



LOCALITY, SITES, AND EMPOWERMENT

Editor:
Shin Nakagawa
Hermin Kusmayati
Wulan Tri Astuti



Urban Research Plaza
Fakultas Ilmu Budaya
Universitas Gadjah Mada

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Shin Nakagawa
Wulan Tri Astuti
Hermien Kusmaryati

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URP:::
Osaka City University
大阪府立大学

Urban Research Plaza
都市研究プラザ



Osaka City University

UCRC

Urban-Culture Research Center



Indonesian Institute
of The Arts



Fakultas Ilmu Budaya
Universitas Gadjah Mada

URP URBAN
RESEARCH
PLAZA
YOGYAKARTA OFFICE

LOCALITY, SITES, AND EMPOWERMENT

FIB Universitas Gadjah Mada Yogyakarta

Editor:

Shin Nakagawa
Wulan Tri Astuti
Hermien Kusmiyati

Contributor:

Bambang Hari Wibisono
Koichi Kana
Sumaryono
Michi Tomioka
Kaori Okado
Muhammad Rain Rosidi
Wulan Tri Astuti
Taizo Imano, M.Sc.
Setya Budi Astanto
Arif Sulistiyono



Cover & Layout:

AksaraBumi Jogjakarta
aksarabumi.jogja@gmail.com

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INTRODUCTION

The experience shared by people of where problem arise, like what happened in Japan, Indonesia, Thailand and many other places, is that the most powerful support in the recovery is the people themselves. This then comes up with the idea that the people empowerment is important issue in the development of the society since the society is bounded by the local culture they are in. The issue of urban development, therefore, cannot be separated with the people's way in building their capacity. This suggests that the scope for empowerment strategies in urban society may be highly specific.

There is growing support for the view that real improvements in urban development will not be achieved until the issue of people empowerment is addressed. However, if empowerment is defined as a grassroots political process which results in a redistribution of power in society, urban development should take into account the locality and sites as substantive examples of people empowerment.

The unsheltered property of human beings in the form of intangible property such as knowledge, trust, shared understanding, beliefs, values, and other factors can be made as a tool in that enables members of urban society to improve their quality of life.

Those arguments are the base why research and discussion on locality, sites, and empowerment are important issue in urban research context. This conference aims at developing interdisciplinary perspective to inform activities in the public, private, and nonprofit sectors as well as future research to improve the quality of life in urban communities.



URP

The Urban Research Plaza was opened in April 2006. It is a brand new research center created by Osaka City University. The University has put its energy into urban studies and produced results befitting a metropolitan university.

As its name indicates, the strongest feature of Urban Research Plaza is its framework, based on the image of a 'public square.' Unlike ordinary graduate schools and research institutions, Urban Research Plaza does not house permanent facilities or staff members who do research within the facilities and contribute to society with their research results. Instead, the Urban Research Plaza features small and re-locatable satellites ('field plazas' and overseas sub centers) to be opened in Osaka and foreign cities, in addition to the small number of staff and core facilities (Takahara Hall) located at the university campus. Its staff members constantly go out into the field and go abroad for research and activities for community development. With this in mind, the Urban Research Plaza serves as the center of networks for research and urban revitalization, or an open forum where people gather and meet around the theme of 'cities'.

Cities are supposed to be an arena where new knowledge and culture is created through encounters and discourse amidst a gathering of a large number of people unknown to each other. The Urban Research Plaza is aimed at creating a research organization in urban settings of the 21st century that will implement a wide variety of endeavors with its unique structure and approach.

A University in Harmony with Communities and a Research Organization linked to Citizens and the City.

As its design shows, Urban Research Plaza features ‘mobile’ research satellites (local plazas) in the field of urban activities. Such research facilities provide places for joint research and activities for community development with citizens and private and public sectors. To this end, local plazas are located in multi-tenanted buildings, office corners, and town houses so that they can unite individuals and function as strategic spaces for the practical design of projects.

Osaka is currently a ‘city of suffering, which faces the greatest problems in Japan in many ways. The philosophy of the Urban Research Plaza is to be a research institutions in accord with Osaka city’s communities, and to share pain, pleasure, and rage with the citizens.

The Core of International Networks for Urban Research

The Urban Research Plaza also has a great ambition and a sense of purpose. The Plaza aims at serving as an international center for urban studies. To this end, the Urban Research Plaza is building international networks of urban research and policies through annual international symposiums and workshops, inviting the world’s leading researchers and policy-makers working on urban planning. Through such activities, the Urban Research Plaza aims to represent not only Osaka city University, but also the city of Osaka.

UCRC

UCRC (Urban Culture Research Center) is a research and educational center established by the Faculty of Literature and Human Science of the Osaka City University, Japan. Studies at the center include comparative urban cultural history; contemporary urban cultures; and human sciences in the light of urban cities.

In addition to the main center on Sugimoto campus in Osaka, several sub-centers have been established worldwide to function as branch offices. Researchers at each individual sub-center may design their own joint-research projects in cooperation with local universities

and research institutes. As of now, sub-centers have been established in Shanghai, Bangkok, Yogyakarta, London, Hamburg, and Beijing.

URP Yogyakarta Office

The Urban Research Plaza (URP) Yogyakarta Office was established by Osaka City University in cooperation with the Indonesia Institute of the Arts (ISI) and Universitas Gadjah Mada (UGM) as one of overseas satellite centers of URP in Osaka, Japan. It is located in Faculty of Cultural Sciences UGM and was first known as Urban Culture Research Center (UCRC). Though the cooperation started long ago in 2003 but the sub-center did not effectively run until after year 2006 following the name-shifting from UCRC into URP.

A very small number of officials does not prevent the office from actively inviting local scholars, practitioners, and governmental elements the sub center annually holds an international forum to discuss urban issues aiming to spread the spirit of urban studies and to find the best possible solutions for urban problems.

OCU

Osaka City University (OCU) is composed of eight faculties, nine graduate schools, and three research universities. OCU traces its beginning to the founding of Osaka Commercial Training Institute in 1880, the center of commercial and industrial study in Osaka. The Institute was renamed as it developed, becoming Osaka city Commercial School (1889), Osaka City Commercial College (1901), Osaka University of Commerce (1928), and finally Osaka city University in 1949. In April 2006, Osaka City University was reconstituted as a public university corporation. In establishing OCU as Japan's first municipal university, Dr. Hajime Seki, mayor of Osaka, set forth a distinctive vision.

The new university should not be an imitation of the national universities; it should serve the needs of the citizens; it should conduct original research on the culture, economy, and society of the city of Osaka and communicate the results to the people of the city. Throughout

its 70-year history, Osaka City University has faithfully adhered to this vision by making urban issues one of its central concerns.

UGM

The Special region of Yogyakarta, one of the smallest provinces in Indonesia, has been widely known as a center of Javanese culture as well as a center of learning. It has 3,400,000 inhabitants, 511,000 of whom reside in the city of Yogyakarta. Its designation as a center of learning is marked by the existence of 120 state and private tertiary educational institutions, with a student population of over 300,000. The Special Region of Yogyakarta focuses its development on three inseparable pillars: education, culture, and tourism:

Universitas Gadjah Mada, which has taken on a new status as a state-owned legal entity since December 26, 2000, is the oldest and largest university in Indonesia. It was founded on December 9, 1949 and currently has 18 faculties, 71 undergraduate study programs, 28 diploma study programs and a Graduate Program of 62 study programs with around 55,000 students, 350 foreign students, 2,301 employees, and 2,266 lecturers. Up until October 2003, the University had graduated 134,219 students consisting of 17,358 diploma holders, 94,923 first degree holders, 21,406 masters, and 523 PhD holders.

ISI

Indonesia Institute of the Arts, known as Institut Seni Indonesia (ISI) Yogyakarta officially commenced as a State Institute on 23rd of July 1984, under the Presidential Decree No.39/1984. ISI Yogyakarta upholds a well-deserved reputation for teaching excellence that dates back to the formative years of art education in Yogyakarta stemming from the establishment of ASRI Art Academy in 1950, AMI Music Academy in 1952, and ASTI Dance Academy in 1961. Following the amalgamation of the three in 1984, ISI Yogyakarta has become the largest arts institution in Indonesia that operates under its own Statute and Bylaws with main source of funding from Government grants in addition to student tuition fees. The Minister of Education and Culture appoints

a governing board that includes rector, vice-rectors, and deans, which administer the daily affairs of the institution.

Since its early days, ISI Yogyakarta upholds a tradition of excellence and great achievement in terms of its outcome and output. Accolades include the well-established ISI Yogyakarta Symphony Orchestra that regularly performs on a national platform, the many performing art groups that have performed worldwide, and the extensive list of Indonesian master artists that were students of ISI Yogyakarta. Additionally, the ISI Yogyakarta Gallery with its vast collection of visual art and photographic masterpieces has not only become a model for art archive but also the stimulus for scholarly art critiques.





URBAN LIVABILITY IN INDONESIA: SOME SOCIO-CULTURAL AND SPATIAL CONSIDERATIONS FOR YOGYAKARTA

Bambang Hari Wibisono

Department of Architecture and Planning, Faculty of Engineering
Universitas Gadjah Mada

Abstract

Every urban inhabitants dream for better living quality. Many development efforts have been undertaken through urban planning and their implementation and management of urban infrastructures and facilities. However, there are still several urban problem, which are not only related to physical issues, but also social concerns which mostly occur due to the ignorance of the role of the community. Assessments and qualifications have been made to identify the most livable cities in Indonesia, based on several criteria, i.e.: (a) availability of basic needs of the community; (b) availability of public facilities; (c) availability of supporting facilities for economic, social, political, and cultural developments; (d) availability of spaces for interactions; and (e) comfort, safety and security, aesthetics, development processes, as well as the implementation of environmentally friendly technologies. Result of the assessments show that Yogyakarta has been ranked as the most livable city within the last two years. The development trend in Yogyakarta, which has been influenced by various factors, including globalization, if not carefully controlled and directed will potentially bring Yogyakarta to become a common city, a condition indicated by the absence of particular attributes and identities. This paper is aimed at explaining current urban issues, attributes and identities in Yogyakarta, particularly in relation to its livability, and identifying possible actions that need to be conducted or intensified to improve the quality of life in Yogyakarta from the socio-cultural, spatial, and viewpoints.

Keywords:

Urban livability, socio-cultural, spatial, Yogyakarta.

Backgrounds

Urbanization continues to occur throughout the world in a more intense way, with various negative consequences that follow, including higher rate of unemployment and poverty. This is not only shown by the trend of migration from rural areas to cities and towns, but can also be observed through the growth of urban areas, physically, economically, and socio-culturally. The world's population who live in urban areas increased about 2.2 per cent between 2000-2005, and it is predicted that 57% of the world's population will live in urban areas in 2020 (Hall and Pfeiffer, 2000). Such a phenomenon also occurs in the Asian region. Asia now holds 61 per cent of the global population and its share of the global urban population has risen from 9 per cent in 1920 to 48 per cent in 2000 and is expected to rise to 53 per cent by 2030. More surprisingly, the growth of Asian cities is astounding, with many doubling of their population every 15 to 20 years (United Nations Human Settlements Programme, 2004). Similar situation happens in Indonesia as shown in Figure 1, in which the rapid growth of the urban population will bring about higher this intensity of urban inhabitants' activities, thus produce greater pressures to the available urban spaces as well as to the already provided infrastructures and facilities.

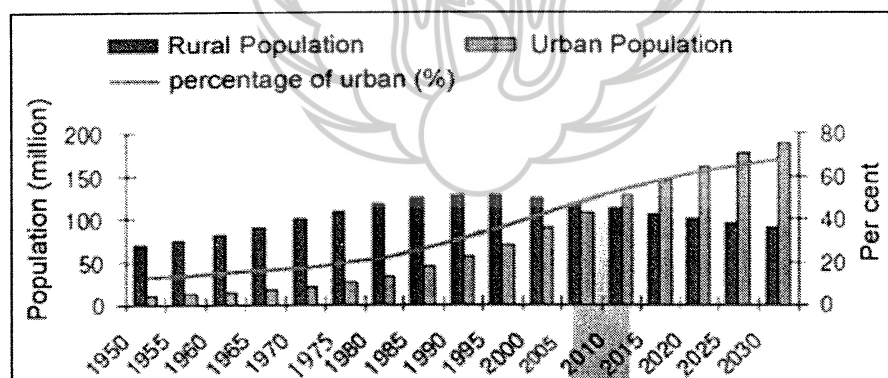


Figure 1. Projection of Urban Population Growth in Indonesia (Source: Muttaqin, 2010)

Unfortunately, most cities and big cities grow and have been developed uncontrollably and are not well prepared to accommodate

their inhabitants for a decent urban life. Cities that by and large are expected to create prosperity for the people, but in fact produce poverty enclaves. Metropolitans or even megapolitans tend to grow unstoppably without limit as magnets for people to move in without considering their carrying capacities. The main idea of creating sub-centers or satellites to decentralize the urban activities that tend to grow on a single locus has been disregarded. Let us have a look at Jakarta, the capital city of Indonesia where many urban problems and disasters have existed, including flooding that occur almost annually and fire. Such problems are typically caused by overpopulation and a lack of people's awareness on environmental safety and sustainability issues. There are even more and more housing developed in Jakarta, showing that efforts to more seriously control the development of the city are not considerably made. In fact, cities attract more and more people to move in. The main objective of most people moving from villages to live in cities is to seek for a more proper job. However, most of the migrants are not prepared with necessary skills to get the job as they expect. Meanwhile, the employment opportunities are scarce. As the consequence, unemployment becomes unavoidable phenomenon that appears in many cities. This has brought many urban inhabitants to live with below living standards. Slums and dilapidated areas in the urban areas are among the facts showing that some segments of the urban population do not live in a decent way.

Urban living condition is so complex socio-economically, socio-culturally, as well as politically. This has made cities grow dynamically. Globalization and advances in communication technology and the increasing movement of people across national borders have given many greater freedom and opportunity (United Nations Human Settlements Programme, 2004). There are economically rich population who lives in a virtuous way of life, who can afford to live in luxurious residences and all other urban facilities, but there are also poor people, who live defectively in slums or squatter settlements. Such economic differences customarily bring distinctions in terms of their political and cultural consciousness and preferences. This includes their preference for what type of living environment they would like to

inhabit. They might also have different views on what is regarded as a livable city.

Although mostly concerned with the quality of life in cities, the concept of livable city has multiple dimensions. It mainly consists of housing and all basic supporting infrastructure and services. With the limited availability of resources, it is expected that infrastructure and services can be provided by the government or private sectors. Other possible action is through helping people and neighborhoods to use their own resources (Hall and Pfeiffer, 2000). Regardless of the city size, there have been efforts to encourage cities to improve their quality to become more livable cities by assessing and ranking the cities according to certain criteria. Such efforts generally define what a livable city is, and to identify which cities are considered as livable cities in the world. Such a survey originated as a means of testing whether Human Resource Departments needed to assign a hardship allowance as a part of expatriate relocation packages. Every city was assigned a rating of relative comfort of over 30 qualitative and quantitative factors across five broad categories: (a) stability; (b) healthcare; (c) culture and environment; (d) education; and (e) infrastructure. Each factor in a city was rated acceptable, tolerable, uncomfortable, undesirable, or intolerable (The Economist Intelligence Unit, 2011). The latest survey shows that there is a shift of the position of the most livable city in the world (among 140 cities). Vancouver in Canada that had been always on the top position within almost a decade, was replaced by Melbourne in Australia in 2011 due to the decrease of the quality of road infrastructure in Vancouver. Political situations, including riots and unrests that had occurred in Vancouver were also considered as other factors affecting and will potentially be a factor that will put Vancouver into a lower position in the future. Although Partners for Livable Communities (2000) argued that livability cannot be measured in indices, benchmarks, or in the number of golf courses per certain amount of people, the Livability Ranking is still regarded as an important survey and assessment that provides general benchmarks.

In Indonesia, IAP (Indonesian Association of Planners) has been working on similar endeavor for the last two years. The index resulted from the survey using an approach of "Snapshot, simple, and actual."

Seven main urban variables, i.e. (a) physical condition of the city, (b) environmental quality, (c) transportation-accessibility, (d) facilities, (e) utilities, (f) economic condition, and (g) social condition, are then divided into 25 assessment criteria. According to the community perception-based survey conducted in 15 large cities, the average urban convenient index was 54.26. Yogyakarta was ranked on the highest level with an index of 66.52, and Denpasar (Bali) was on the second place with an index of 63.63. Meanwhile, Medan (North Sumatra) and Pontianak (West Kalimantan) were found as the least livable cities, having the index of 46.67 and 46.92 accordingly. In general, most of Indonesian large cities are considered having low livability. It is predicted that if all stakeholders do not think and act more seriously to improve the quality of their urban environment, then the situation will be even worse. Together with the local authorities, communities will be responsible and should actively take necessary actions to accomplish their ideal urban living environment.

This paper is aimed at explaining current urban issues, attributes and identities of Yogyakarta, particularly in relation to its livability, and identifying viable actions that need to be conducted or intensified to improve the quality of life in Yogyakarta from the socio-cultural, spatial and ecological viewpoints. Discussion is also made on the livability assessment done by IAP, particularly to convey those resulted through the survey using perceptual approach and those observed from the actual conditions. However, it is neither meant to confirm nor to refute the findings of IAP assessment. The discussion utilizes mostly secondary data published in several reports and field observation.

Yogyakarta as the most livable city in Indonesia

As mentioned in the previous section Yogyakarta has been awarded as the most livable city in Indonesia in 2009 and 2011, with the index shown in Table 1 below. In 2011 assessment, the main variables were expanded from 7 to 9 items, which were then broken down into 26 indicators. The nine main variables were: (a) Urban spatial aspect, including spatial planning and green open space, (b) environmental aspect (cleanliness and pollution-free), (c) transportation (road infra-

structure and transportation modes), (d) health, (e) educational facilities, (f) infrastructure and utilities, (g) economic aspect (employments), (h) safety and security aspects, and (i) social aspects (culture, and social interactions). Three cities included in the 2010-2011 survey were Denpasar, Batam and Palembang.

Table 1.
Most Livable City Index 2009 & 2011

KOTA	2009	2011
Yogyakarta	65,34	66.52%
Denpasar		63.63%
Makasar	56,52	58.46%
Manado	59,90	56.39%
Surabaya	53,13	56.38%
Semarang	52,52	54.63%
Banjarmasin	52,61	53.16%
Batam		52.60%
Jayapura	53,86	52.56%
Bandung	56,37	52.32%
Palembang		52.15%
Palangkaraya	52,04	50.86%
Jakarta	51,90	50.71%
Pontianak	43,65	46.92%
Medan	52,28	46.67%

(Source: IAP, 2011)

It is obvious from Table 1 that Yogyakarta has the highest index during the two assessment periods quite distinctive to the second rank, i.e. Denpasar in 2011 and Makassar in 2009. Such information brings us into an inquisitiveness or curiosity with an archetypal question of “what have made Yogyakarta so special that people consider it as the most livable city in Indonesia?” Although Figure 2 shows the criteria used by IAP to assess 15 large cities in Indonesia, it is still necessary to discuss few other particular issues that might have some influences to the livability of Yogyakarta. The discussion will be focused on the socio-cultural, spatial, and environmental issues, which are not profoundly explained through the criteria used. Even so, it would be better to start the discussion by linking the IAP assessment results, which are mainly

based on the perception of the people, with some observable conditions. However, it is not meant to argue with the quantitative data as found by IAP, but more qualitative deliberations. Since the context is on urban livability and livability aspects should be perceived only by those living in the city, the examinations are determined by preferences of those living or at least those who would like to live in Yogyakarta in the future. In other words, it is not the discussion about the preference of those who only visit Yogyakarta, including tourists. In terms of the area of investigation, it is mainly focused on Yogyakarta as a municipality but facilities located at the surrounding areas within Yogyakarta Province are also considered.

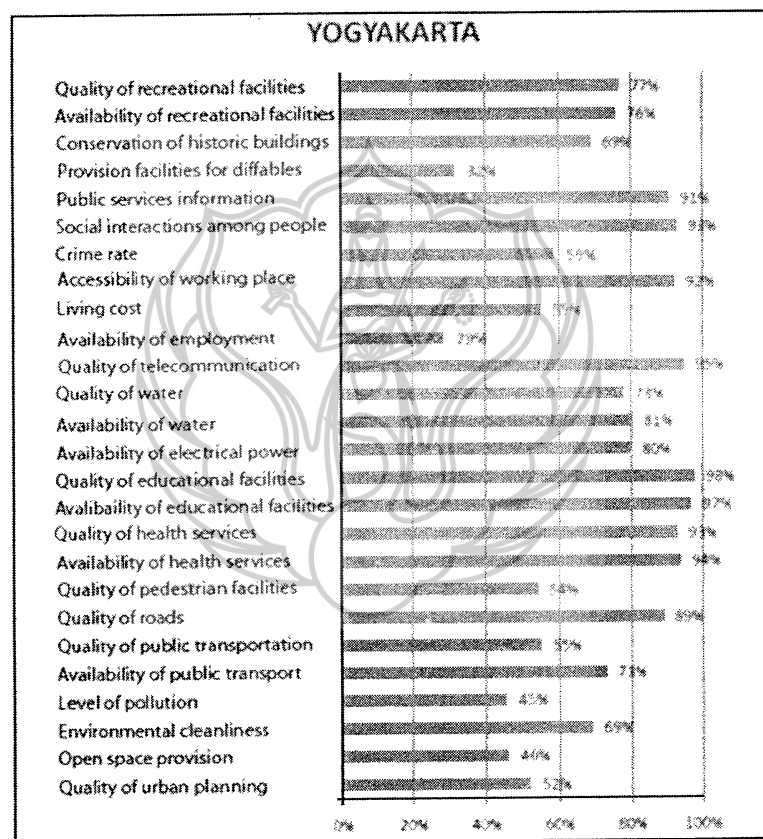


Figure 2. Livability Survey Results for Yogyakarta, 2011
(Source: IAP, 2011)

The following section is a discussion on the criteria used by IAP, which is based on other secondary data and field observations. The IAP criteria are grouped according to the main issue, rather than discussing each of them individually. All parts are intended to provide general picture of the condition of Yogyakarta related to its livability.

A. Recreational facilities

For urban inhabitants, recreation is commonly regarded as tertiary need after food and place to live. However, the need for certain type of recreational facilities can be very relative, depending upon age groups. A particular age group might prefer to have public parks and gardens as places for recreation, but other age groups might desire indoor leisure such as watching movies in cinemas or enjoying performances. Yogyakarta is lacking urban parks with more natural ambience that can be used for recreational functions. A clear example that the residents demand for an urban parks is the activities of parents bringing their children to open spaces near Lempuyangan railway station almost every late afternoon to watch trains moving in and out while they feed their children. There is another current type of recreation done by many inhabitants of Yogyakarta, i.e. strolling in shopping malls, regardless having specific purposes or not. Ambarukmo Plaza, Galleria Mall, and Malioboro Mall are the shopping centers located in three different locations. In this sense, Malioboro Street with all the shops flanking on both sides and the street vendors can also be one of the places of interest for strolling around (Wibisono, 2001). However, it might not be considered anymore as an attractive place for Yogyakarta dwellers as a place for recreations. For visitors or tourists, Malioboro seems to be a must to visit when they go to Yogyakarta, but for the local people once in a month to visit Malioboro could be more than enough. While modern supermarkets and convenient stores have been developed, some people may prefer to do shopping in traditional markets, due to the need for social interactions that are missing within the activities of modern shopping facilities. Other types of recreational facilities, including Kids Fun, Smart Park, and Gembira Loka Zoo, tend to be “once is enough” places for the local people. However, they attract visitors.

B. Conservation of historic buildings and other cultural assets

Yogyakarta, both as a city and a territory, is well known for its richness of cultural heritage that includes the historic buildings and all other cultural assets. Some of them are Prambanan Temple, which is also considered as one of the World Heritage Sites, and some other ancient temples nearby, the Kraton or Royal Palace complex located exactly in the city center, including Tamansari Water Castle and the Great Mosque, as well as several heritage districts flourishing with few successfully maintained *Indisch* style buildings and Javanese traditional houses. In addition to the physical buildings, there is also intangible cultural heritage that cannot be separated from the reputation of Yogyakarta as a center of Javanese culture. The cosmological axis that connects Mount Merapi on the north side and Indian Ocean on the south side through some principal elements, i.e. Tugu monument, Royal Palace, Panggung Krapyak, is a traditional concept that is still highly respected as the general reference for many activities and urban development. Batik traditional textile, gamelan orchestra, wayang, and traditional ceremonies, including wedding ceremonies, are also other types of cultural assets that are well maintained in Yogyakarta. Regardless of the success of conservation efforts in Yogyakarta, many historic residential areas in Yogyakarta have suffered from various ways of uncontrolled transformations. The deliberate changing of urban spaces, activities, and economic values indicates how local people and the authorities misuse their environment. Many historic buildings in facts have been either demolished or transformed into more contemporary architecture (Adishakti, 2007). For example, the Kotabaru district, which used to contain hundreds of buildings of heritage values, have transformed into contemporaneous district that has missed its unique spirit.

C. Facilities for diffables

Public concern about diffabilities in Yogyakarta has been growing quite noteworthy within the last decade. Organizations, both in private and public sectors, as well as universities have shown their awareness and interest on the importance of provision of public facilities accessible for all, using the universal design approach. For example, the sidewalks

along Malioboro Street and few other streets have been enhanced by the provision of guiding blocks useful for the blind. Many buildings have been improved to provide better accessibility, including the provision of ramps, lifts, and special signs, so that those moving on a wheelchair or even the elderly and expectant mothers will not have any difficulties to get into public facilities. However, the number of facilities that have not met the requirements is still higher than that of facilities that have fulfilled the requirements. In some cases, efforts have been done, but have not met the standards, such as the ramp to access Trans-Jogja bus shelter, which would not allow wheelchair users to get into the shelter independently because the ramp slope is too steep. The sidewalks along Malioboro Street which have been equipped with guiding blocks are then used for motorcycle parking spaces. There is no traffic lights in every intersection in Yogyakarta that has been supplemented with sounds that will help the blind to know the safe time to cross the street. In addition, sidewalks along the major roads do not have uniform elevation or surface level, thus it will be difficult for wheelchair users to move on.

D. Social interaction among people

Although Yogyakarta inhabitants tend to become more heterogeneous in terms of their ethnic background, the majority of them are Javanese, or at least many of them have lived in a Javanese milieu for quite a while. Yogyakarta is quite famous for its attribute as a “city of tolerance,” which respects and accepts people with various cultural backgrounds, using the concept of *rukun* and *tentrem* (harmony and peace). These people are especially constituted by the students originated from regions throughout Indonesia, thus producing a multicultural atmosphere (Guinness, 1986). In their daily life, the people of Yogyakarta maintain their various kinds of social networks, which are normally aimed at assisting others or mutually supporting in carrying out some activities. Among other things are *gotong royong*, *arisan* and *simpan pinjam*, *pengajian*, *rewangan*, *layatan*, *mantenan*, and *ronda* (Usaratri, 2009). Such networks have led into stronger social cohesion that have yielded the basis for building social capital, which is necessary to maintain the tranquility and sustainability of the city.

E. Crime

Yogyakarta is a relatively safe and secure city. Compared with Jakarta, the crime rate in Yogyakarta is far less. Between 2007 and 2008, crime reports in Jakarta reached 5,459 cases in 2007 and increased by 8.3% in 2008 (5,911 cases). The crime rate per capita during 2008 was 70 cases per 100,000 inhabitants. Meanwhile, in Yogyakarta 2,071 cases were reported in 2007, and increased by 14% in 2008 (2,300 cases). This means that the crime rate per capita in 2008 was 44 cases per 100,000 inhabitants. Most of these criminal reports were thefts that include common theft, severe theft, theft with violence (robbery), rape, threats and domestic violence (Usaratri, 2009). Instead of employing professional security guards, which is normally done in many housing estates, in numerous neighborhoods, *ronda* or night watch is still carried out by local community members who take turns. This is more financially efficient, and is believed to be effective in preventing crimes.

F. Economy, employment, and accessibility of working place

The economic growth of Yogyakarta is fluctuating. Between 2002-2010, the highest economic productivity was accomplished in 2008 with 5.12% growth rate, after an economic pressure occurred in 2006-2007 due to the earthquake that hit Yogyakarta in 2006. The local economy has been influenced by the global financial crisis that took place in 2009, that has made the growth rate fell down to 4.46%. In 2010, the growth rate slightly increased again to 4.98% (<http://www.gudeg.web.id/investasi/index.php>). In addition to educational activities as the basis of local economy, tourism and creative industries that have grown quite rapidly are supposed to have significant contribution to the economic growth of Yogyakarta.

A recent survey in 20 cities in Indonesia conducted by International Finance Corporation showed that Yogyakarta ranked on the top position in terms of easiness in establishing new business. Such a survey result provides an important reference for investors to invest in Yogyakarta. This means that there is a potential for Yogyakarta to provide better employments to the local inhabitants. However, in general there has been also increasing number of unemployment in the city within the last decade. It was 16,011 people or 3.2% in 2000, and then further

increased to 34,460 people or 6.6% of total labor force in 2007 (Usaratri, 2009). As found in many other cities in Indonesia, besides the formal enterprises, there are also many informal sectors operating their business in the city. Although it is believed that informal sector could act as “safety gauge” to the local economic growth, informal sector to some extent can be one of the grounds for urban spatial problems. The presence of street vendors on many sidewalks in Yogyakarta obstructs the movement of pedestrians.

G. Urban infrastructure

In general, the infrastructure provision in Yogyakarta is sufficient. For clean water, not all dwelling units are served by piped water managed by local government-owned company (PDAM). Some of them obtain water from their deep well, since geographically Yogyakarta is located in an environmentally resourceful area, supported by the topography that allows deep water to flow naturally. Electrical power provided by the state-owned company (PLN) has been enjoyed by almost all of the urban inhabitants, even though occasional power outage has been a common problem occurs in Indonesia within the last decade that due to the lack of energy sources. Although the topography of the city leans from the high elevation in the north to the lower area in the south, drainage is a problem in some districts, especially during rainy season. Some ditches do not work well, which can be either because of the inadequate capacity or due to solid wastes that block the channels. Road infrastructure has served to connect all parts of the urban area and the majorities are in good condition. Although not as severe in Jakarta, minor traffic congestion sometimes occurs, especially in and around Malioboro area. This is due to unequal distribution of urban activities and riding or driving behavior, including ignorance of traffic regulations. Careless driving or riding behaviors on urban streets are the most obvious example in daily life that often make us so frustrated. Such behaviors have made traffic situation looks even more chaotic when no authorities, including policemen, seem to care.

H. Public facilities

The majority of people in Yogyakarta have had the benefit of the available public facilities and services, including health, education, services, as well as shopping facilities and religious facilities. Various types of facilities have been provided to serve different economic groups. The most remarkable phenomenon that has occurred within the last five years is the mushrooming development of franchised minimarkets or convenient stores. On one side, such grocery shopping facility offers the inhabitants to get their daily needs easily even within walking distance. On the other hand, they are considered to eradicate the local economic growth, especially small enterprises. As mentioned earlier, although modern facilities have been developed, including supermarkets, some people still prefer to do their grocery shopping in several traditional markets in Yogyakarta, which mainly due to the need for social interactions.

I. Public transportation

A wide selection of public transportations are offered in Yogyakarta, from the traditional paratransits, including *becak*, *andong*, and *ojek*, to the formal transit system that consists of minibuses. The paratransit is usually used for relatively short distances, or on particular routes that are not served by the formal public transports. The most recent service developed in Yogyakarta is TransJogja. This allows passengers to get on and off the bus only in 'shelters'. Such system is adapted from Jakarta's Busway. To some extent it quite successfully educates people to be more discipline and obedient. In addition to the paratransits and bus system, there are also taxis that serve on individual basis.

J. Environmental condition

In general, the environmental quality of Yogyakarta is fine, even though there has been a continuous decrease in green open space. This has caused the increase in overall urban temperature and quantity of CO₂, especially when there is also significant increase in the number of motorized vehicles. The temperature in Yogyakarta tends to increase that ranges between 29°C and 34°C. The noise level also has exceeded the specified standard of normal ambient, i.e. an average of 3,33 dB

annually (Nugraha, 2009). Such environmental problems are mainly caused by the more intense use of motorized vehicles.

Environmental condition of Yogyakarta is also determined by the management of solid waste. There have been a few number of best practices done at community level to manage solid waste, including in Sukunan Village and Pasar Gamping, using the principle of 3R (reduce, reuse, recycle). Sukunan Village program is focused on garbage separation and reuse them to produce usable items, such as shopping bags from plastic food containers. Meanwhile, with the assistance of Universitas Gadjah Mada and the Swedish government Gemah Ripah fruit market in Gamping has successfully installed a system that processes waste that consists of rotten fruits into biogas.

Greenmap program has also been conducted in Yogyakarta, which is aimed at recording all environmental potentials and problems of particular areas. Such information is publicly accessed, thus all community members would have the obligation and opportunities to share and contribute to sustaining their living environment. Using maps as the medium, all recorded objects and activities can be revealed visually, thus allow straightforward urban analysis (<http://greenmap.or.id/peta-hijau-indonesia/34-yogyakarta>).

Socio-cultural and spatial issues: several neglected emphases

The previous section provides general pictures of Yogyakarta associated with the criteria used by IAP to assess livable cities in Indonesia. The efforts done to assess are highly appreciated. It will really be useful to build a sense of competitiveness to encourage local government and the people to improve the quality of urban environment, thus the people will live, or at least feel the sense of living, in more decent urban environment. However, of course there is still an opportunity for improvement. This includes the need for further cross-checks or triangulation using other sources of information, rather than relying on a single piece information. In the case of IAP assessment, regardless of the sampling method that will produce representative outcomes, the use of perceptual approach alone can be misleading if it is not supported

by other sources of information. Just to provide an example, this section particularly elaborates a few number of issues that tend to be neglected or have not been discussed more thoroughly, i.e. socio-cultural and spatial issues.

Yogyakarta is so unique in many respects, including administratively and politically, with long historical traces that have contributed to its exceptionality. One of the important influences of demographic and socio-economic changes to Yogyakarta is related to the shift from traditional city into National City or Indonesian city, even there is also a trend to become an international city (Suryo, 2005). Never the less, most eminent stakeholders are aware that there numerous local wisdoms necessary considered, thus although Yogyakarta will continuously grow, it will not lose its specific identity and character. Although the population tends to be plural, both economically and culturally, the concept of *rukun* and *tentrem* (harmony and peace) seem quite pertinent. The demographic trend that showed a decrease in the number of population from 396.711 in 2000 to 388.088 2010 (Kompas, 20 Agustus 2010), does not seem to be an important issue that is relevant to the livability of Yogyakarta.

Being surrounded by four kabupatens or regencies, Yogyakarta tends to grow spatially to all directions although the growth towards north has been more obvious in the form of residential and commercial functions. The concentration of university campuses in the northern part of Yogyakarta, including Universitas Gadjah Mada, Yogyakarta State University, and many others, could be the main pull factor of urban physical development. In fact, the northern area is also known as more fertile and agriculturally productive zone. Therefore, several spatial conflicts have taken place. However, the local authorities are committed to improve the quality of urban environment by producing at least 30% of green open spaces through intensifying public participation, more specifically the stakeholders in implementing the green agenda. Such commitment is notable in relation to the intention to prioritize the importance of environmental carrying capacity rather than spatial capacity itself.

Besides the formal houses, there are kampungs or informal settlements that are typically inhabited by the poor, susceptible, and

marginalized groups. New migrants from the rural areas believe that living in kampungs can be used as a 'stepping stone' to prepare themselves for further urban life. The late J.B. Mangunwijaya mentioned that those living in kampungs look upon kampung as a 'mother' who take care of her children, especially who are poor or handicapped (Setiawan, 2010). In this sense, kampung community should be considered as important urban stakeholder, who need to be satisfied, as they are also potential to become actors in urban activities. Different from what have been done in large cities, such as in Jakarta, where new physical urban development, including construction of freeways and real estate's for middle-upper economic groups, almost always ignores or try to detach itself from kampungs (Kusno, 2000; 2009). There is no single project in Yogyakarta that tend to overlook the role of kampungs. Urbanization processes will continue to occur, and it is the responsibility of all stakeholders to shape and create particular meanings to the urban life that is Yogyakarta-specific, by seriously taking into account the future role of urban kampungs.

Unarguably as mentioned in the previous section, Yogyakarta has many cultural assets. However, a question may be raised to the relevance of such an issue to the livability of the city. Some people might think that if a city is rich of cultural objects and attractions, then the city could be highly desirable for visitors to come, as it is customarily done for tourism promotion, but the local inhabitants might not be able to enjoy them as they are not potentially support their daily life. That might not be the case of direct relevance. As Referring to Henri Lefebvre, Sudaryono (2008) mentioned that spatial and functional chaos could happen in large cities. This chaos which is the product of contradictory space. Many cities have built their own internal contradictions that in turns will drive the activities of the urban inhabitants, thus making them confused, strange and do not feel at home. Cities have been developed inappropriately that could not contribute positively to change the urban inhabitants into more civilized people. Danes (2011) also argued that vast development especially in many urban areas has led us into several misconceptions. For example the adaptation technology and forms those are locally and culturally unsound. Many developments have either forgotten or dismissed indigenous knowledge

in the wave of modernity. We have seen many developments that alienate building from the local culture of society and green design concepts that are not familiar to or not accessible to the majority of people. Therefore, in the case of historical values in whatever forms, both physical and intangible ones, are essential capital to create a more livable city. The more developed the indigenous and culturally rooted activities, the more livable the city is. There are opportunities to create various mechanisms and methods to empower the local community to maintain or even improve the quality of life by building and improving their awareness and responsiveness, particularly their respect for cultural heritage. Various development impacts have come across and influence the livability of the city. Although there is no single ideal city that can be used as a model, environmental quality, ecology and socio-culture, seem to be the most demanded factors for a city to live and work in (Wibisono, 2011)

The last issue related to the overall discussion is: "Will the results of such an assessment bring negative impacts on Yogyakarta?" Such a question might be raised due to the logical thinking that the more livable the city, then more people will be attracted to move in to Yogyakarta. It is important to note that livability cannot be related directly to the number of inhabitants itself. Control of urban growth is essentially required to avoid overcapacity that will reduce the urban quality. Quality of life and all accompanying attributes should be the central point of all efforts to accomplish a more livable city. Nowadays, there are even new challenges to develop identification of urban conditions and characters not only through their livability. Some of the trends are: sustainable city, resilient city, age-friendly city, and creative city. Each of them has specific emphasis and purpose. It is now our turn to carefully consider the benefit of such an identification and assessment. What positive values can we get from such identification and assessment?

Concluding remarks and future directions

Urban livability is simple in concept, but a complex phenomenon that might not be appropriate to be used as a single measurement to define

the rank of a number of cities. In addition to the perceptual data obtained through the survey, there should be supplementary efforts that need to be undertaken to verify according to other sources of information, including those observable aspects. Yogyakarta, which has been ranked as the most livable city in Indonesia in 2009 and 2011, encounters some challenges, especially related to socio-cultural and spatial issues. These issues need particular attentions, especially emphasizing on the importance of carefully considering and defining environmentally carrying capacity of the urban area, rather than of the spatial capacity only. For that purpose, strict development control is highly demanded. Rather than employing solely the index resulted from perceptual survey to the inhabitants, it is necessary for future urban livability assessments to take account of other sources of information, as well as observable issues, thus more accurate results can be produced.

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AN EXPERIMENT IN URBAN REGENERATION USING CULTURE AND ART IN SENBA, OSAKA'S HISTORIC URBAN CENTER, WITH A FOCUS ON THE REGENERATION OF URBAN SPACE

Koichi Kana

Graduate School of Engineering, Osaka City University

Abstract

Urban regeneration through the use of culture and art is attracting the attention of many cities throughout the world. In this study, the author, through his specialty in urban planning, considers the potential for utilizing culture and art from the perspective of investigating new directions in urban regeneration. A case study has been conducted regarding Senba, the historic urban center of Osaka, Japan that has basically maintained its district structure and, as the heart of Osaka, assumed its place as an economic center for over 400 years, its experiment in urban regeneration through culture and art, and its development and process. The results of this experiment clearly show that along with attempting to expand the sharing of the meaning and value of resources lying dormant in the historic urban center through the medium of the arts, there has also been a substantive advance in the kind of urban regeneration known as area management, in which there has been a revitalization and diversification of activities geared toward urban regeneration as well as an increase in participants. Furthermore, through such means, the article shows prospects on the future form of urban regeneration in the historic center.



ART AND CULTURAL INDUSTRY THE OTHER SIDE OF YOGYAKARTA ART WORLD

M. Rain Rosidi

After the fall of the New Order (Orde Baru) regime in 1998, Yogyakarta became a fertile place for the emergence of an alternative movement in art. The seeds had been sown by many movements before 1998, but soon after the opening of the valves of democracy in all lines, Yogyakarta brought alternatives movements in art embodied in the form of alternative spaces.

Yogyakarta as a city is more like a big village than a big city. Social relations in the society are established through interaction spaces that do not happen in big cities, such as traditional markets, street pavement, food stalls, and other public rooms. Those interaction spaces shape the character of social relations; the situation is known 'to be slow', 'relaxed', 'comfortable', and 'not busy'. Citizens of Yogyakarta itself consist of many immigrants who come from out of town and abroad.

Disjuncture concept written by Arjun Appadurai (Appadurai, 1996) asserts that globalization does not only provide homogeneity. In understanding this concept, what is homogeny in today's globalization is the instrument we use together in the world. Appadurai offers the concepts of ethnoscape, mediascape, finanscape, and idioscape, which in today's contemporary society connectedness through the instruments.

Art produced today in Indonesia primarily is the result of the formation of academic education. Formal art education in Indonesia

starts from high school (SMSR / SMK) to the college. The arts education is introducing a variety of artistic traditions that are global because the development of art is not separated from the development in the outside world. In the book "Dua Seni Rupa" written by Sanento Yuliman, the existence of arts (visual art) in Indonesia can be recognized as 'two arts', the first is a high art that is circulating in galleries and museums as well as leading art events, and the second is low art, populist circulating in the community.

In view of sociology, art is one of social activities. This view is in contrast to traditional assumptions about art that is built of three fundamental components, namely, that a work of art is a unique object, the artworks are created by a creator, and that in his works the artist spontaneously express his genius. For sociologists, these component are quite surprising, although considered to represent the general conception. Social scientists differ from specialists in aesthetic and humanistic view of art, sociologists see the role of art as 'the view from the outside', whereas humanists and scholars aesthetic view of art as 'the view from inside'. The sociologist, although they accept definition of 'art world' (about what is art), they always question traditional assumptions about art (Zoberg 1999).

Sociologists are interested in discussing the fine arts, and more emphasis on the study of the processes of decision-making and institutional constraints in selecting works of cultural production; institutional change and its effect on the style, as the emergence of impressionism, structural constraint and its possibilities in the world of modern painting. These examples show that sociologists focus more on organizational aspects and the processes that affect how artists work, and how to spread the work of artists and into the marketplace in terms of socio-political context of the broader economy. Because sociologists are more interested in social issues, then the art itself is lost in an attempt to understand society and treated only as a product.

In another book, Malcolm Bannard offers a visual culture approach to understanding the visual symptoms produced by humans, as well as works of art (Bannard, 2001). Visual culture in relation to the view of Mark can be tracked through the social history of art. Bannard in this paper suggest that Malcolm in the corridors of Marxist thought,

perspective, and determination of economic class also developed differently by several subsequent thinkers. Here, Marx saw visual culture through the positions and states of nature that are subject to the understanding, as a part of the process of understanding. Marxist thinkers have argued that the 'understanding' depends on the economy or class, the position of the individual. Marx tried to understand the possibilities of artistic production in each state is history taking place in a capitalist society. Understanding depends on the economic position or class. Bannard paper shows how Marx approached the Visual Culture by putting economic position or class as a part of the process of understanding.

Berger Art World in the book is echoed by Zolberg stressing that the production and consumption of works of art involves the entire social field of art to live it. Art as an activity is a collective activity of society. Berger also uses Marx's conception of the division of labour. Only, Berger provides a view of the convention in viewing art. For Berger, this convention provides a meeting point between the humanists and sociologists as familiar ideas in sociology such as norms, rules, common understanding, habits, or folkway. All these ideas and understanding are the results of cooperative activities (Becker, 1982).

Vera L. Zoberg (Zoberg, 1990) in the chapter on "the art object as social process" discussed the negotiations in relation to the artistic ability of multiplication, reproduction, and copying an object of art. The touch of the hand directly from the artists as well as in oil or acrylic painting traditionally has a high uniqueness value. By this logic, it is economically more valuable paintings compared with the work of woodcut and other graphics that can be reproduce. In that paper, Zoberg stated that mechanical reproduction destroyed the aura of uniqueness of the artist's hand. A visionistic conception was introduced by Walter Benjamin.

Benjamin explained that fundamentally, a work of art can be duplicated. With woodcut techniques, graphic arts can be duplicated for the first time, long before the writing can be duplicated in print. In medieval times, engraving and etching techniques complemented the woodcut printing and lithography at the beginning of the 19th century. By lithography, the technique of reproduction reached an essentially

new stage. This technique uses the design imprint on the rock, and not merely the direct stroke of the hand into the timber as the timber cut, or scratching directly on the metal surface as in etching. Lithography has a capability to bring graphic art to illustrate everyday life. Only a few decades later, this lithography technique was replaced by photography. For the first time, photography freed the hand of a major artistic function, and relies solely through the lens of the eye, because the eye is faster than a hand in capturing the image, the pictorial had tremendous acceleration.

Benjamin put forward a well-known concept of 'aura': a unique presence of the artwork, as well as on object of natural history. We may think that to experience the aura we must approach the object, but, paradoxically, Benjamin describes the aura "as the unique phenomenon of a distance" (Durkham, 2001). Benjamin describes a painter as a magician who heals his patient with his hand, while a cameraman is a surgeon who "enters into the network (reality)". In the 1936's Benjamin used a real landscape and a piece of painting as an example of what is natural for human perception. The natural thing was invaded by the film that eliminates the distance, brings it all very close, and destroy the aura.

Benjamin uses the term to refer to sensing an aura of awe and glory in the presence of something in the experience of the unique work of art. According to Benjamin, this aura is not inherently within the object itself, but rather in the nature of such an external ownership line. The show is limited, which announced its authenticity or cultural value. Aura is very traditional, showing the relationship of art with the primitive, feudal, or bourgeois structures of power and furthermore the relationship with the magic and ritual (religious or secular). With the advent of art reproductions and the development of art forms (like film), in which there is no original truth, the experience of art can be freed from place and ritual and even brought under scrutiny and control of the mass audience leading to the destruction of aura. "For the first time in the world is history," Benjamin writes, "mechanical reproduction of the artworks liberate its dependence on ritual."

The tastes and interests are similar in certain communities in producing work independently and developing its own network across

territorial boundaries. It also occurs at the level of the distribution of the results of the community cultural expression. This paper will discuss the media in the Internet music distribution called net label. Distribution in this context is associated with so-called two economies by Fiske (Barker, 2000), namely: financial economy and economic production of cultural consumption. The first related to the commodity currencies and exchange rates, while the second is the arena of cultural meaning, pleasure, and social identity. Financial economy rules out the power of audience as producers of meaning at the level of consumption. Therefore, in this paper, consumption by the audience is a production of meaning. Popular culture is seen as an arena of semiotics war and popular tactics used to attack or defend and the meanings attached to commodities produced by the manufacturer. This paper attempts to trace the mode of production and distribution done by the culture art industry in Yogyakarta through space and typical practices.

The Problems of Cultural Industry in Yogyakarta

After the tumult of political reform in Indonesia, the movement of art and culture is also changing. The era of openness in the political and social activities made the actions of the arts and culture find spaces that previously they did not get. Alternative spaces already show symptoms. It reinforces its presence with the establishment of various forms of space. In the early 2000s some space for exhibitions and discussions on art and culture was established. Most of these spaces used a rented house changed into the exhibit hall and meeting.

The notion of the alternative art spaces are increasingly diverse forms of expression. At times it can be called in Yogyakarta, among others are Taring Padi, Gelaran Budaya, Apotik Komik, Komik Daging Tumbuh, Mes 56, and so forth. Some of the communities that form their own space to showcase the works and into their meeting room with the audience and art communities.

Gelaran Budaya was first established in 1999 as a form of group of artists who acted against political and social changes occurring in society. The painter and sculptor who was a student at that time engaged in intensive discussions that discussed the political and social discourse

of the art world that they wrestled. The idea was then embodied in an alternative space that they named Cultural Event.

Interesting events are organized by the chamber, these include the Cabinet Indie Comics. This event brings the forms of comic expression by Yogyakarta artists in the artwork. In this exhibition there are groups such as Meat Comic Ginger Tea Growing that makes comics with the form of photographs and copies circulated to the public as a form of their work.

Several musical groups in Yogyakarta make creative products to represent the image of the group. They make merchandize, clothing, posters, and the specific products that they call the 'artwork'. In addition, the street art movement who previously worked on the streets also began to make products that display their passion to work in public spaces. Most of them make a print on paper, drawing, and t shirts.

Blangkon, one member of Sangkakala rock band, said that in Yogyakarta each person feels he can make a creative product. For that matter according to Blangkon, the consumption practices of young people in Yogyakarta are not as great as in other cities, such as Bandung with its famous clothing industry. That statement is also echoed by several friends of Blangkon. Blangkon is one of the young artist communities in Yogyakarta who actively join the vibrant of youth culture, like art music concert, electronic music, and other young life style. That is consistent with the large number of artists and graphic designers in Yogyakarta. Consumption practices of the people of Yogyakarta are also not like in cities such as Jakarta or Bandung. Most of young Yogyakarta as originated from areas outside the city. They live in Yogyakarta for study. This condition leads to their limited economic power and their consumption power is also weak.

Art as the Main Core of Cultural Industries in Yogyakarta

The issue of distribution and consumption practices in Yogyakarta does not make the artist stop creating. Mainly, the basis for creative producers in Yogyakarta art is art network that already has a strong cultural base. The spirit of traditional art tries to support arts and

culture and become life itself firmly rooted to the young artists who make creative production today.

Creative life was also supported by a network of fine art that has long been pioneered by artists of Yogyakarta in the past.

In 2009, the organizers of 21st Yogyakarta Arts Festival (FKY) organized an art exhibition entitled "How Art Lives". The exhibition was curreted by Rain Rosidi, Ahmad Nizam, and Drs Sumadji. It tried to look back at how art lived and supported their communities. This exhibition negated the limits of understanding of the medium that has a standard embodied in the creation of works of art. That understanding impacts on the hierarchy of classes in visual art, such as crafts and design with fine art. The limitations imposed by the higher education of art known to the distinction between fine art and applied art. A hierarchical restriction in the context of public understanding just is not very well known. The general public in Indonesia does not consider the restriction as an important part in the creation of art. They see the public art that is produced does not differ from arts and craft of painting that are excellent in the art of so-called fine arts. Differences experienced over the fact that the applicable craft or art in general can be mass produced, while a painting or sculpture produced in the fine art produced in exclusive and usually single piece.

This exhibition assumes that art is one of the cultural expressions of society. Therefore, the development of art cannot be separated from the people who live it. An example is some form of art that evolved as lived by the actors and the user's culture. Vice versa, the results of a community work of art can also support the local community dynamics, including on other aspects such as social economic and political aspects.

One form of media is displayed in the exhibit is a Wayang Kulit (shadow puppet). Wayang Kulit production is the main dish is traditionally known visual as part of Yogyakarta, Java, or the public at large. Shadow puppets displayed in the exhibit are the work of a renowned puppet maker in Yogyakarta, the work of Mr. and Mr Sunarto Sagiyo. They both live near each other in a village in the southern city of Yogyakarta, and side by side with dozens of artisans are shadow puppets and puppet painting (glass painting and other mediums). The

village was known as a centre puppet craftsman. In the reign of President Suharto, Mr. Sagiyo became a subscription of president to make a puppet who became state official souvenirs to the official guests who visited Indonesia. But at present, according to Mr. Sagiyo, puppet demand from buyers' decreases, and the impact on the number of puppet craftsmen who switched professions to become bricklayers and other labourers.

Transfer of knowledge in making shadow puppets in the village is unique. They apply the pattern "nyantrik" which means that someone who is learning to make puppets have worked intensively to help teachers gradually. They are asked to always be on hand at the time of making the puppet master. This pattern makes the knowledge of the shadow puppets are kept in a closed community of meaning and philosophy while keeping it as a shadow play an important part of Javanese culture. Highly skilled workmanship is required by the puppet because Wayang esthetics manned by the makers demanded a very high accuracy in the skin and colour inlay. Slightest difference in the application of classical pattern, although only a fraction of a millimetre puppet becomes important and affects the quality of the puppet itself.

At the exhibition also tracked how the visual tradition of wayang was trying to be developed by the artists through other media. Some artists in the area are applying them in glass painting. Glass painting is becoming another alternative for people to collect the visual form of puppets. In addition, glass painting also allows the manufacturer to apply the characters puppets with their own creativity, without following the standard pattern is known in the shadow puppets. The puppet painter with glass media, among others are Subandi, Sulasno, and Sahid. Those to freely choose the puppet characters that are considered in accordance with what they want to convey and make it into a story in their glass painting. One of them is to choose a figure showing punakawan as a means to convey the values of society through satire, criticism, and advice through the pictures. The other is a puppet maker Sukasman, which creating puppet, but using a different interpretation both visually and interpretations of his stories. Sukasman intrepertet boldly making shadow puppets different from but is believed to be rooted in history and culture of Java in the past.

The works of puppet makers that blend in with the works of artists who submitted works that emerges from different traditions. The craftsmen of pottery Kasongan also contributed tracks to trace the creation of visual art through their primary creators who are very senior, as Mbah Jembuk. All the works were seen as part of a form of visual art production that is sustained by the people until now. On the other side, art productions also support the community both economically and in the context of its cultural identity. The exhibition does not distinguish the position of the puppet that grew from the tradition of the past, with the work of young people today is making other forms of visual work that brings the spirit and soul era. Such as visual forms that accompany the world's emerging hobby and their lifestyle, such as music and street art. Some of the younger artists who became contributors to this exhibition include shells of Wolf, who did the interpretation of how the young people in Yogyakarta accept metal music culture; Love Hate Love is intensively working on street art in the city of Yogyakarta, and Drawing Lovers group that rose as their favourite drawing their daily activities.

In the following year, with almost the same team work, Yogyakarta Arts Festival (Festival Kesenian Yogyakarta) carried a different title, namely "Jogja Art Scene". At this exhibition, Ahmad Nizam and Rain Rosidi as curator collaborated with Agus Yaksa, an artist who has close relation with painter's communities around Yogyakarta, and Cangkang Serigala, an underground metal band which is close to the community of creative workers among young people.

Several musical groups in Yogyakarta cannot be separated from the environment that gave birth to their art. Cangkang Serigala, a metal band uses on stage karaoke technique is also very strong showing in the art aspect of the play. The group also makes objects of art and often took part in art exhibitions. Products that can be consumed by people are also their creative works in arts.

Mulyakarya comic group is a group of comics that continue the tradition of alternative comics in Yogyakarta. Comic group was making a distribution pattern more directly to the public by making a comic catalogue. They also make a stand in any art events and youth events such as music, clothing festivals, etc.

Many Yogyakarta artists are commercially successful in the area of exclusive art galleries and art fair. Some of them use the existing network in the art to practice the creative industries that are close to the public at large. One can become an example is the Daging Tumbuh Shop. A store that calls itself the alternative merchandize store was founded by artist Eko Nugroho. As an artist, Eko Nugroho was publicly known in the art world. This artist has participated in various international art and important events, including museums invited the world and biennale and international triennial. Eko Nugroho who started his arts by producing alternative photocopied comic books and distributed them by himself, was continuing his alternative spirit by opening his alternative shop: Daging Tumbuh Shop. This shop sells art objects are easily collectible community, such as T shirts, drawing, print, and so forth.

In the creativity of distribution aspect, one of contemporary artist, Wok The Rock and is his friend Bagus Jalang using the internet technology to make a net label, named Yes No Wave Music. Although this label net work of distributing songs over the internet, but who do creative work remains in the main core of art. Net label does not require a lot of staff, such as the music labels generally. Only need one or two people that operate the internet network, upload and then share them with the community. This advantage can be exploited by the perpetrators based on the hobby. Enough with a computer, modem networks, and the ability to create, design and upload your website display. Some of the costs to be borne by the manager of the net label were domain purchase and hosting for his website. Net label emerged as popular MP3 format in the 1990s. Most of the time dedicated to electronic music and similar genres. At this time, net label growing throughout the world and become an alternative media for new musicians, with more diverse musical genres. This online label allows bands/musicians to showcase their work to a wider public. In the introduction on the web, the site featured a statement showing the attitude of the managers, namely: *“This is the action of ‘gift economy’, experimentation in applying the model to free music to music lovers in this capitalistic world. This action is not the idea of destroying the music industry that already*

established hundreds of years, but more on that offer alternatives to distribute a piece of music for free (www.yesnowave.com).

In line with that mission, Yes No Wave Music promotes the talents of young musicians who do not have the opportunity because of financial barriers in producing and distributing their music in vinyl format, CD, or cassette. This network makes a deal between the musician and manager of the site to distribute work for free and legal on the Internet in MP3 format. Legal aspects of the deal were taken by the manager of this net label licensed under a Creative Commons License Attribution-Non-commercial-Share Alike 3.0 Unported. Creative Commons (CC) is a non-profit organization. They work to foster creative works (in the fields of culture, education, and science) in “the commons” (common people). Forms of work provided to the public for free and shared legally, used, reused, and remixed. CC provides the means that is legal and easy to use. Means gives to everyone, from individual creators to large companies and institutions a simple way and standard to give permission to copyright in their creative works. CC licenses easier for people to change their copyright of a general “all rights reserved” to “some rights reserved”.

Wok The Rock is also one of rock music practitioners in Yogyakarta and even show off his work as a part of art in Yogyakarta. He created a project called “Burn Your Idol”. This project collected musician’s idol of the people who then burned in a CD by Wok the Rock. After a hundred CD, Wok the Rock compiled them in a form of art installations on display at the Art Jog11. This work was also presented in the DGTMB Shop.

Alternative spaces in Yogyakarta become an important part in the creative production in Yogyakarta. These spaces form an intensive network of arts and cultural actors to create and present their works. These spaces also become a medium for presenting their works to the public. The artists and other creative producers in Yogyakarta, use their creativity in terms of production and distribution as part of their artwork. The high valuable art, such as painting, sculpture, and other contemporary art, do not make marginalized other cultural industries. Even the ease with which they get in the art world, they use to turn their creative industries in the artwork, artwork that is cheaper and

affordable to the public, such as comic books, drawing, printmaking, t-shirts, CD music, and so forth. This shows that the production of art which is directed to art galleries and museums of art and the creative industries which circulated in the popular arts in the community. They are working together and could be a promising potential for the development of arts and cultural industry in Yogyakarta.

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www.yesnowave.com

Interview with Blangkon, February 4th, 2012.





DEVELOPMENT OF PEOPLE EMPOWERMENT IN KALI CODE

Michi Tomioka

Urban Research Plaza, Osaka City University

Abstract

Since 1980s, many *kampung* (village community)-based activities supported by volunteers such as building permanent housing with Romo Mangun have been done to improve the living condition of squatter settlement on the bank of Kali Code (Code River) in Yogyakarta.

In 2002, “*Merti Code* (taking care of Code River), an annual event based on traditional ritual, was commenced voluntarily by residents in the north side of the river which became the driving force in forming *Forum Masyarakat Code Yogyakarta* (or the so-called *Pemerti Kali Code*), the first cross-community organization alongside the river in 2009. According to the leader, traditional art and culture is an effective medium to share knowledge as well as to unify communities in Yogyakarta.

The organization now has multi-stakeholder dialogues with academic organizations and government offices to solve environmental problems as well as to develop Code River tourism, and it is now discussing the mechanism for coordinating NGOs and volunteers working in each community. This means people empowerment has been developed for last 30 years to establish one riverside community sharing a common destiny, which would impact the urban plan and tourism of the Yogyakarta City.

I Kali Code (Code River)

Kali Code (Code River) originates in Boyong River of Mt. Merapi, passing through three regencies of Yogyakarta Province: Sleman,

Yogyakarta City, and Bantul, then flowing into Parangtritis Coast of the Indian Ocean.

There are three major rivers in Yogyakarta City. However, Kali Code is more important than the others because of its location in the center of the city as well as the big population on its riverbank, approximately 152 thousand people in 2008 [Peta 2008]. This has made Kali Code riverbank converted to housing prone to flood. Not only Kali Code has been narrowing from year to year –from 40 meters in the past to 17-19 meters at the time being– [Kompas Newspaper, 3 December 2004], but also the river bed rose up to 1.5m after flooded with the cold lava from the eruption of Mt. Merapi at the end of 2010.

II *Kampung* (Village)-Level Empowerment: The Case of *Kampung Kali Code*

Kampung Kali Code (Code River Village) on the river bank has been inhabited by the dregs and outcasts of society since 1950s [1117.IDA 1992: 6]. They were illegal but tolerated by the government [ibid]. Improvement of living condition in *Kampung Kali Code* was commenced by Willi Prasetya, the village chief (*lurah*) in 1973, and Yogyakarta City has been giving subsidy to the village from 1981 [ibid]. As a result, *kampung* dwellers obtained legal residential status, allowing them to make use of public facilities¹ such as formal education, health check and so on.

Y.B. Mangunwijaya, also known as Romo Mangun, a catholic priest as well as an architect, moved there in 1983, when Kali Code was flooding. When the Yogyakarta provincial government issued a decree that the local government should demolish *Kampung Kali Code*, the village chief and Romo Mangun convinced the government to cancel the policy and started the self-help housing project with *kampung* dwellers and volunteering art students [ibid: 7]. The housing was completed in 1985, and was awarded with Aga Khan Award in 1992 upon the consideration that the housing served as a “village improvement program to upgrade a squatter settlement by building permanent housing from timber and bamboo to create an urban version of the traditional tribal house”². At first, the government was dismayed at the

colorful decoration, but became more tolerant after finding out that its uniqueness attracted tourists, which was actually a strategy to gain acceptance from the authorities. [ibid: 8].

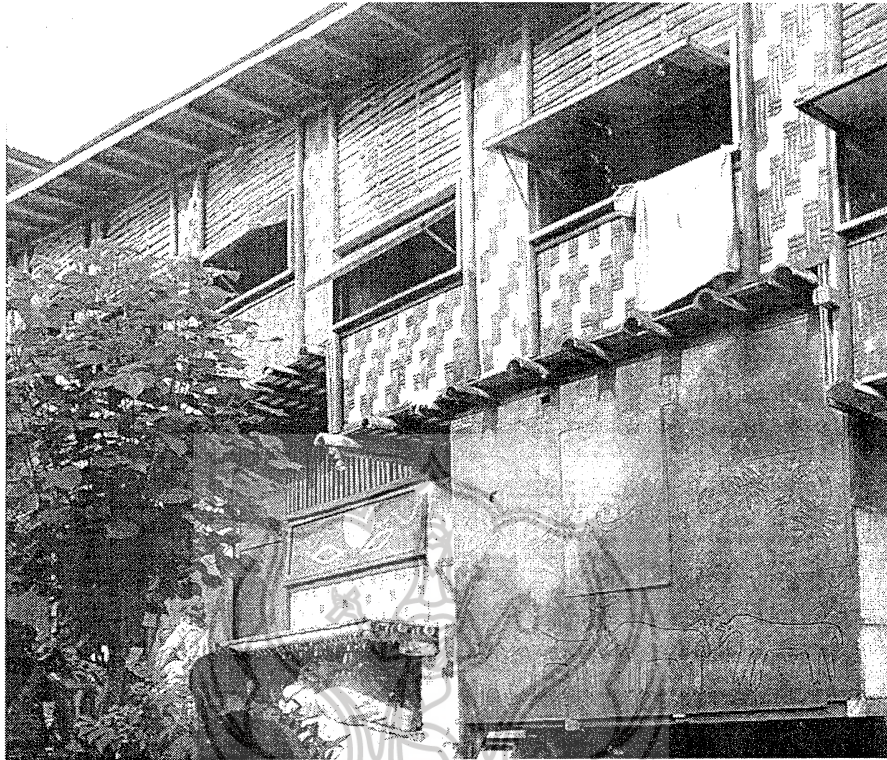


Photo 1: [1117.IDA 1992: 143]

Needless to say, the housing project could not be successful without the preceding and simultaneous improvement of living condition as well as the good relationship between the village chief, Romo Mangun, volunteering students and *kampung* dwellers. However, the success partly owed to the village's strategic location in the tourism city. The *kampung* can be seen from Gondolayu Bridge, a fine river view point near from the upper class area of Kota Baru, as well as from the tourism area between Tugu Monument and Malioboro Street. In Yogyakarta, houses are built facing the street, hence accordingly rivers are regarded as backyards in majority and most of Code River bank has become an invisible zone. However, Gondolayu Bridge splits the scenery and a

series of colorful façades emerges on the riverbank, showing as if it were another dimension of the traditional city.

It is the art students who inspired the *kampung* residents to paint their village with colorful decoration. “Previously, the (naive) strategy of these people had been to remain dirty and unattractive to discourage the surrounding upper class area from the attraction of the site. Volunteers convinced the residents that if they became an orderly, healthy neighborhood then perhaps the government would tolerate the existence of the Kampong [ibid]. Art students did not give a direct contribution to the physical improvement of the *kampung*, but inspired them to improve their self-image as beggars for mercy. It was such positive self image which attracted the attention of the third parties, i.e. tourists and Aga Khan Award committee.

III Riverside Community Network

Many programs for improving living condition have been organized in each *kampung* alongside Kali Code until now by the government, universities, international organizations and NGOs³. Many *KKM*⁴ products are left in villages. However, one activity is usually not integrated to another.

In 2009, *Pemerti Kali Code* (preservers of Code River), or *Forum Code*, or more formally-called *Forum Masyarakat Code Yogyakarta* (Yogyakarta Code Society Forum) was formed as a network organization including communities from the northern, center and southern parts of Kali Code⁵. The members consist of social leaders such as chiefs of *RT*⁶ *RW*⁷, *LPMK*⁸ and *BKM*⁹ of *kelurahan*¹⁰, and they mainly discuss environmental issues and city planning among them or with the government¹¹. During the Kali Code cold lava flood, they organized rescues.

Pemerti Kali Code was developed from the event organizing group called *Merti Code*, although it has been coordinated with other local groups for river management [Widodo 2011: 10]. *Merti Code* is an annual cultural event which was started in 2002 by some volunteers in the northern Kali Code area¹². *Merti* means to take care of or maintain, and there are many kinds of *merti* rituals in Java [API 2011]. In *Merti*

Code event, people parade through the main street with a jar of holy water collected from six springs [ibid]. The number of participants was approximately 600 people in 2011¹³.



photo2: *Merti Code* parade (photo by Totok Pratopo)

Totok Pratopo, the leader of *Pemerti Kali Code* says that traditional arts and cultures are more effective as the media to share knowledge than political slogans of the governments, as well as to unify communities in this traditional city¹⁴. Based on the relationship built through *Merti Code* experiences, the forum has initiated many creative activities such as competition of clean environment, road construction and park creation along riverbank [Widodo 2011: 10].

In February 2011, *Asian Public Intellectual (API) Community* did site visit program named *API Regional Project Indonesia*¹⁵ in cooperation with *Pemerti Kali Code*. The participants visited the upstream and the downstream of Kali Code river, each *kampung* in three parts of Kali Code, government offices and universities related. A stage performance was also planned in this program for people in Jogoyudan, the most damaged area struck by the cold lava flood. As one of the participants, I presented a collaborative performance entitled “Spirit of Kali Code”¹⁶ with people from three parts of Kali Code area, which expressed “living

in balance with our environment”. It was the first performance after the cold lava flood intended to encourage and entertain the community. By conducting these activities, *Pemerti Kali Code* gives emphasis on the participatory system, and makes use of arts for developing riverside community network.

IV Sharing a Common Destiny

Based on the MOU between four institutions from different universities¹⁷ and *API Community Indonesia* on 21 February 2011, *Pemerti Kali Code* now has multi-stakeholder dialogues with academic organizations and government offices to solve environmental problems as well as to develop Code River tourism¹⁸, and it is now discussing the mechanism for coordinating NGOs and volunteers working in each community¹⁹. This means people empowerment has been developed for the last 30 years to establish one riverside community sharing a common destiny, which would impact the urban plan and tourism of the Yogyakarta City as one of the stakeholders. In 1980s, it was Romo Mangun who could communicate with the outside world as the representative of the community; now, the spontaneous network organization has become the representative for the riverside communities.

It is surely difficult to share a common destiny. In API Regional Project, it seems conflicts happened among communities over the difference of the extent of damage caused by cold lava flood, and assistance fund given by government and non-government organizations. However, the disaster might serve as a basis for re-strengthening the spirit of unity. Recovery from disasters, their new common destiny, has become the focus of attention under the recent circumstance in the world.

In 1992, one of Technical Reviewers of Aga Khan Award Committee reported, “The problem is the fear - false fear - among government officials that a formal recognition of Kampung Kali Cho-de will encourage and support the establishment of further, similar squatter settlements in other areas of Yogyakarta or other cities in Indonesia [1117.IDA 1992: 26-27].” In 2011, in turn, Widodo says, “Code River in Yogyakarta may be a role model for the management of other rivers

in Indonesia. The density of Code River Settlement is not an obstacle to make change of lifestyle and work ethic. [Widodo 2011: 11]” Safely be said, Kali Code would also be a role model for the recovery from the disaster in Indonesia as well as other countries. People Empowerment on Kali Code riverbank area is no longer a fear for government, but would be a role model to encourage other similar communities in the world.

NOTES

- 1 Ariyanto, personal communication, 11 February 2012. Born in 1972, He has lived in *Kampung Kali Code* since 1979.
- 2 <http://www.akdn.org/architecture/project.asp?id=1117> downloaded on 7 February 2012, 3:55 pm.
- 3 ex. Lembaga Anak Wayang Indonesia acts in Kampung Juminahan, Kampung Jagalan and Kampung Ledok Tukangan. Vini Oktaviani Hendayani, the director of Lembaga Anak Wayang Indoensia, Personal communication, 23 June 2011.
- 4 *Kuliah Kerja Nyata* (community service conducted by university students)
- 5 Totok Pratopo, personal communication, 11 February 2012.
- 6 neighborhood association, the lowest administrative unit
- 7 an administrative unit at the next-to-lowest level in city, consisting of several *RTs*
- 8 *Lembaga Pemberdayaan Masyarakat Kelurahan* (the Institute of Community Village Empowerment)
- 9 *Badan Kesewadayaan Masyarakat* (Good Societal Governance Board)
- 10 a village administrated by the *lurah*
- 11 Totok Pratopo, personal communication, 11 February 2012.
- 12 Totok Pratopo, personal communication, 11 February 2012.
- 13 Sutanti, personal communication, 16 February 2012.
- 14 Totok Pratopo, personal communication, 12 July 2011.
- 15 API (Asia Public Intellectuals) Regional Project was implemented by API Community (grantee of an API Fellowship) in the five API participating countries from 2009 to 2011 under the theme: Community-based Initiatives for Human-Ecological Balance, sponsored by the Nippon Foundation (Japan).
- 16 See video “Spirit of Kali Code” <http://www.youtube.com/watch?v=4m6xzi4kc_4> uploaded on 13 August 2011 by Michi Tomioka (michijavanesedance).
- 17 Directorate of Research and Public Service (DPPM) - Universitas Islam Indonesia (UII) Yogyakarta, Institute for Research and Community Services (LPPM) - Universitas Teknologi Yogyakarta (UTY), LPPM Universitas Atma Jaya Yogyakarta (UAJY), Faculty of Engineering - Universitas Gadjah Mada (UGM) Yogyakarta
- 18 Dicky Sofjan, personal communication, 30 January 2012.
- 19 Totok Pratopo, personal communication, 11 February 2012.

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LOCAL ARTS AS THE EXPRESSION AND COMMUNAL IDENTITY

Sumaryono

Indonesian Arts Institute (ISI) of Yogyakarta

• Preliminary

Local art is the traditional art of living and growing in the midst of communal society. Local art or traditional art, in the context of Indonesia or the archipelago is the arts those are owned by groups of ethnics with its identity or their respective trademark each. Ethnic group is intended as a communal society. Life and development of the traditional arts therefore cannot be separated by the communal societies. The traditional art is one of the elements of culture which is owned by a group of people in these areas, are scattered in various corners of the archipelago. The notion of the local traditional art is the art representing an identity of an area in which the traditional local art alive, grow, and become part of the social life of society. Evelyn Hatcher describes the art in the context of culture, that we must understand from a number of questions, in which art was made, and who creates it. How it is used, and what it does (in the communal life of the community), and whether the art is for the people who make or have it.¹

1 Evelyn Hatcher, *Arts as Cultural, An Introduction to the Anthropology of Art* (New York: University Press of America, 1985), 1–5.

The term of art under the name of one commonly used in Indonesia serves to distinguish one area of art with other ones. Balinese dance for example, is a kind of traditional dance of Bali which is different from other types of traditional dance such as Javanese, Sundanese, Minangkabau, Batak, and other local dances. Textile art and batik are also considered to represent the identity or style of their respective regions. Cloth woven from the southeastern islands, for example, can be distinguished by the cloth woven of Batak named ulos, or weaving of Java called *lurik*. *Batik* fabric with various motifs and patterns of each color is also considered to be representing the specific areas, such as batik Yogya, Solo, Cirebon, Madura, Lasem, and so forth. One of the differences between traditional local art to one another. Is the use of the term 'style', such as Yoganese style, Sundanese style, Solonese Style, and so on.

- **Style as a Marker**

Style is something that is revealed or disclosed that serves as a marker of identity or characteristic of the traditional local arts. It is expressed in the style of art as a representation of the cultural elements of communal society. As Anya Peterson Royce explains, style is made up of symbols, shapes, and orientations of the underlying values.² The art style is not or less representative of the identity or characteristics of a traditional art or considered influential by the concept and style of the outside culture. The typical case happens because the artists have been affected by the creators of the concept of western art, or art styles from other regions. However, the creativity in the creation of a work of art is another topic of study. We will return later to the focus on style as a marker of identity in traditional local arts.

- a. **Static and Active Style**

Style on traditional local arts refers to the characteristic or identity within it. A local art style is usually represented by the embodiment of traditional art, either static or active. The forces on the traditional art

2 Anya Peterson Royce, *Antropologi Tari*. Translated by F.X. Widaryanto (Bandung: Sunan Ambu Press, STSI Bandung, 2007), 171.

is material, including the forces that are said of static, such as the craft of *batik*, sculpture, ceramics, weapons, and the like. The dynamics of development and change patterns, motifs, and color is very dependent on the creativity and innovativeness of the artists. As for the art of dance and music, traditional styles are more active. The dances in which the medium of dance movements is the dancer's body, the art styles are actively expressed through dance movements. Dance movements can also show a specific style, which is a style that distinguishes itself specifically from dance movements from other areas. Dance movements became the dominant style of a dance to express an attitude other than the so-called static pose or gesture, clothing or makeup. It apphes as well with the art of traditional music, that we can distinguish the styles of traditional music due to the active playing of its music system. A group of traditional musical instruments which are not played will not be able to express its musical style, except for static forces in the type of instrumental forms.

b. Assertive and Emblemic Style

An expressions of traditional and regional styles in the arts became important to the community because they represent arts and culture of a particular society. The traditional style, as Wiessner explains, is a formal variation in material culture that contains information about personal and social identity.³ Personal and social identity refers to the term of 'assertive style' and 'emblemic style'.⁴ Assertive and emblemic style may be analogous in humans as an individuals and social beings. Individual basis in human nature is reflected in the expression of artistic styles in its assertive from. The assertive style of the traditional local arts therefore expresses an individual more as an individual artists, though still within the framework of communal art. The easiest example is the traditional dancers who usually have personal styles respectively. Prof. Dr. Y. Hadi Sumandiyo, for instance, when dancing Kelana mask dance performs differently from Tri Nardono, S.S.T, M. Hum who

3 Polly Wiessner, "Style and Social Information in Kalahari San Projectile", in *American Antiquity*, Vol, 48, No. 2 (The Society for American Anthropology, 1993), 256.

4 Wiessner, 1993: 258.

dances the same dance. Indeed both of them perform equally good. Rusman Hardjowibaksa is another example. He was a member of the *wayang orang* group of Sri Wedari in Surakarta. At that time, Rusman was a Gatutkaca dancer with an unrivalled personal style. The strength of Rusman is when he dances a 'Gatutkaca Gandrung' dance with his assertive style. Soemardjo Hardjoprasonto once stated, that Rusman still actually dances in Surakarta style traditionally, but he take heart to work the traditional dance vocabulary with his personal feeling (his personal style).⁵ Thus, assertive style can be analogous to the phrase: "This is who I am".

Meanwhile, the 'emblemic style' in traditional arts includes information about social values and culture shared by a group of people (tribes) who are concerned. A traditional art therefore contains a communal identity. Emblemic style can thus be analogous to communal style. Elements of material culture, the symbols with their meanings, values, philosophies, attitudes and behavior of citizens, are usually reflected in the style emblems expressed through art forms they have. This emblem is also a style that at once shows that human life cannot leave nature as social beings. Tendencies to live together, in groups, and the same identity are the instincts of human life in order to maintain and advance their lives. Emblemic style thus analogous to a communal expression, or "This is who we are".⁶

Style thus is a key to understand and identify the diversity of the traditional arts by their each own trademark respectively. Understanding of the various differences in traditional local arts, of course, must go through the study of 'art styles', especially the art styles of traditional local arts. Comparative study is therefore obligatory to compare a traditional art style with another. The study of a variety of different styles in a variety of traditional arts will also give a better understanding of the meaning of plurality, or multiculturalism Indonesian people have cherished.

5 Soemardjo Hardjoprasonto, *Bunga Rampai Seni Tari Solo* (Jakarta: Taman Mini Indonesia Indah, 1997), 131.

6 Sumaryono, *Antropologi Tari Dalam Perspektif Indonesia* (Yogyakarta: BP ISI Yogyakarta, 2011), 75.

• The Local Traditional Art Activities In Different Context

The existence of local traditional arts continues to face challenges at from time to time. The existence of traditional local arts, as mentioned earlier on one hand is also dependent or influenced by the dynamics of community life owner. A traditional art will be able to live and thrive, if it is still deemed as a necessary and vital presence in society. Otherwise, traditional arts will be ignored when it is deemed as no longer having relevance to the lives of people. Several examples of traditional arts that have been abandoned are puppet shows in forms of *wayang beber*, *klithik*, and *golek thengul Menak* in Yogyakarta, and many others.

a. As Media Entertainment, Educational, and Cultural Diplomacy

Umar Kayam explains about the life of the traditional arts in developing countries. Is the traditional arts are still able to maintain the original figure and its function of time for the community?⁷ Umar Kayam further states that the traditional arts that originated from the agricultural society, feudal, and aristocratic must keep up with the concept of modern art that is created for the city and industry, which is able to speak the modern languages and technology.⁸ On that behalf, the traditional artist's attempt to adapt according to the dynamics of their age has been working on making the traditional performing arts to flourish well beyond the communal society, regardless of its traditional social functions.

The emergence of a wide range of arts based on the creation of new traditional arts called '*kreasi baru*', is crew creations proof. One artists who pioneered the creation of creative arts, one for instance is I Mario in Bali, who created dances and musical styles call *kekebyaran* in Bali in the first quarter of the twentieth century. Other examples are Cece Somantri for his creation of Sundanese dances in West Java, Bagong Kussudiardja and Wisnoe Wardhana with his Yoganese dance in Yogyakarta on Java in the early days of independence, Ki Narto Sabdo in Semarang, and Cokrowsito in Yogyakarta, which is well known as a

7 Umar Kayam, *Semangat Indonesia, Suatu Perjalanan Budaya* (Jakarta: PT Gramedia, 1985), xiv.

8 Kayam, 1985: xv.