Thames PAM Jaya (TPJ).
- [6] Human Development Index would indicate that human development as the process by which human opportunities are expanded. Three components deemed essential, a long and healthy life, education and a decent standard of living (UNDP, 2009).
- [7] Although targets in gender relation and health issues in MDGs play major roles in increasing HDI as well (Rao and Seetharam 2006).
- [8] Water ecological footprint is derived from land ecological footprint. The concept deals with freshwater as a scarce resource and its annual availability is shrinking in line of growing demand. The water footprint of humanity has exceeded sustainable levels at several places and is unequally distributed among people (Water Footprint Network, 2010).

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Balinese Postmodernity: Culture, Conflict, and Space in a Tourist Paradise

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ABSTRACT

Two apparently unrelated events have had enormous significance for Bali. First, at the request of the Indonesian government, the United Nations Development Program (UNDP) funded the preparation of a master plan for tourism on the island in 1971. Second, the historian Charles Jencks denoted 1973 as the inception of Post-Modernity. So tourism in Bali is fundamentally a postmodern phenomenon. This fact has great significance in how we analyse tourist development on the island, since postmodernity, the rise of globalisation, mass tourism, electronic communication, and the culture industry are synonymous events. Given Bali's status as a cultural centre of national and global impact, the latter dimension is extremely significant.

So the focus of this paper is to analyse the complex relationship between tourism and culture. Central to this analysis are three factors. First, a brief account of the nature of global tourism to extract principles that have value in the Balinese context. Second, an examination of the dominant economic relationship between tourism and cultural practices. Third, a determination of the structural issues in spatial production and potential solutions to these problems. To conclude, the ensuing conflicts that surface are discussed, along with certain potential remedies for this overall problematic.

Keywords: *postmodernity, space-creation, tourism industry, territoriality, culture, conflict*

INTRODUCTION

Mass tourism is a post-modern phenomenon that has been facilitated at its broadest compass through economic development, political will, technology, and desire (Dear 1986, 2000, Urry 1995, Hoogveldt 1982, Craik 1997, Jencks 1986). Income generated from tourism has furnished most countries on the globe with potential revenues unrelated to traditional forms of economic development in the form of industrial production (Bernstein 1991, Britton 1991, Scott 2000). So governments have found the political impetus to encourage tourist development even when their ideological differences reigned supreme, as indeed some still do. In return they need to offer little more than the opportunity to gaze on difference. Let us say since around 1950, tourism has grown exponentially, enhanced by the development of mass transit systems both in the air and on/under the ground (MacCannell 1989, Rojek & Urry 1997, MacAndrews 1986). The internet, which heralded a new economic era in the form of globalisation, further facilitated access to tourist destinations, reduced prices through competition and allowed the desired destination to be experienced in a virtual world before it was visited in reality (Appadurai 1996, Dunkerley 2000). This has led to what has been termed 'post-tourism' encapsulated in a phrase from Alain de Botton that 'we may best be able to inhabit a place when we are not faced with the additional challenge of actually being there', and where 'the imagination could provide a more than adequate substitute for the vulgar reality of actual experience' (2002:27). Post tourism allows us to experience places virtually, without the discomforts of jet-lag, airport delays, huge financial expenditure and the feeling that one would rather be at home.

But this has been a one way process. Mass tourism only occurs when desire transcends need. Once basic needs for food, water, education, housing etc have been met, need is sublimated into desire, and an infinite world of *otherness* opens up (Pritchard and Morgan 2000). More to the point, the difference between need and desire represents the difference between developing and developed countries, between poverty and wealth, between the absence of power and enduring exploitation, between survival and surplus wage (Hettne 1990, Chossudofsky, 1998, Smith, 2001, Picard 1991, Featherstone 1990). Hence 'the tourist gaze' has been defined by the export of populations from wealthy countries in search of pleasure, paralleled by a similar export from developing countries in search of labour (Rojek & Urry 1997).

THE PROBLEMATIC OF BALINESE CULTURE

The question as to what constitutes culture and what does not has occupied scholars for centuries. One and a half centuries ago Marx defined culture as part of the superstructure of society, that is, an institutional arrangement that has no economic function. Since then, a sea change in the nature of production has taken place to the extent that culture has now become a significant economic activity. When tied into the tourist industry, it can represent a significant percentage of a nation's annual income (GDP). Culture in other words is now part of production, and the commodification of culture becomes a necessary part of the production of capital as a whole. Hence the production of cultural products necessitates the

packaging and distortion of traditional cultures to suit industry and the tourist palate. This process is now generally referred to as 'The Culture Industry' which results in an uneasy relationship as well as significant between traditional cultures, business and the state.

From this situation, several key questions then arise, for example, what kinds of socio-spatial problems are generated by tourism and Balinese culture? Are these problems real or imaginary? What forms of change might be beneficial? Given that a central analytical tool of postmodernism is that of 'difference', any general definition of 'culture becomes difficult to sustain, since local conditions impact heavily on any standard. In this respect, at least three significant opinions exist.

First, Vickers (1999) argues that tourism strengthens Balinese culture. He maintains that Balinese culture is *not* Hinduism, dress, music and ceremony, and suggests that 'The island of Bali is less a self contained culture than a landscape to which all Balinese refer' (Vickers 1999:26). On this basis he suggests that the real threat to Balinese culture lies in environmental degradation *not* tourism. Hobart on the other hand argues that Bali's culture is portrayed as dating back almost unchanged and rooted to the distant past, and asks why this misplaced vision came about. From this position he suggests two important points:

1. It is less helpful to recycle theories of culture than to look at the economics of consumption and branding.
2. Balinese culture is how Bali has been marketed to the Balinese themselves, and to the global tourist industry.

A third scholar proposes yet another approach to Balinese culture (Cuthbert 2008). He contrasts the positions of Vickers and Hobart in suggesting that while environmental degradation and marketing are definitely influential these are *consequences* not causes of conflict, and that three central material causes exist for negative environmental and social change.

1. Economic globalisation, and the increasing disparity between rich and poor countries.
2. State neocorporatist (culture) and the inherent erosion of political accountability to traditional institutions.
3. A symbolic shift by Balinese people themselves from shared collective responsibility to individual material wealth.

Given a post modern perspective, we could argue that it is unnecessary to choose between these definitions, and that each has its own merits. We take from each what is useful and discard what is not. In addition, if we combine these together we arrive at a reasonably sophisticated picture of Balinese culture today, despite the fact that the functional nature of the conflict between tourism and culture has not been exposed, the key problematic of the paper to which we now turn.

TOURISM AND CONFLICT

The clash between the expectations of tourists and indigenous peoples everywhere is exemplified in Bali, eulogised in all manner of writing as one form of paradise on earth (Covarrubias 1974, Gertler 1986, Vickers 1989, Bateson and Mead 1942). Not forgetting recent history, the reality of Bali even today is somewhat

different (Pringle 2004, Robinson 1996a, b, 1995). Balinese people by and large possess the necessities of life and a few small luxuries, but they enduringly form part of the struggle for survival, where certain basic needs such as education, health, food and fuel are expensive for most local people. Unskilled labour is lucky to earn US\$ 6 per day, a fact unknown to most tourists in their tropical paradise. While tourism has indeed been of economic benefit to Indonesia as a whole (Hill 2000), as well as to Bali, it has a high cost which has been paid in terms of pollution, the erosion of the natural landscape, social traditions, and the entire fabric of local culture (Vickers 1999, Sentosa 2001, Suartika 2001a, Suartika 2005). As if this was insufficient, traditional density regulations limiting building height to the height of a palm tree are being reconsidered (Holland 1998). If implemented, this threatens to open up a new world of speculation on land, particularly in the form of high rise development.

Whether this policy is implemented or not, traditional forms of employment largely based in subsistence agriculture are being undermined due to a corporatised service industry based on 'hospitality,' to the extent that Bali's self sufficiency in food production is threatened (Mitchell 1995). Employment in the service industry also decreases involvement in local ceremonies and practices. This results from a distortion in time and space for the Balinese in the establishment of alien conceptual systems such as 'the working week', a 'nine to five job' 'the weekend' and 'holidays' none of which exist with the traditional Balinese cosmology (Warren 1993, Samadhi 2001, Picard 1996, Eisemen 1990). Traditional Balinese culture has also had to be edited in order to supply an emancipated version of reality diluted to the tourist palate, and where for example, the three or four hours normally given to a performance of the Ramayana is cut to a more digestible twenty minutes. Traditional social life is then reconceived in the tourist gaze as art, when in reality, the Balinese have no 'art' (Cuthbert 2008). They do everything as well as they can and they worship their ancestors.

FROM THE GLOBAL TO THE LOCAL

By now we are well informed that a key property of global postmodernity is the impact of global development on local economies and traditions, primarily due to the impact of electronic communications. Bali is no different to any other place in this respect. Nonetheless many myths surround these changes. In the case of Bali it is possible to suggest several hypotheses which challenge several closely held beliefs. While it is beyond the boundaries of this paper to explore these ideas they condense many of the problems currently being experienced on the Island by traditional and postmodern culture alike. We can reduce these to six debateable propositions as follows –

1. *It is possible to edit global change to local needs.* This is a highly questionable proposition since state neo-corporatism is not focussed on protecting culture but protecting capital.
2. *There is no authentic Balinese culture beyond the present.* Authenticity is not dependent on a measured distance from the present. In the same light, -
3. *There is no traditional Balinese architecture.* There are only what I have termed 'architectures of traditions'. All current building is creating its own traditions.

4. *Balinese cultures are morphing into global cultures* (again there is no single Balinese culture, as the Balinese themselves have no homogenous ethnicity, and many people who now live there are from other parts of Indonesia).
5. *Cultural conservation constitutes a weakening of Balinese culture* - since any dynamic culture requires no defence, and 'conservation' in today's terms always implies an encroachment by the state into cultural traditions, as well as a process of commodification in the interests of the private sector.
6. *Tourism strengthens the environment and culture of Bali*. This has not by any means been proven to be true. Indeed the environmental cost is immense, from the massive pollution and dangerous roads to the rape of key sites by development capital. To date the total lifecycle costs (including that of cultural erosion) – have not yet been evaluated.
7. *As a consequence of all of the above, spatial change is uneven and to a degree unpredictable*. Without doubt, much of this is negative, since socio-spatial cultural practices are forced to change in countless ways since there are no effective forms of resistance to state policy and corruption. (Suartika 2009).

In Bali, the 'Global' is represented largely in the impact of tourism and the 'Local' by the traditional Adat system of governance and way of life. This is of course an over-simplification of complex economic processes, but it encapsulates many of the ensuing conflicts between these two scales of economic activity on the island. Below I have generated a dynamic revolving diagram which denotes the problematic of tourism and culture (Figure 1). As presented, the diagram shows the main regions of conflict, and all have major spatial implications for both culture and spatial impacts. The inner ring can be 'rotated' to indicate how the four main dimensions of tourism interact with four prime functions in local culture. For example, as shown, relative to the economic function of administration, the *Desa Adat* (traditional cultural regime) is shown in opposition to the state planning apparatus and conflicts can be suggested on this basis (for a significantly expanded version of this see Suartika 2010). The inner ring however may be rotated so the *Desa Adat* relates to production and so on, offering a complex method of analysing the Global to the Local in Bali. These of course all have spatial dimensions which I have addressed elsewhere.

From this diagram we can distil several important issues that form the substructure to urban problems as a whole, and I suggest the following to be of prime importance:

1. *Centralised political control: devolution to local level*. A generally held view of local people in Bali is that there is insufficient devolution of power to the local level. This is primarily reflected in the need for traditional culture to have a greater say in its own self determination and cultural practices.
2. *Sustainable urban practices (waste, transport, energy etc)*. There is no overall set of policies, constraints, legislation and control over the entire gamut of sustainable practices in urban development. This constitutes a serious threat to Bali's survival and reputation as a tropical paradise.
3. *Urban Planning Regulation: implementation and enforcement*. Urban Planning in Bali must embrace international best practice on all fronts, with the capacity to enforce the rule of law against unscrupulous developers and corrupt practices across the island.

4. *Commodity space and cultural space.* Urban Planning practice should adopt entirely different planning strategies between the commodity space of the market and the cultural space of Balinese traditions, giving the latter priority in all cases so that the Islands welfare can be protected.
5. *The Public Realm. Urban design principles and practices.* Urban design principles are significantly different from planning principles (Cuthbert 2006).
6. *Landscape and environmental degradation are significant.* While it is debateable that Vickers position (above) that Balinese culture is rooted to landscape, there is no debate that massive regulation must take place to protect Bali's natural beauty. Once again, planning and enforced regulation appear to be lacking.
7. *Cultural institutions need greater political support and authority.* The Desa Adat which lies at the heart of Bali's culture, requires significantly more recognition in local decision making than has been the practice to date. This is not a question of power but of survival and the conservation of a billion dollar tourist industry that is based on more than personal profit and individual self interest.

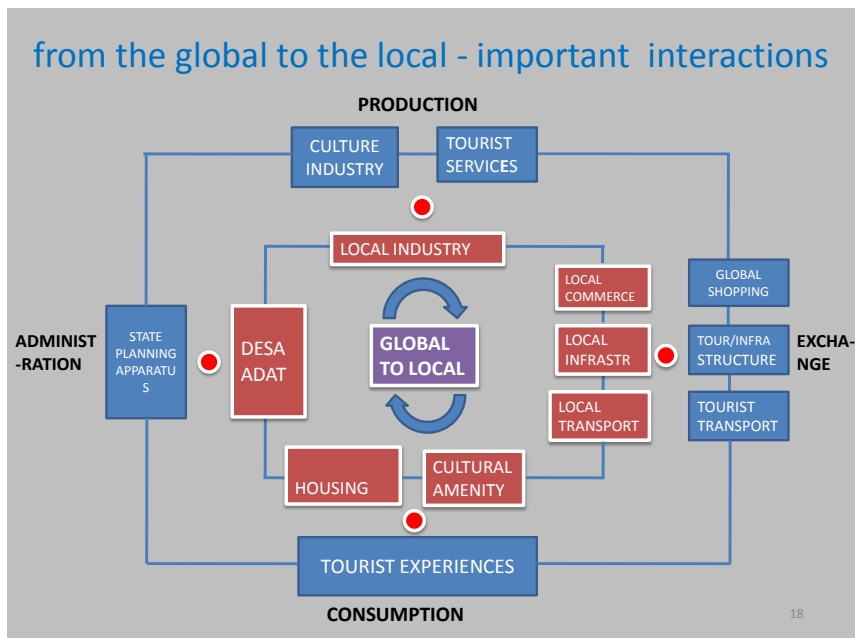


Figure 1. From the Global to the Local in Bali expressed as basic economic functions
Source: (Adapted from Cuthbert 2008)

ANTICIPATING SPATIAL CHANGES

In situations such as Bali, many spatial changes are incremental and for that reason, to a degree invisible. But the problem is that many cultures operate significantly at the micro level of house, temple, and market and this is definitely

true in Bali. These micro level changes are however seriously affected by changes at the macro level. In the light of the above problematic, and given Bali's status as a cultural icon it seems reasonable to consider that the entire Island of Bali should be declared a *world heritage* site due to the uniqueness of its culture and institutions (Suartika 2005). Since there is a clear case that development is already damaging this environment, a *moratorium on any new development should take place* until an appropriate institutional framework can be established. In principle, any planning system for Bali should be generated by an *independent authority* that incorporates the interests of the local people in the form of *desa adat* representation. Absolute recognition should be made of the fact that land is held in common for the ancestors and *is not in private ownership*. Where possible, any past erosion of *Adat* lands with no remuneration should be restored and integrated into the traditional value system at no cost to local communities. This would require considerable research into owners who had profited from the conversion of *Adat* land to private property. Profits should be shared with the local *krama adat*.

Given the highly fragile nature of Balinese life in the face of largely uncontrolled development, any new planning system for Bali should have *relative autonomy from Jakarta*. Clearly Bali has to contribute to the national economy, but it can still do this and retain its independence as a unique cultural environment that cannot be governed at a distance. The mechanics of this process would have to be negotiated prior to any new planning system being designed. As part of this framework, the intersection between *the existing administrative and political framework* and the traditional boundaries of *desa adat* need to be examined as the foundation for land use planning, and adjusted accordingly. Concomitantly, the new system should be based on *preserving and restoring all religious monuments, temples and sites*. This is non-negotiable. Since these frequently overlap with tourist interests e.g. beaches, a clear mandate should prevail which protects local values and traditions. These areas must not only be protected as *sites* but also in terms of visual blight, noise and waste. In principle, planning should protect and enhance the idea of *sustainable economic development* in both rural and urban environments.

A reconstructed planning apparatus must develop an entirely new system of legislation that incorporates traditional values, and enhances traditional culture against that of international and crony capital, monopolies, and all forms of vested interest, particularly in regard to non-urban land use and infrastructure. Customary laws may need to be articulated in written documents which preserve the concept of use values over exchange values. Most importantly, a system of policing and enforcement should be set in place to guarantee that new laws are enforced and upheld. As part of this process, any new system will need to be monitored by an external agency for at least five to ten years to ensure that prevailing elite interests are accorded no privileges that would disturb any new system of planning.

CONCLUSION

In this paper I have only been able to touch on some of the more important features of contemporary problems in Bali, but these issues are all the more important because they distil the critical nature of Balinese social development, globalisation and cultural conflicts, particularly those over space itself. Returning

to our theme of postmodernity, it is also important to bear in mind that one of the weaknesses of postmodern thought is its capacity to dissolve significant regions of conflict into a myriad of individual 'voices' and to deconstruct problems so far that the critical dimensions cannot be identified. I have tried to compensate for this by concentrating on those critical conjunctures that make difference a useful tool rather than an obstacle.

Distilling some of the key features of my argument, we can see that there are now at least three concurrent Balinese cultures. First, Balinese 'global' culture overlaid via the internet and the contemporary digital world. Second, the 'real' culture of Balinese adat and traditions, employment and industry. Thirdly, the constructed tourist simulacrum of 'Balinese tradition' and the impact of global culture. These overlap in multiple layers. As demonstrated above, Balinese collective responsibility to cultural norms and the commodity spaces of the market (material wealth) have significant areas of conflict.

However we see the problem, Balinese culture and architecture is inevitably morphing into global architecture and culture, a phenomenon that no geographic region can escape. So, tourism is not an independent factor in Balinese development that can be isolated geographically or in its influence over local people. A key outcome of these impacts has been that improved international transport access has *increased*, not *decreased* urban problems in Bali, enhanced by a supine planning apparatus, the lack of development control and the absence of contemporary urban design standards and regulations. Notably, and significantly, the Balinese themselves represent a huge part of the problem, particularly in a lack of awareness as to the degree to which their environment is rapidly degrading and the serious lack of resistance to its demise, seriously contribute to environmental problems (think urban planning practice, motorbikes, garbage, harassment of tourists, air pollution, no efficient public transport, no pedestrian precincts, bicycle paths, a wholesale lack of identity in the capital city and other problems. One contribution that the Global can seriously offer the local, lies in the adoption of global best practice across the entire range of environmental issues mentioned above, from the implementation of serious development control to the adoption of sustainable practices. Only then will the global sit more easily with the local.

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Enhancing Knowledge-Based Industry: The Case of ITB's New Industrial Research Campus Plan in Bekasi, West Java

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ABSTRACT

This paper discusses the initiation of ITB (Institut Teknologi Bandung) New Industrial Research Campus in Bekasi as the new innovative progress in enhancing knowledge-base industrial development right in the heart of the most dynamic industrial agglomeration in Indonesia, the Bekasi Industrial Estate Zone, which has recently been slated as the second 'Batam Island'.

The triple-helix concept has been enhanced in ITB following the decentralization of higher education in Indonesia, which includes ITB as an autonomous university. ITB then launches the multi-campus policy as a strategy to spearhead its role for science and technology development in different localities and context.

The paper further discusses innovative ideas and constraints in enhancing collaboration among local government, academics and industry. The initiation has affected different responses among boundary partners in sharing the burden of the development, internally and externally, as well as constraints in initiating 'Techno-cities' with ITB campus as the center of technology spin-off.

Keywords: *regional innovation, knowledge-based industry, multi-campus policy*

INTRODUCTION

Place making as a concept to explain the creation of habitable space is an epistemology for urban planning and design. A place is a space in which social-cultural interaction is enhanced, memories and knowledge as well as commodity are being exchanged and livelihood is experienced in a good manner. Certain places are created in evolutionary sequence which create milieu for inhabitant to experience and socialize in it.

Creating innovative milieu is crucial for the production space such as industrial town in order for technology to be accumulated and social capital that follows can sustain the very existence of the productive energy itself. Innovative milieu and creative milieu is being used interchangeably in many literatures. In this paper creative collaboration in place making is considered as an innovative milieu creation.

Recent effort by Institut Teknologi Bandung (ITB) and the Government of Bekasi Regency in this case is considered as an innovative way to break the box among stakeholders to create a new energy for industrial development in the Bekasi Industrial Zone. Each party has its own vision on the presence of ITB in the arena of industrial development in Bekasi.

The aims of the paper are twofold, first to consider the development of new campus for industrial research as an innovation by itself which follows the policy to enhance the triple-helix boundary partners for the benefit of creating innovative milieu in the most dynamic industrial agglomeration in Indonesia. The second follows the fact that location for campus is not destiny but opportunity that is still not well understood by academics and the industrial society as reflected in the internal debate on multi-location campus in ITB itself as well as the passive stand of industrial society in Bekasi.

INNOVATIVE MILIEU AND PLACE MAKING

Innovative Milieu

Industrial geography studies had moved forward from physical and spatial theoretical debate towards institutional development and technology governance as well as intra and inter-firm network in knowledge advancement. Although, the importance of human agency in creating network of exchange has been raised by Alan Pred in the 1960's (Pred, 1967). The prevailing debate at that time is still around the physical dimension and spatial mechanic of geographic location.

One of the important aspects of knowledge base regional development is the creation of innovative milieu. An early version of innovative milieu study states that: Innovative milieu is a *"complex which is capable of initiating a synergetic process. ... an organization, a complex system made up of economic and technological interdependencies. ... a coherent whole in which a territorial production system, a technical culture, and protagonists are linked* (Maillat 1991, Maillat 1988). The term *milieux* is not only location, but also socio-historical context that encourages development-inducing innovation.

As a place making process and despite the rupture of the distance in information society, such milieu can only be created in close proximity with boundary partners that may involve geographic proximity (distance), organizational proximity (relations, network) as well as cognitive proximity (norms, behaviors, knowledge) (Kirat and Lung, 1999). Intra-regional linkage between firms is commonly regarded as a major driving force of regional economic success and restructuring, favoring industrial innovativeness and competitiveness (Storper, 1997). A growing range of concepts tries to capture the relevant advantages of interaction, associated with the notions of cluster, Marshallian industrial district, learning region, and creative or innovative milieu (Aydalot and Keeble, 1988).

Technopoles and Techno-park

Different systems of creative inter-organizational collaboration co-exist in a region; some of them are institutionalized, partly inter-connected, and creating innovative milieu. The mid-1980s marked by the birth of self-conscious policy by government in the enhancement of innovative collaboration initiated in Japan by launching the Technopolis policy. The policy was enacted as a consequence of economic structural adjustment after the early 1980s oil crisis that forced the Japanese industry to buzz technological change to stay competitive. In the case of Japan, the Technopolis Concept has both industrial and regional objective to create habitable space for the new industries and buzz the dispersion of industry to peripheral region (Tanimura and Syamwil, 1997). However, the government led research and development concentration program dated back in the early 1970s by the development of Tsukuba Science city, modeled after the Akademgorodok in Russia.

Research on regional concentration of innovative economic activities is exhaustively enormous. As Hansen (Hansen, 1992) has noted such research, according to region among others: Italy (Brusco, 1982; Piore and Sabel, 1983; Porter, 1990; Southern Technology Council, 1990); Spain (Stöhr, 1986; Lecoq and Maillat, 1990); France (Aydalot, 1985; Hansen, 1987, 1990; Bernardy & Boisgontier, 1998; Lorenz, 1988); Portugal (Lecoq and Maillat, 1990); Germany (Edersheim, 1989; Porter, 1990); Switzerland (Maillat, 1984); Japan (Glassmeier, 1989, Edgington, 1994); Mexico (Wilson, 1990); USA (Scott & Storper, 1987; Saxenian, 1990). Manuel Castells and Peter Hall consider Technopoles as a global trend of industrial location development by the end of millennium.

It is still debatable whether the innovative milieu can be created instantly, or can agreement upon this ingredient to the success story of knowledge base and creative place making be repeated in other place. As David Edgington argued in the unique case of Japan that Japanese had master the art of collaboration so that the Technopolis can be successfully engineered and inserted into the industrial society (Edgington, 1994).

UNIVERSITY-INDUSTRY LINKAGE

Autonomous University and Beyond

The idea of entrepreneurial university as well as university linkage with industry principally had been adopted by ITB and other state universities in Indonesia since

the early 1970s. At that time all universities were asked to contribute their expertise through research institutes and industrial affiliated institute such as Industrial Research Affiliation Institute (LAPI) in ITB. The idea is also inclusively entrepreneurial since it is similar to techno-park and techno-entrepreneur policy discussed above.

Some impulsive actions had occurred in the early and mid-1990s. In the early 1990s, ITB decided not to relocate to Jatinangor area unlike other universities in Bandung, and remained in the main campus; ITB made several movements to expand the capacity of the main campus and develop new industrial affiliated research campus in the southern part of Bandung.

In mid-1990s, a group of academics, mainly from micro-electronic and information technology faculty members, formulated in Bandung High-Tech Valley (BHTV). The movement was inspired by the idea of reproduction of Silicon Valley in the US, Silicon Island in Kyushu, Japan and other places that use technological metaphor in their development vision such as Singapore Intelligent City, following the notion of Intelligent Building system based on automatic control technology in the 1970s and Hong Kong multi-media port (Comminos, 2002). The BHTV community is still intact at present and concentrating their effort to enhance a local blend of multi-media and electronic technology, taking the populist stand of public domain enhancement and re-engineering of information technology.

At the beginning of the autonomous university in 2000 the previous idea begins to gain energy among academics in ITB. The chairman of ITB's Board of Trustees (*Majelis Wali Amanah/MWA*), once an innovator himself back in 1970s and has established several private innovative spin-off companies, proposes ITB to develop a techno-park and techno-entrepreneurship (Yuliar & Syamwil, 2008). It was followed by the first rector in the early period of autonomous ITB, who emphasizes collaboration between university-government and business, as formulated for government Technopolis policy in Japan in mid-1980s (Castells & Hall, 1994; Tanimura & Syamwil, 1997) and coined as triple-helix concept (Etzkowitz, 1998). It is in this rector's period that ITB began to look for a location and develops a network with the Bekasi Industrial community; and expands the role of research institute to focus on applied industrial and entrepreneurial research with clear linkage beneficiaries and spin-offs in small and medium industries facilitated by the Center for Business Incubation at ITB.

The second Rector of autonomous ITB emphasizes the internal management of the autonomous university, implementation of management reformation, focusing on the development of infrastructure and human resources to expand the capacity of ITB as a prominent global research university. In this rector's period, ITB makes a clear step towards implementation of the multi-campus policy with a memorandum of understanding with the Regency of Bekasi to develop an industrial research campus in the Bekasi Industrial Zone.

The idea of industry-university linkage has been consciously promoted since the formation of Silicon Valley by a network of academics spill-over from Stanford in the '70s. It is earlier than the Technopolis policy in Japan. However, it is not until the early 1990s, the university-industrial linkage was being consciously enhanced

in Japan, responded to economic slowdown and competition in terms of industrial product and process to other countries. And it is only recently that the national University Incorporation Law (2004) was enacted that granted university autonomy from the government; thus giving more freedom for university to network with the industry (Woolgar, 2007). This policy promotes internship of students to certain industries.

The Concept of ITB Industrial Research Campus

The objective of the Industrial Research Campus development is to allow ITB to be in close proximity with national and international industrial development by transforming academic research into applications for industrial engineering product design that can produce technological innovations and new products. These programs are based on the vision and mission of ITB as a front runner university in technology advancement in Indonesia as well as the vision towards a 'world class university' (ITB, 2009), and can be summarized as follows:

- To develop an 'innovative milieu' in productive interaction with the participation of the techno-preneur society within the Bekasi and Jabotabek region as well at the national level.
- To develop new innovations that can be the driving force for the development of new industries and SMEs' Technology that is competitive in Bekasi and Indonesia in general.
- To focus on mastering applied engineering research (R&D) in design, engineering and reverse engineering in mechatronics and information technology as well as techno-preneurial development, in collaborative efforts with industries, involving ITB's faculty members and graduate students as well as technical support from industrial polytechnic college students in this campus.
- Building of Polytechnic College as part of ITB's role to produce high qualified, professional and competent technological human resource for competitive industrial development in Indonesia.
- Creating industrial linkage through collaboration in training of technical staff as part of the 'life-long and continuing education' program, consultation and other industrial technical services.

In this statement ITB is aware that manufacturing industry in Indonesia is still dependent on its principal's basic technology from other countries. However, there are still rooms for creative reengineering and industrial services that can be executed together with the affiliated industrial platform in Indonesia. Following the industrial product life cycle and trade theory that technology spreads out in waves from the inventor countries to peripheral regions.

The area of technology to be enhanced as ITB's contribution in Bekasi is national in the sense that it is not necessarily related to the existing export-oriented FDI industry in Bekasi. The research and development strategy is based on areas that national technology can play a significant role in technology advancement. These technologies will be promoted in two phases. The first phase is electronics, mechatronics, manufacturing process, alternative energy. The second phase is bio-technology, environmental and water resources, information technology, applied art, product design and multi-media.

Opportunity Turns Destiny in the Case of Bekasi Industrial Zone

The significance of Bekasi Industrial Zone as industrial agglomeration in Indonesia is unchallenged. Around 2,500 industries are located here; most of them are foreign affiliated export-oriented industries. MM2100 Industrial Town with 150 industries and a total area of 500 Ha employs around 80,000 workers.¹ The industrial estate agglomeration forms a corridor of industry along the toll road from Bekasi to Purwakarta with total land built of approximately 10,000 Ha, and total concession of 18,000 Ha.

We have not much literature and research on the intention of the industrial parks and FDI were mobilized by the origin countries in the Bekasi region. Hypothetically, multinational corporations (MNC) seek resources, market-efficiency and or assets. The typical FDI in manufacturing industry in developing countries is market-efficiency seeking low skills and low-wages efficiency. In many studies the MNC uses developing countries as a platform for production, utilizing lower cost and malleable labor as resources for assembling their products of a typical standardized product. The developing country is considered as peripheral to the innovation source, i.e. the principal of the industry.

There is a tendency for Japanese FDI to move their platform among countries, i.e. to the lower wage countries. The first movement, especially electronics was transferred in the early 1990s from Hong Kong, Taiwan and Japan to Singapore, Thailand, Indonesia and Malaysia. FDI movement from Japan which begins in mid-1980s to East and South-east Asia is an effect of Japan's structural adjustment policy responding to the bubble economy or '*Endaka*' that makes standardized production and footloose labor intensive unit inefficient to process in Japan. The phenomenon of massive industrial relocation is called industrial hollowing out (Edgington, 1994; Syamwil & Tanimura, 2000). There is a tendency that the relocation of industry follows the '*flying wild geese*' hypothesis of Akamatsu as coined as the Japanese combined industrial and international trade strategy (Yamazawa, 1990). These are followed by FDI movement from the '*tiger cubs*', i.e. from Hong Kong, Taiwan, South Korea and Singapore. In the late 1990s and in the FDI moved further to China and Vietnam (Belderbos and Zhou, 2006). Japanese FDI in electronics and automotive manufacturing industries in Indonesia are mostly located in Bekasi Industrial Zone. The center of gravity of Japanese manufacturing FDI agglomeration is East Jakarta Industrial Park (Summitomo Corporation) and MM2100 Industrial Town (Marubeni Corporation). Followed by Hyundai of Korea and Delta Silicon industrial estates. At the very beginning the development of Bekasi Industrial Estate Zone was developed without a clear objective in part of the government in terms of industrial innovation. Some of the prospective investors had pull out from the estate in the 1990s, indicating the insufficient infrastructure service of the estate to their need.² The issues concerning collaboration and competition among industrial estates to gain access to infrastructure and the failure of management of integrated township (Syamwil, 2004). Decentralization in Indonesia had created an ambiguous situation in terms of the allocation of the benefit of industrial development in Bekasi. The value added tax of exported goods is repatriated to the Ministry of Finance. Bekasi Industrial Estate Zone is becoming an enclave of central government authority within local government boundary of development concerns.

Not much information has been disseminated regarding the status and growth of innovation in the Bekasi Industrial Zone. The leader of one of the industrial estate mentioned that their need is the typical consultation services related to effort to save energy and re-engineering for more efficient process.³ This statement indicates that drive for innovation in the Bekasi industrial zone is still low, in the sense that industry mostly relies on their principals in terms of research and development. Industrial relocation from Japan is usually followed by their sub-contractors, which limit the innovative cycles among their circle, thus a constraint in knowledge spill-over to local business. Other studies by Yuri Sato, however indicate that the Honda's local subcontractors network is outside the Bekasi Industrial Zone (Sato, 1998).

Role of Actors in the Campus Development

ITB had made a MoU with the Government of Bekasi for a sizeable plot of land to develop the campus. The arrangement at the beginning requires ITB to accept a number of students from the regency. In later negotiation, the Bekasi government understands ITB's objective of not expanding the undergraduate student program, but to create a place for researchers to interact with industry. The industry can benefit from the exchange and enhancement of applied industrial research capacity of ITB; and together nurture applied technology advancement in Indonesia. Argument has escalated among academics in ITB whether the new campus will be attended by researchers from the main campus. This argument insists the priority is to expand existing innovative milieu has been thoroughly thought rather than to create a new place that requires demobilizing existing human resources that are already overloaded to pursue ITB's World Class University status as a research university. This argument follows that the main campus has been quite successful in incubating several small businesses; one of which was promoted to operate its metal precision engineering plant in Jababeka Industrial Estate in Bekasi.

Meanwhile, despite ITB's position as a top brass university in engineering and technology, it was regarded to have mediocre contribution to human resources development in Indonesia. For example, ITB's student body is considered too small for such a leading technical university in Indonesia. ITB has been asked by the National Planning Board to increase its student body to 25,000 students from current 15,000.

The compromise that ITB made in pursuing the above objective is to create a new industrial research campus in the Bekasi Industrial Zone and to insert the ITB affiliated university ITSU (Institut Teknologi Sains Bandung) to fulfill the Bekasi Regency Government demand, as the future feeder university of ITB. Table 1 maps the boundary partners' situation in engaging each other to benefit from the development of ITB's new Industrial Research Campus in Bekasi.

ITB's focus on its traditional network with Jababeka and relationship with the Deltamas township may give a conflicting sign to the industrial society in the Bekasi Region, especially since the latter already has an association of industrial estates companies (*Himpunan Kawasan Industri*). Industrial estates other than Jababeka and Deltamas (Sinar Mas Group) may consider the development of ITB Industrial Research Campus as the three entities issues that may unbalance competitiveness among themselves.

During the long period of negotiation, the industry as one of the future partner of ITB in creating the innovative milieu has been put aside if not neglected. The demand by industry for applied product design research and development has only been studied by the precedent of industrial network by two polytechnic colleges in Bandung.

CONCLUSION

The creative people and knowledge would not destine themselves to a certain location and remain creative in their own localities. In the coming age, location is the opportunity, people move to opportunity back and forth at unprecedented rate. Location which can create a milieu for information exchange and knowledge progress will attract the innovative researcher. The network between consumer of knowledge and the creator of knowledge should blend in certain equal condition to enable knowledge to be distributed in the right manner. This argument is being used both by the promoter of the development of the new ITB Industrial Research Campus and the pro centralization of innovative milieu in the main campus.

Despite the doubt on the manufacturing capacity of FDI in Bekasi Industrial Zone, industrial spin-off and knowledge spill over and trustworthy relationship with academics and local business; the global tendencies indicate that large manufacturing multinationals are now increasingly outsourcing their knowledge-intensive activities in such spheres as research and development (R&D), product design, and engineering (MacPherson & Vanchan, 2010).

Universities should understand that the creation of innovative milieu is a social capital formation and in the competitive industrial environment. It should tactfully and carefully engaged in building of trust and reciprocity among parties to create a 'great wall of china' for technological secrecy and governance, which will be imperatively implemented within the research centers, explicitly in the form of the development of trustworthy research institution and conducive milieu for interaction (Hansen, 1992).

Table 1 Mapping of shared resources, expectation and constraints in New ITB Campus Development

Partners	Goals to Collaborate	Shared resources	Expectation	Constraints
ITB	<ul style="list-style-type: none"> Access to land and campus facilities and infrastructure for applied research development Exposure of academics; graduate student and industrial network of applied industrial research and funds 	<ul style="list-style-type: none"> ITB's existing and potential human resources and knowledge in basic and applied science. ITB's network in government and alumni as well as knowledge network resources 	<ul style="list-style-type: none"> Industry respond to collaborate for ITB's research capacities Knowledge extensification and intensification of the existing and potential industries Incubation of new spillover industries 	<ul style="list-style-type: none"> Awareness of the mostly export oriented industries Funds are limited The academic community is in still in ambiguity of the new campus idea.
GoB	Opportunity to promote well educated graduates from Bekasi to benefit from industrial employment opportunity in their region	Land and infrastructure for research and education for ITB's Industrial research Campus	Growing number of skilful and engineering educated youth from Bekasi region and buzz employment in Bekasi	Limited fund to provide building and infrastructure for the new ITB Campus.
DLT	Promotion of their estate	Contribute the development of initial part ITSB in Deltamas	Industrial land and Housing market generated by ITB	Cannot contribute financing project on government land.

Partners	Goals to Collaborate	Shared resources	Expectation	Constraints
		land as a platform of entry for ITB to promote ITB's owned Industrial Research Campus	New Campus.	
HKI	Is not explicit (Wait and See)	Promise to contribute funds for construction of new campus	Does not show enthusiasm yet	Since the new campus is located in one of the estates, it is not in the neutral zone of competition among members.
IND	Have not yet been involved in real terms	Some of the industries	Does not show enthusiasm yet	The industry is mostly foreign affiliated companies in which knowledge and innovation cannot be shared.
MoTI	Have not yet been involved in real terms by ITB and the Regency of Bekasi	Promotion of SEZ and potential power to enhance industrial spin-off and knowledge spill over.	Expecting the industry could spin-off more SMEs and industrial linkage in the region	There is a potential problem of jurisdiction between Ministry of Trade and Industry and Ministry of Education

Source: Based on authors observation as the Team Leader of Physical and Infrastructure Master Plan of ITB's Industrial Research Campus in Bekasi, Indonesia, 2007-2009

Notes: ITB: Institut Teknologi Bandung; GoB: Government of Bekasi Regency; DLT: Deltamas Township Developer; HKI: Industrial Estate Association; IND: Industries; MoTI: Ministry of Trade and Industries

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END NOTES

- [1] Discussion with Mr. Yoshihiro Kobi, Vice-President of MM2100 Industrial Town from Marubeni Corporation, March 2010.
- [2] For example traffic congestion in some parts of the major arterial road.
- [3] Discussion between ITB representatives with Mr. Darmono, the President of Jababeka Industrial Estate, 2007.

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Community Collaboration in Rural Water Infrastructure Provision

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ABSTRACT

Access of rural community to water supply is usually lower compared to those in urban areas. It is believed that community collaboration in providing water supply infrastructure is an effective way in increasing access of community to water supply. Nevertheless, there is limited evidence on how the collaboration is arranged in order to achieve sustainable rural water supply. By using three cases that were evaluated by sustainability indicators, it can be concluded that the involvement of community in infrastructure can increase the level of sustainability of water supply system. Nevertheless, community still needs technical assistance from government in developing the system.

Keywords: *community collaboration, rural infrastructure*

INTRODUCTION

Rural communities' access to clean water in developing countries is very low. In Indonesia in 2002, 55.2% of the Indonesian people have no access to clean water, and most of these figures are in rural areas. Low access was caused by several things, among others are:

- 1) government policies do not prioritize rural areas,
- 2) the technology choices that are not in accordance with rural community, and
- 3) ability to pay of rural population

To overcome the problems, it is required the participation of the rural community in the provision of clean water. According to Mujwahuzi (1983), community participation is fundamental to the success of any water supply scheme in rural areas of developing countries. Community participation in the provision of clean water, as a basic infrastructure, is a creative collaboration to enhance the livelihood of rural place.

In developing countries, a significant number of projects, including those in the water and sanitation sector, fail to deliver benefits to society over the long term. Part of the cause of this failure lies in poor understanding of the issues of impact and sustainability (Carter, et.al, 1999). It is therefore, management of community collaboration has to be understood in order to get sustainable water supply system. This study is directed to identified the fulfillment of sustainability indicator in rural water supply according to the level of community collaboration

COMMUNITY COLLABORATION AND THE SUSTAINABILITY OF RURAL WATER SUPPLY

There are several definitions of sustainability of services, including water supply. Wegelin-Shuringa (1998) states that sustainability defines as follows:

- A service can be called sustainable if it can be functioned properly and can be used, and may provide the required results, i.e. the quality, quantity, convenience, service level, continuity, affordability, efficiency, equity, reliability, and health.
- Successfully used in a fairly long period.
- No negative impact on the environment.
- Maintenance and operation costs can always be covered by consumer contributions, or innovative financial mechanisms.
- It manages in institutional management, such as community development, the use of a gender perspective, cooperation with local governments, private sector involvement of both formal and informal.
- It has support from outside sources for technical and training side.

Hodkins dan Kusumahadi (1993) states that sustainability relates to the following factors:

- Environmental sustainability
- Institutional performance
- Imperishable of needs fulfillment
- Perspective of the system and long-term life time

In order to measure the level of sustainability of certain services, sustainability indicators are developed. Wegelin-Shuringa (1998) classified the indicators into social, technical, and environmental aspects, whereas Van der Berg (2002) classified the indicators into operational, social, financial, and institutional aspects. Social indicator relates to ability and willingness to pay of community, environmental indicator relates to conservation, technical indicator relates to technology choice, institutional indicator relates to technical standard, and financial indicator relates to community contribution in investment. The explanation of indicator can be seen in Table 1.

Table 1
Sustainability Indicators of Community Water Supply System
Source: Madeleen (1998), Van den Berg (2002)

Criteria	Sub Criteria	Indicator
Social	Ability and Willingness to Pay of Community	Water tariff is suitable with the ability and willingness to pay of community
Environmental	Conservation	The existence of conservation, shown by the tariff structure
Technical	Technology Choice	Technology choice should consider the environmental and community condition.
Institutional	Technical Standard	Technical standard should refer the formal technical standard
Finance	Community Contribution in Investment	The existence of community contribution in investment

Community collaboration in the provision of infrastructure can increase the sustainability of the system. This is because basically communities know best what their needs are. However, the success of community collaboration is highly dependent on the capacity of the community. Bush et al (2002) define community capacity as a set of characteristics and resources, when combined will enhance the ability of communities to identify, evaluate, and determine key issues. It is therefore, community capacity should be developed. According to Skinner (1997) community capacity development are activities that seek to improve the ability of a community or community groups to build a structure, system, and the expertise of its members so they can decide and try to achieve their goals and together to plan and managing community activities. The forms of community development include training and development of personal and organizational skills. In an effort to develop community capacity, knowledge transfer is a very important domain. Bush et al (2002) argued that knowledge transfer is the development, use, and exchange information among members or groups within communities or community networks. Usually the development of knowledge is realized through the use of knowledge derived from research results (external) and locally-based knowledge (internal).

METHODOLOGY

The objective of the paper is to identify the fulfillment of sustainability indicator in rural water supply according to the level of community collaboration. Cases

used in this research are three rural water supply, which represent the form of community collaboration. The cases used are:

- Babelan system in *Kabupaten* Bekasi
- *Desa* Cimenteng System in *Kabupaten* Subang
- RW 01 *Desa* Hegarmanah System in *Kabupaten* Bandung

Babelan system is developed and managed by government, through PDAM. *Desa* Cimenteng system is developed by community with 80% of investment fund and technical assistance by government, RW 01 *Desa* Hegarmanah system is developed and managed by community.

The level of sustainability of the three cases is evaluated by using sustainability indicators explained in Table 1. The indicators classified into technical, social, environmental, and institutional aspects.

DESCRIPTION OF CASES

Unit/IKK Babelan Kabupaten Bekasi

Water supply system in the Babelan Unit, Bekasi is provided by the government through PDAM (Public Water Supply Company). Community collaboration level on this system is very low, i.e. only public participation in paying tariff. This system uses water from the channel CBL (Cikarang Bekasi Sea), with intake capacity of 70 l / sec. This system used water treatment using IPA Steel Package with a capacity of 70 l / sec. In the year 2007, this system can distribute the water of 52,435 m³. In this system, there are 1980 household connections, and 1 public hydrant.

Cimenteng Village, Kecamatan Cijambe, Kabupaten Subang

The system was developed because of the limitations of community water source. This system is made through the program PAMSIMAS (Community Based Provision of Drinking Water and Sanitation), facilitated by the government. This system uses water sources such as boreholes and dug wells, each with 4 units, and the distribution system in the form of public hydrant, with a total cost of Rp 165,997,100, the government bears 80% of this amount. Planning and construction of the system carried out by communities with assistance from the government. Tariff is determined by society, i.e. Rp 15.000/month. The tariff was determined by considering the principle of cost recovery, 15-year useful life of the system, routine maintenance costs, development costs, and personnel expenses. Management of this system conducted by the management body elected by the community through village meeting, consisting of a chairman, secretary, treasurer, and 3 people executor.

RW 01 Desa Hegarmanah Kecamatan Jatinangor, Kabupaten Bandung

According to Kolikiana, Water Supply System in RW 01 Hegarmanah Village was built in 2000 and began operation in October 2000. This system was made because of the limited services of PDAM. Cost needed to build the system in the first

iteration Rp 45.000.000. The number of connection of the system had been grown, and installation costs are also adjusted to the needs of new investment.

Tariff is determined based on the economic level of community. It is around Rp 10.000/month – Rp 30.000/month depends on the existence and the amount of renting room. The system spring as water source. Retribution fee for the use of the spring is Rp 250.000 in the year 2000. Communal water supply system RW 01 uses of water resources in the form of springs. The distribution system used is household connection. The management of the system is done by five peoples who work voluntarily, consisting of chairman, treasurer, three of the board of administration. In addition to the fifth people above, there is one person in charge of field officers to operate and maintenance the system.

THE FULFILLMENT OF SUSTAINABILITY INDICATORS

The conditions of the cases related to sustainability indicators are shown in the following table.

Table 2
The Condition of Case Studies related to Sustainability Indicators

Indicator	Unit Babelan	Cimenteng Village	RW 01 Hegarmanah Village
Social	Tariff is set by the government, so it does not consider in detail the willingness and ability to pay from the community	Tariff is determined by the community, so it considers the willingness and ability to pay from the community. Tariff is Rp.15.000/household/month	Tariff is set by the community, so it considers the willingness and ability to pay from the community. The value of tariff is Rp.10.000-30.000/household/month
Environmental	Tariff structure encourage conservation	Tariff structure cannot encourage conservation	Tariff structure cannot encourage conservation
Technical	The system use surface water. Technology choice is determined by government	The system use bore well and dug well, distribution system use public hydrant. Technology choice is determined by community	The system use spring, distribution system is household connection. Technology choice is determined by community
Institutional	Planning and development was done by government, by considering formal technical standard	Planning and development was done by community with technical assistance from government, by considering formal technical standard	Planning and development was done by community.
Finance	No contribution of community in investment	There is contribution from community in investment (government: 80%, community: 20%)	The whole investment is done by community

In Unit Babelan, only two indicators can be met, namely environmental and institutional. The system in Babelan system is developed and managed by government. The tariff structure used is increasing block tariff and it is designed by using design criteria from government. In Cimenteng Village, only environmental indicators cannot be met. It is because the tariff is determined by community and the structure is flat charge. The system in Cimenteng Village was

developed and managed by community with assistance from government. In RW 01 Hegarmanah Village, two of indicators cannot be met, namely environmental and institutional. The tariff structure applied cannot encourage conservation and it was designed and managed by community without assistance from government. The fulfillment of sustainability indicators in case studies are shown in the following table.

Table 3
The Fulfillment of Sustainability Indicators in Case Studies

Indicator	Unit Babelan	Cimenteng Village	RW 01 Hegarmanah Village
Social	Unfulfilled	Fulfilled	Fulfilled
Environmental	Fulfilled	Unfulfilled	Unfulfilled
Technical	Unfulfilled	Fulfilled	Fulfilled
Institutional	Fulfilled	Fulfilled	Unfulfilled
Finance	Unfulfilled	Fulfilled	Fulfilled

CONCLUSION

From the result of analysis above, it can be concluded that the greater the level of community participation in rural water supply, the more sustainability indicators that can be met. Based on sustainability indicators used, environmental and institutional indicators are indicators that are difficult to fulfill with in water supply system with community collaboration. Environmental indicators related to the role of tariffs as a tool to encourage conservation. In the system developed by the community, rates are generally determined by the community and consider the ability of the community. Tariff structure which is commonly used is a fixed-charge, so the principle of conservation is never considered. Tariff structures that encourage the conservation is increasing block tariff, but the use of this tariff structure requires water meters, which is expensive to implement.

The next indicator which is difficult to fulfill is institutional indicator. Water supply system developed by community usually cannot meet the technical standards set by the government in the provision of water supply. This is because the choice of water supply technology usually is based on social condition of community and environmental condition. At Cijambe system, this indicator can be met, because although the system developed by community, the government provides technical assistance in the form of training.

Community collaboration in rural water supply is potential efforts to improve rural community access to clean water. However, developing rural water systems based on community collaboration still face a number of constraints regarding the fulfillment of sustainability indicators. Indicators that are still difficult to be fulfilled is an indicator of environmental and institutional. To make the system sustainable, community needs support from the government, particularly relating to tariff determination procedures and criteria for water system design.

Support from the government has a role to enhance community capacity through knowledge transfer. Society basically knows best what they need, but sometimes they do not have the technical knowledge to meet the needs. With the support from the government, synergetic collaboration is enhanced.

Tariffs that support the existence of conservation is increasing block tariff, but this requires the existence of water meters, which is expensive. To overcome this problem, tariff structure innovations are required. Design criteria of water supply planning should consider several variations of simple technologies in water supply.

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Reinstatement Model of Public Investment in the Provision of Urban Open Space

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ABSTRACT

The new Indonesian Spatial Planning Act No. 26/2007 has set a minimum 30% of green open space (GOS) in urban areas, consisting of 20% public GOS and 10% private GOS. For many small and medium cities, this standard may not be a problem because the portion of built-up areas is still low. However, this standard has been a major problem to some large and metropolitan cities since there is limited land for new GOS. The main difficulty to fulfill the minimum GOS standard is shortage of funds for land acquisition, as well as high costs for GOS design, construction and maintenance. Besides efforts to maintain existing GOS, recovering previously changed GOS, converting vacant land to new GOS, and setting aside land for GOS in redevelopment programs, there is an opportunity to use public funds for GOS provision with clear reinstatement.

Using a simple economic method, the reinstatement model for providing public GOS can calculate and simulate the burden that should be covered by local government, and predict the reinstatement period of public spending. The burden on local government is affected by different schemes in GOS provision, different government interventions in property taxation, and different characteristics of property tax patterns. Creative collaboration with private sector and community in the provision of GOS will certainly increase the fiscal feasibility to local government, and therefore shorten the reinstatement period.

Keywords: *green open space, public investment, reinstatement model, revenue estimation, cost estimation, property tax*

INTRODUCTION

The provision of green open spaces as one of important public facilities in urban areas is an obligation of local government. Green open spaces, hereinafter referred to as open space, have been proven to be beneficial to physical environment, social interaction, and economic to some extent (Shirvani 1985, Carr et al 1992). Since the new Planning Act of Indonesia No. 26/2007 set the minimum open space standard of 30% of the total administrative city area, the local government should realize the standard as stated in the Planning Act. Most cities in Indonesia are still able to satisfy the standard; however, some large and metropolitan cities are difficult to fulfill this standard. Jakarta and Bandung are only two examples of the case. The main reason is lack of fund to acquire land, or not prioritized in the cities' budgets. Another reason is probably that local governments consider the provision of open space is not a cost-recovery project.

The laws, among others the Local Government Act No. 32/2007 and its amendments, and Local Taxes and Retributions Act No. 28/2009, have granted an authority to local government on taxation and charges. Therefore, the local governments oblige to provide adequate infrastructures and facilities in the cities form the revenue. If the local governments consider that the provision of open space is not cost-recovery, then they are wrong. The return or recovery of a public investment for open space is calculable. A number of schemes in the provision of open space and different policy interventions on land value will influence the amount of cost and revenue, and therefore will influence the payback period.

This article is divided into three sections. The first section discusses the importance of open space and obligation of local government. The provision of public facilities including open space is the responsibility of local government. The law has established the authority to collect revenue from the citizen for the proper provision of public facilities. The second section presents the concept and structure of the reinstatement model. This model is based on fiscal impact analysis and a simple economic model. The last section discusses the influence of collaboration with private sector in the model. In short, creative collaboration with private sector and community will decrease the cost, can increase the revenue, and therefore can shorten the reinstatement period.

Some local governments argue that it is difficult or even impossible to meet the minimum standard of public open space, yet there is a method to ensure that public investment for open space provision will return in a certain time. The main difficulty in providing public open space comes from financial argument. This argument can easily be countered by careful financial calculation. The model developed in this article provides financial simulation of cost and revenue for public open space provision. Therefore, the financial argument of insufficient funds to provide minimum public open space can be rationalized. From the cost side, this model can simulate various schemes and calculate the cost that has to be provided by local government. From the revenue side, this model can also simulate different land value policy to determine the level of revenue. By consolidating the cost and revenue, local government can estimate the payback period and ensure the fiscal feasibility of open space provision. Thus, there is no reason for the local government not to set aside the public fund for open space

provision because this model can ensure and encourage local governments to provide public open space.

OPEN SPACE AND LOCAL GOVERNMENT OBLIGATION

Open space is a significant facility in a city from environmental, social and economic points of view (Shirvani 1985, Carr et al 1992). The main functions of open space as elaborated in the Planning Act No. 26/2007 are to ensure balanced urban ecosystem, both balanced hydrological and microclimate systems, as well as other ecological systems. This function will provide the provision of clean air and urban aesthetics. That is why this function cannot be felt immediately, but in a long term; and not only benefits partially, but urban ecology as a whole.

The provision of open space in urban areas, particularly in large and metropolitan cities in Indonesia, is still low. At present, most of large and metropolitan cities in Indonesia have less than 20% of public open space. The existing open spaces among others are in the forms of urban and neighborhood parks, burial grounds, and greenbelts. Based on the Planning Act No. 26/2007, the minimum portion of open space is 30% of a city's total area, consisting of 20% public open space and 10% private open space. The minimum portion of open space is intended to maintain a balanced urban ecosystem, increase the provision of clean air, and add aesthetic value of the city. The main responsibility of their provision lies on the hand of local governments; however, there is no restriction for them to make partnership with private sector or community.

Open space is often considered economically unprofitable since it is static and unproductive compared to commercial activities. High land price especially in downtown area encourages profit oriented land use, or high economic activities. This is a reason local government of large and metropolitan cities are difficult to provide open space due to high land prices.

The provision of open space can be carried out through five methods. The first one is by maintaining the existing open space. This is not an easy duty because there is a heavy pressure to convert open space to a more profitable land use. The second one is by developing vacant land to a new open space. The third one is by recovering the changing open space to its original function. The fourth method is by setting aside a certain portion of land in a redevelopment project. Finally, open spaces can be provided by creating a new ones. The last option requires land acquisition, and probably relocation when the land is occupied, open space designing, construction, maintenance, operation and control. Therefore, the last option requires the highest financial support, and it will have a substantial impact to public expenditure of local government.

The main financial source for open space provision is legitimate when taken from local government's budget as public investment. Public investment is defined as public expenditure added to public capital in the form of physical development (IMF 2004). Investment for open space certainly does not give direct fiscal impact like that for toll road or other cost-recovery infrastructure projects, which can be calculated its payback period and returns based on user charges. The impacts of open space are not immediate, and will be felt in the long term. The nature of open

space provision is closer to public benefit than cost recovery. The reinstatement of open space investment cannot fully be based on user charge, since open space is a public facility. However, user charge is still possible when open space is used as a recreation facility, yet this is not the case for all open space.

CONCEPT AND STRUCTURE OF THE REINSTATEMENT MODEL

The main concept of this model is based on fiscal impact analysis. Fiscal impact analysis compares the revenue collected from a project with the cost in a given term. When the sum of revenue for a certain period exceeds its cost, then the project is economically feasible from the public finance point of view. To calculate the fiscal impact accurately, local government should identify correctly and completely all components of both the cost, and the revenue. They also should set the cost standard for the proper calculation.

The Concept

The provision of infrastructure and public facilities is the obligation of local government. Such infrastructure and facilities are funded from the taxpayers through -for example- property tax, or other taxes and charges. Public investment for open space in fact can be returned through other indirect mechanism from other objects related to open space. For example, the investment can be recovered from property tax paid by taxpayers. The mechanism is as follows:

- local government set aside public investment to create new open space, then
- reinstatement of the investment is calculated from the difference of property tax of immediate lots before and after open space provision.

Financial scheme determines the length of reinstatement period since it depends on the amount of investment covered by public sector and/or private sector. Besides, the reinstatement period of public investment is also determined by the nature of investment, such as loan from central government or other financial institution loan, or grant for land acquisition.

The basic reinstatement model of a public investment for open space is:

$$\text{Reinstatement} = \text{revenue} - \text{cost} \dots\dots\dots (1)$$

$$\begin{aligned} \text{Reinstatement period (year)} &= \text{reinstatement} / \text{cost} \\ &= (\text{revenue} - \text{cost}) / \text{cost} \dots\dots\dots (2) \end{aligned}$$

To fasten the reinstatement period, the local government should creatively reduce the cost and increase the revenue. This is when the model needs creativity of public officials, and collaboration with private sector and community.

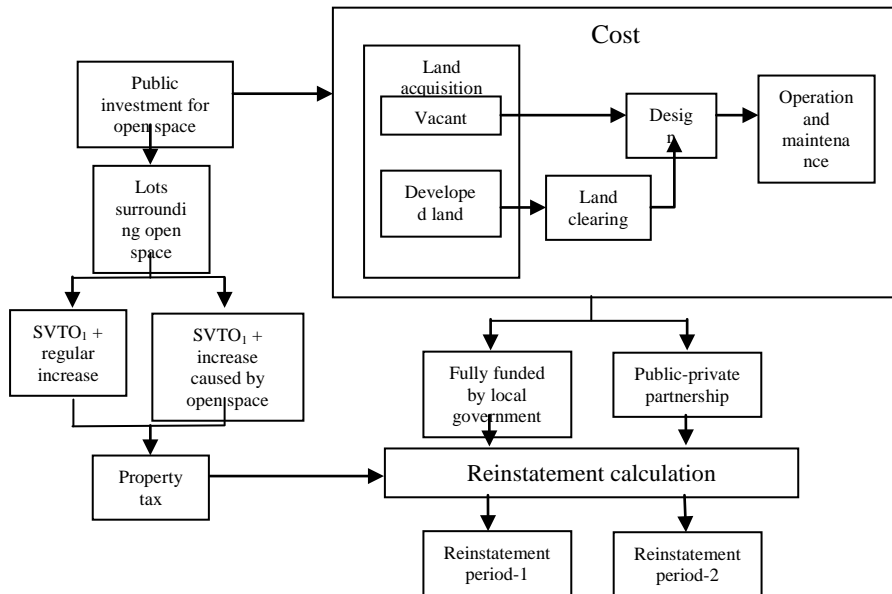


Figure 1
Reinstatement concept of public investment for open space provision

The Cost

The cost in open space provision ranges from open space preparation until its operation. The cost components include land acquisition, land clearing, open space design, construction, maintenance and operation. The components will be different, for examples in the following cases:

- when the land is vacant and owned by local government, then land acquisition can be ignored, and land clearing will be low;
- when the land is state land but occupied illegally, then local government should provide additional cost on just compensation for relocation of the residents

The Revenue

The revenue can come from different sources, but mainly from property tax. In line with market mechanism, the land value of immediate lots to the new open space will increase regularly which in turn will increase property tax. However, this model uses SVTO (sale value of taxable object) instead of market land price because the property tax in Indonesia is based on SVTO. Since open spaces as urban amenity is likely attract most household to live close to, it is better if the SVTO is increased intentionally. This in turn will heighten the revenue and shorten the reinstatement period. When the SVTO of lots increases much higher than those without open space, the difference is the reinstatement of public investment for open space. This indicates that investment for open space is not only ecological investment, but also a fiscal benefit for local government's revenue.

The amount of property tax collected by local government after the provision of new open space is based on the new SVTO (SVTO₂). The property tax in Indonesia consists of land tax and building tax. It is a central government tax, and the share of local government is 64.8% (section 12 Property Tax Act No. 33/2004). Yet, the reinstatement of public investment is the difference between annual regular increase of SVTO₁ and the new/established SVTO₂ after open space provision times the size of lots surrounding the open space.

$$\text{Property Tax} = 64.8\% (\Sigma \text{SVTO}_2 \times \text{PS}) \dots\dots\dots (3)$$

$$\begin{aligned} \text{Reinstatement} &= 64.8\% \{ \Sigma (\text{SVTO}_2 - \text{SVTO}_1) \times \text{LS} \} \\ &= 64.8\% (\Sigma \Delta \text{SVTO} \times \text{LS}) \dots\dots\dots (4) \end{aligned}$$

Where:

SVTO₁ = SVTO before the provision of new open space
 SVTO₂ = SVTO after the provision of new open space
 LS = lot size

By consolidating the cost and revenue from property tax in a simple economic model, the payback period can be estimated accurately. Thus, the local government will know exactly the period of reinstatement of open space investment. Hopefully, this will open the eyes of local governments that investment on public space will not burden local government budget in the long run because they can obtain additional revenue. In addition, a better physical and social environment can be provided.

The Problems and Model Refinement

The construction of this model still faces some problems. To refine the model, a number of questions should be answered, and some research should be carried out. The questions, among others, are:

1. How significant is the influence of collaboration scheme to cost estimation and revenue for the open space provision?
 The collaboration and funding schemes can be a foundation to recommend the most effective and economical collaboration and funding schemes that will result in an acceptable fiscal feasibility.
2. How long is the most acceptable reinstatement period?
 The acceptable reinstatement period can be the base for setting the rate of SVTO increase.
3. Is there any significant difference to the reinstatement period on different land price (SVTO) for a given provision scheme?
 The knowledge of this difference can be the basis for local governments to select appropriate location for the new open space provision in accordance to their fiscal capacity.
4. How significant the contribution of open space to the land price (SVTO)?
 Has open space been considered in the decision of land price (SVTO)?
 If the finding demonstrates that there is insignificant or low contribution to SVTO, then it is time for the local government or tax office to renew the method in setting up the appropriate SVTO
5. How far is the effective use of open space by surrounding residents?
 The distribution pattern of users can be used as the function of distance from the open space to set the SVTO

6. How significant is the preference and tendency of land use change around the open space?

If the preference and tendency of land use change particularly to commercial use is high and preferable by the local government, the revenue from property tax will be higher. If this case is not preferable, the local government should anticipate and prepare stronger land-use control.

CREATIVE COLLABORATION IN OPEN SPACE FUNDING

The financial sources for the provision of infrastructure ranges from fully funded by public sector to fully funded by private sector or community. Since the concern of this paper is to the public sector investment, the main purpose of this collaboration is to reduce the expenditure of public finance. Partnership with private sector and community as regulated by the Government Regulation No. 8/2007 concerning Public Investment is potential to reduce the burden of public sector. The reduction is probably only a small amount, depending on the provided components of infrastructure, to the whole funding by private sector or community. Different schemes of collaboration will have different components to collaborate. The more creative and active local government in making collaboration, the fewer components under the responsibility of local government, thus the lower public investment will be. When private sector or community provides the whole funding of open space, the burden of local government will decrease to zero, or nothing. While the revenue may still be the same, the reinstatement period will substantially decrease.

The whole funding of infrastructure or public facilities by private sector or community requires clear and binding regulations, or attractive incentives. Local government, for examples, can establish regulation concerning minimum open space ratio of a lot, maximum building coverage ratio, minimum number and sizes of open space provision in a certain area, open space ratio to a certain population size, or minimum size of an urban or neighborhood open space. Attractive incentives can be offered through a number of zoning techniques, such as bonus/incentive zoning, planned unit development, and others.

CONCLUSION

This paper has presented the basic idea of how local government can finance the provision of public open space. Fiscal impact analysis and simple economic calculation are used to construct the reinstatement model of public investment on open space. The model can demonstrate to local government that public investment for open space provision is very feasible. Further development of this model can accommodate various schemes of open space provision, and simulate the amount of public investment as well as the length of reinstatement period. The city at large can get the benefit from additional open spaces, while the local government can cover their provision through predictable revenue from property tax.

Creative collaboration with private sector or community can reduce public investment. Various public-private partnership schemes may share the responsibility between public and private sector in the provision of open space components. Sharing components is identical to sharing financial sources. Thus, local government can reduce public investment, which in turn will increase the fiscal feasibility of the project, increase the reinstatement of open space provision, and shorten the reinstatement period. The understanding of fiscal feasibility to local government finance and the benefit of creating better urban environment hopefully will encourage local government to provide more public open spaces in accordance to the Planning Act standard.

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