

Re-Visit ART Participatory Art Model for Transforming Place Identity in Urban Villages of Indonesia

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Abstract

Over the past decade transforming urban slums into colorful urban villages have become art movement across Java, Indonesia. Several urban villages have become tourist destinations, expressing their local identities by creating colorful murals, inventing unique local food, organize festivals, rejuvenate historical and cultural heritage. The effort in shaping Place Identity in urban villages involves the participation of multi-stakeholders thus participatory and co-creation model is common practice. The collaborative effort in shaping place identities helps local residents to reconnect with place memory, place history, and tradition. Despite these creative efforts many empowerment projects in urban village stopped only at physical transformation, and continuity of empowerment strategy was often over sighted. The sustainability of urban village should be supported with transformative steps. Urban village is a place inherent with cultural dimensions, historical narratives and an extension of the community's identity. This study examines empowerment strategy conducted in two urban villages and explores how art-design process can be incorporated in participatory action model. This study propose Re-Visit ART participatory art model as empowerment and assessment strategy in urban villages to shape place identity. The participatory art model is intended to create a stimulus and activate local residents in developing their village's identity. The Re-Visit ART participatory model contributes to the participatory action literature which combines construction of place identity with participatory action and approach through art.

Keywords: Participatory art model, Community Empowerment, Urban villages, Place identity.

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1. Introduction

The disappearance of most traditional villages in Indonesia is one of the negative effects of urban sprawl since 1980s. Due to the city rapid expansion, the remaining villages that have long existed is now surrounded by modern buildings and become urban villages. Urbanization affects the increasing population in the urban villages, however most urban villages have minimal basic facilities such as clean water supply or waste management. The increasing population, minimal site improvement and limited management gradually turning the village became slums. Over the past decade there is an emergence of colorful urban villages across cities of Java Indonesia, popularly known as 'Kampung Pelangi' or rainbow village (Adiwibawa, 2017). The common practice in these urban villages is by painting the houses' façade with murals creating colorful attractive sites. Several urban villages have become the new icon of the city and 'painting the village' have become an art and social movement across urban areas of Java Indonesia. These rainbow villages attract institutions to conduct social empowerment projects which eventually transform the villages into tourist destinations and triggering local economy. Success story of one rainbow village project were appropriated by other urban villages which eventually increasing further participation of many stakeholders in various collaborative empowerment projects. The contemporary creations of rainbow villages in Java Indonesia can be seen as a resonance of Y.B Mangunwijaya's efforts in 1983. In early 1980s the houses on the Code riverbanks were slum areas. Architect Y.B Mangunwijaya together with the residents of Kali Code, built 'gedek' houses on the riverbank of Code River Yogyakarta and decorated the houses with colorful traditional ornaments (Mangunwijaya, 1993). Houses along the riverbanks still exist today and Y.B Mangunwijaya is still remembered by the residents, his mural portrait can be found on wall in Kali Code Village. Since the development of houses along Code riverbanks, many architect, art communities, researchers and students followed the path of Y.B Mangunwijaya to address problems of urban villages in cities of Java Indonesia.



Figure 1. Left- Kampung di Kali Code in Yogyakarta 2019;
right- mural of Romo Mangun painted in one of the resident's house in Kampung Kali Code

Most of the urban villages in Indonesia still carry traditional values and practices yet it is evolving and adapting to contemporary and urban conditions. The behavior in most urban village of Indonesia is community and culturally driven. Community in the urban villages plays very important roles thus participation of communities are the most important key to solve various problems. In 2017 Republic of Indonesia establishes new regional government regulation regarding citizen participation in administration of local government. This regulation promotes involvement of communities to participate in channeling their aspirations, thoughts and interests in the development of regional government. This regulation affects urban development and planning activities especially for urban village or slum area development.

Researches aim to empower communities, has been conducted across the globe involving multidisciplinary studies. The democratic and bottom-up nature of participatory approach has been modeled in various ways for urban development and empowerment strategy. Participatory approach model has evolved from field research for the development of rural areas to Rapid Rural Appraisal (RRA) and Participatory Rural Appraisal (PRA) model (Mikkelsen, 2005). Rapid Rural Appraisal is modeled for rural community development research which is conducted through assessment stage to rapidly acquire information, while Participatory Rural Appraisal method is focused to improve the capacity of the communities. Both RRA and PRA focused on local knowledge to examine conditions and to solve problems (Kumar, 1996). Obtaining data in a participatory approach is exploratory, starting with the people who know best about their own life systems. Participatory approaches in urban development have been characterized as knowledge construction process by a collective, to produce development strategy implemented towards social change (Torre and Fine, 2012). Arnstein's (1969) 'ladder of participation' model emphasize that participation ends in the ultimate goal of 'citizen control'. This principle is a constant reminder that the goal of participation is for citizens to achieve control in governing their community. Therefore community action is at the center in participatory action research (PAR). Participatory action research was developed as a means to improve and inform social, economic and cultural practice (Kindon & Kesby, 2007). According to McTaggart (1999), participation action research model focused on group of activities in which individuals with certain strengths, status or someone who has different influences, collaborate into a context. Action research model is to recognize the people's capacity, working in particular settings and oriented towards improvements in practices. The reflection upon actions produces knowledge which can lead to improvement and the experience in action become constructive knowledge that is accessible to others.

In the context of community empowerment in the rainbow villages, art-based community engagement practices have shown potentials for transformative strategy in urban village development. According to Barnett (1984), art can strengthen communities. Anwar McHenry (2011) claimed that art can increase community and place connections. According to Bishop (2012), participatory art aims to restore a communal or collective space through combination of artistic and social engagement that fosters "a collective, co- authoring, participatory social body".

The exploration of experiences within participatory artistic actions in the rainbow villages can be modeled for urban village development. However existing literatures rarely discussed about action model which combine participatory art and place identity construction from community perspectives, specifically in case such as urban villages in Indonesia, where traditional values plays important role in reflecting community identities. In the participatory art practices, art pedagogy is formulated for the required community development strategy. Artists or art researchers immerse into communities to understand problems and use the gained knowledge as a foundation for engagement strategies. Hence this study explores the practical and conceptual of participatory art approaches and formulates a model to empower community in shaping place identity in urban villages. The participatory art model discussed in the study focussed on residents' participation in place identity formation, by exploring residents' cultural cognition, community activities and residents' expressions about the village.

2. Methodology

This study is a qualitative research aimed to design a participatory art model for shaping place identity in urban

villages, by exploring common framework that can be found in methods and engagement strategies used in participatory art and research in urban villages. Data analysis for this study is gathered from in depth interview, field and participant observations and supported by participatory action research literatures. First study is conducted in Kampung Pondok Pucung Tangerang Banten, Western Java between 2016-2017 and second study is in Kampung Pelangi Semarang City Central Java between 2019-2021. The research started with field observation by visiting Kampung Pondok Pucung Tangerang Western Java in 2015, followed by in depth interview with village leaders and local communities. The study explores the community actions, where researcher involved in designing and implementing participatory art and design project in collaboration with Design as Generator (DAG) Community. The participatory art and design project was exercised between 2015-2017 in Kampung Pondok Pucung. The second study is conducted in Kampung Pelangi Semarang City. Series of interviews were conducted with leaders and 60 Kampung Pelangi residents since 2019-2021. Participant observation also conducted in the Participatory art projects implemented in 2021, where researcher involved in designing and implementing participatory art project in collaboration with Hysteria Collective Community, local community in Kampung Pelangi, and Semarang Youth Organizations. The two participatory art projects were used as comparative data to examine the essential social engagement strategy through participatory art and proposed a participatory art model for urban villages.

3. Formulating Participatory Art Model for engagement in two Urban Villages

The first stage in both studies is to examine the background history of the urban village, followed by examining mapping and engagement strategy implemented in two urban villages, Kampung Pondok Pucung in Banten Western Java and Kampung Pelangi in Semarang Central Java. The two urban villages were selected based on similar characteristics. Both villages have existed more than a decade; the communities still retained some traditional values which can be identified in the cultural artifacts and everyday activities; the urban villages are not illegal squatters but have been categorized as slums for certain period of time; the area have one or several territorial changes caused by external factors.

A. Kampung Pondok Pucung Banten

First study is by observing and understanding the art and design engagement strategy conducted between 2014-2017 in Kampung Pondok Pucung Banten, West Java. Kampung Pondok Pucung is an urban village located in South Tangerang City, Pondok Aren District Banten Province, Indonesia. Tangerang city is directly adjacent to the southern area of dense Indonesian capital city, Jakarta. This village is surrounded by two modern housing complexes. Kampung Pondok Pucung can be called an 'authentic' village that survives in the midst of the modern development of South Tangerang city it develops in parallel between modern and traditional values. Like many urban villages in Indonesia, Kampung Pondok Pucung does not have a proper site development plan or adequate infrastructure facilities. Before city expansion the village consists of many 'Pucung' trees or *pangium edule* plants, which the name Kampung Pondok Pucung originate from. Kampung Pondok Pucung residents have to strive by themselves to maintain their living environment with the minimal facilities such as clean water, waste management facilities and minimal green space or public open space. The study identified four local communities such as religious community, cultural community, women community and youth community. Most of the residents have Betawi and Sundanese dialect and tradition. The During the day most of the male residents are out working and most of the elder female stay in the village, thus women community play central role in various activities in the village. The activities varied from teaching children to read, gardening and cooking.

Since 2014 Design as Generator (DAG) community conduct series of participatory projects in Pondok Pucung, empowering residents of Pondok Pucung by engaging various problems. One of the major problems faced in Pondok Pucung is the gradual reduction of spaces due to growing number of families lived in the limited space, which contribute to waste and environment problems. The engagement activities conducted by DAG in collaboration with several universities implement series of workshops and mini projects. The project was the first initiated project by DAG in 2014. The first project is environmental activities and an event of planting trees, vegetables and conduct workshops to educate residents in managing organic waste. It was participated by 10 families, 20 youth residents and 30 university students. Between 2015 and 2017, DAG community conduct other major projects, such as building temporary playground for children in limited space; designing a reading corner; and involving residents to participate in the design process through series of workshops. The number of participants greatly increased in the following participatory projects.

B. Kampung Pelangi Semarang

Kampung Pelangi is 4 hectares settlements located in Semarang city Central Java. Kampung Pelangi was previously named Wonosari, the settlements is located on a hill slope between Semarang river bank and at the hilltop of the village is the Bergota public cemetery. During 1980s there are very few residents living in the area, since the 1998 Indonesian economic crisis the number of residents have increased drastically, this is due to the affordable land and rent price in the area. The numbers of residents was increased yet the area had minimal

facilities such as clean water and waste management, gradually it was turning into slums between late 1990s and early 2000s. In 2017 Semarang City government renovated the Wonosari area. Houses were painted, bridges as access to the village were built and drain system was renovated. Since the major renovation the village was named as Kampung Pelangi and it became the new icon of the city and attracting many tourists.



Figure 2. Kampung Pelangi Semarang

The study in Kampung Pelangi in 2019 to 2021 highlights two factors, first factor are the activities performed by local communities in building social relations and community cohesion and second factor is the place history. The dynamic local community has developed over the past 5 years and strengthened by multiple empowerment programs since Kampung Pelangi was recognized in 2017. Communities such as the Semarang River Community (PAKAS), who conducted various activities to improve river condition. The women community (PKK) collaborates with local government and organizes education, health and family welfare programs for women and children. The women community programs also varied from developing local culinary and educating children. There are two traditional cultural community that preserve Javanese traditional arts, the Getawilang music community preserving *gamelan* music and Jathilan a traditional dance community. There is also youth community that organizes events in Kampung Pelangi. The geographical location of Kampung Pelangi intersects with the development history of Semarang city. During series of interviews with residents, the study identified several local stories about the history of the village that were told by residents' ancestors. The geographical history of Kampung Pelangi is a valuable information which connect the past and present and could enrich place identity and instill sense of pride to the residents.

3.1. Re-Visit ART Participatory Art Model

There are four expressions identified from community actions in both studies in the two urban villages. The first is the strong community relations. Most problem solving are conducted by the residents with the spirit of *'gotong-royong'* an Indonesian common cultural behavior for solving problems together in mutual cooperation or *'guyub'* a Javanese term for community cohesion. The second are existence of communities preserving and developing local culture. Third, there are symbolical artifacts which represent local beliefs and the territorial history associated with local wisdom. Fourth, residents' knowledge about the place signifies unique connections between the history and the residents' narratives about the territory.

The study of residents' participation for place improvements and village historical background in the two urban villages had led to the formulation of participatory art model to shape and strengthened the urban village identity. The participatory art model is implemented in series of collaborative workshops aim to address problems encountered by the residents and explore the village potentials and place narratives. The first participatory model implemented in Kampung Pondok Pucung Banten in 2017. The engagement strategy involving: (1) fostering artistic expression and implemented in mural project, (2) establishing close communication and participation of villagers and stakeholders, (3) Collaboratively improving the village environment. To explore the transferable aspect of the model, the refined participatory model was exercised in Kampung Pelangi Semarang in 2021. Participatory engagement stage aimed at local communities. The participatory engagement strategy comprises of tangible and intangible aspects, involving: (4) studying and exchanging knowledge about place history which has connections with the villagers, (5) understanding traditional and vernacular values, (4) improving local values to create uniqueness of the village.

According to Worthington (2011) urban identity is fostered through participation. Urban citizens express their attitudes and create meaningful public spaces. In the context of urban villages residents express their identity through participation in local community. The relation between place identity and the residents' collective expression were identified and classified into for conceptual category (R-V-S-T): relational, vernacular, symbolic, and territorial expressions (Irwandi et.al, 2021).

A. Relational expressions

Adapting from Bourriaud's (2002) concept about relational aesthetics, how art functioned in society according to Bourriaud which is a meaning-making process through symbolic exchange and producing dialog in social life. Bourriaud mentioned that art can revive relational spaces by inspiring audiences and providing aesthetic experiences. This rationale can be identified in the two urban villages. The limited space for children playground and children learning corner in Pondok Pucung was the challenge for design students and residents to solve the problems creatively and this was the main theme for participatory art and design exercised in 2015. The mural decorations on the walls of the children reading corner, the design of the furniture for the children study and play sets in the playground, have attracted children to these premises to learn, play and socialize. The designed premises also have attracted parents to involve in teaching the children to read and write within the premises and bonding the community. The artistic efforts have revived the corner into relational space. The colorful houses in Kampung Pelangi have changed residents behavior to keep the village clean and frequently add new decorations and create events. The colorful village signified as creative and vibrant space.

B. Vernacular expressions

According to Heath (2009), vernacular expression is a dynamic cultural process it is distinctive and recognized regionally. It is the result of community's creativity in preserving distinctive ways of life which provide the community with sense of identity and continuity. It uses pre-existing resources which include cultural heritage adapted to the ever changing environment or new social circumstances. Vernacular expressions can be transitional such as producing a new regional art form as a response to new settings. The vernacular expression in the two urban villages can be identified in the everyday activities within communities, in the local stories, local myths, symbols and local culinary. In Pondok Pucung there is a *Marawis* percussion community practiced by women residents of Pondok Pucung, it is an assimilated middle-eastern musical instrument with Betawi tradition. The vernacular food in the village is a spicy fish or chicken dishes using mixture of pangium fruit or in Sundanese-Betawi called 'Pucung' and this was the origin name of the village, where it was once filled with Pucung trees. In Kampung Pelangi, there are traces of the Javanese tradition and communities that preserve cultural heritage such as *Karawitan* traditional music and the *Jathilan* dance. Traditional heritage can also be found in authentic culinary produce which can be linked with its geography and local wisdom narratives.

C. Symbolic expressions

According to Raagmaa (2002), public spaces and various forms of heritage develops and changes over time. Citizens create changes to public spaces through process of 're-symbolization. Public place is reinterpreted by contemporary movement and may be influenced by efforts to keep heritage alive. The intangible heritage is continuously reinterpreted and re-contextualized in the present settings by the local community. Residents of Pondok Pucung symbolize their village by expressing their dominant local culture which is Betawi-Sundanese culture and Muslim community. Residents of Kampung Pelangi symbolize their village by expressing Javanese tradition.

D. Territorial expressions

Raagma (2001) mentioned that regional changes or formation occurs when there is competing interest from social institutions regarding space functions and meaning. Citizens construct public place meaning through everyday activities the place meaning can be associated with functional or symbolical aspects. Kampung Pondok Pucung expressed the territorial identity as authentic and united. The colorful Kampung Pelangi expressed the territorial identity as a place full of diversity and creativity.

3.2. Levels of participation

The model consist of four levels of participation categories: 'Empathy' (E), 'Active' (A), 'Cultivating' (C), and 'Transforming' (T), abbreviated as EACT. With regards to understanding how participation is shared between facilitators and citizens, the nature of participation between citizens and facilitators can be divided into 'Facilitator Participation' and 'Citizen Participation'. The process of participation in both small- and large-scale activities is an effort to create opportunities and support and motivate local actors. Increases or decreases in the role of stakeholders or facilitators need to be balanced with the independence of citizens in controlling various contexts, so that there is a shift in participation and control from stakeholders or facilitators to local actors

A. Empathy

Empathy is the initial stage, when residents have concerns about problems in their neighbourhood, but often act as spectators due to the limitation of knowledge to solve the problems. At this level, the facilitator provides the impetus with a high level of participation. This requires a strong sense of concern from the facilitator, who seeks to raise awareness of residents and perform the necessary corrective steps. With knowledge of the problems, the facilitator needs to encourage residents to increase their participation and work collaboratively in solving existing problems.

B. Active

At the level of 'Active' participation, residents together with the facilitator performed active roles in identifying

steps to solve problems. Activities are conducted in various forms, including discussion forums, workshops, and projects. The facilitator empowers through capacity-building programs in order to strengthen citizens' ability to solve problems independently. Simultaneously residents actively participate in developing their skills and strengthening their potential.

C. Cultivating

At the level of 'Cultivating' residents and facilitators participate more dynamically in solving existing problems. At this level it is crucial to establish active communication between facilitators and residents so that collaborative decision making occurs. Ideas may arise from local community and facilitator, but it is expected that the initiative of the community should be higher than that of the facilitator.

D. Transforming

The level of 'Transforming' is the highest level in this process, when citizens play an active role in transforming their environment and potentials. This level is the equivalent of Arnstein's (1969) "Citizen Control," when citizens can manage and make decisions independently. At this level, the facilitator supports citizen initiatives in a more strategic way, linking communities to a wider network of stakeholders.

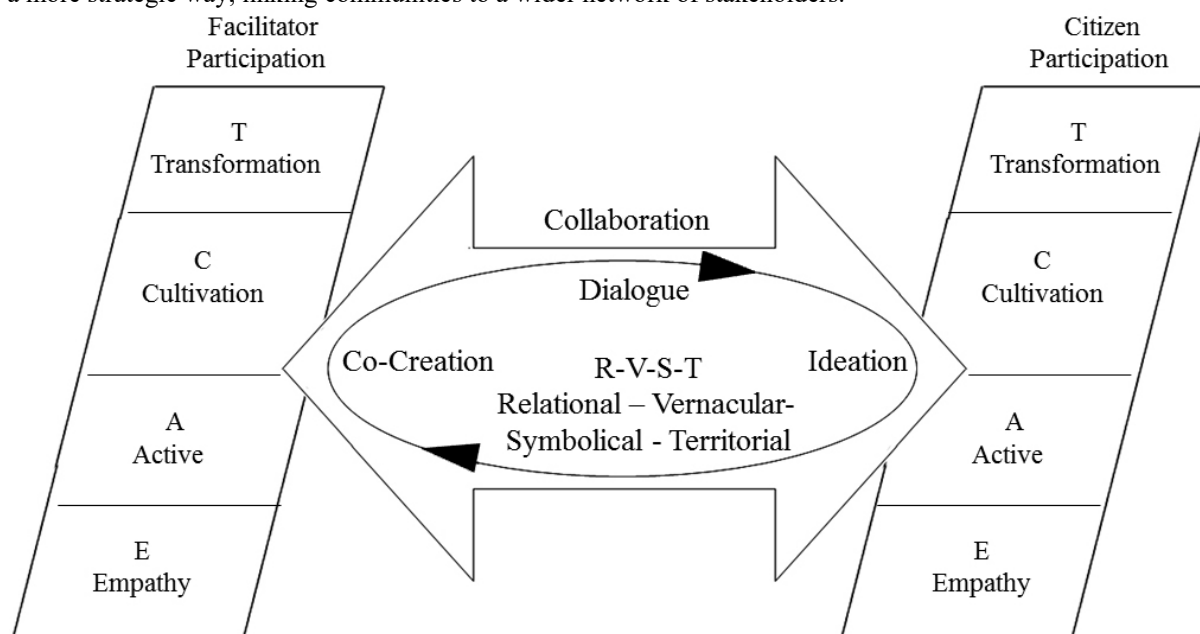


Figure 3. Re-Visit ART Participatory Art Model

The participatory art model in the shaping place identity is formulated in three main concepts:

- First is the category of collective expressions: Relational, Vernacular, Symbolical and Territorial (RVST). It is collective identity expressions identified in the urban village. RVST category was used to classify participatory art theme (Irwandi et. al, 2021).
- Second is the four categories of citizen participation levels in an effort to shape place identity: Empathy, Active, Cultivating, Transforming (EACT). The participation category is evaluated through the assessment formulation described in the discussions.
- The third is the participatory action cycle that is conducted collaboratively between facilitator and citizens. Each cycle is divided into three action steps: Dialogue, Ideate and Co-create (DIC).

3.3. Action Stage Implementation

The study on action focuses on community members. Residents were invited in discussion forums and series of workshops. Artist and researchers are facilitators to motivate changes in a community and improving community skills that might impact a broader community.



Figure 4. Dialogue stage with residents

Each action cycle starts with a 'Dialog', establishing two-way communication between facilitators and residents. This stage is followed by 'Ideate', which is a collaborative process in finding solutions to the problem at hand. This stage involves brainstorming, exchanging ideas and reaching consensus. The 'Co-create' is the implementation of ideas by making sketches, mock-ups, conducting rehearsals, planning and finally creating solutions in a collaborative process. The action cycle begins with dialog; at this stage, facilitators gather information from residents about problems encountered, aspirations and recommendations. Close communication between multiple stakeholders and residents should also be established to discuss further planning, implementation and evaluation.



Figure 5. Ideate stage, university students mapping and selecting ideas from collected data

The following stage is the Ideate stage, which is about knowledge construction and distribution among residents or stakeholders. At this stage, activities are conducted to find solutions for existing problems and explore new possibilities that can be implemented in the area. Involvement and activeness of participants, especially residents in providing ideas, involving in brainstorming processes or any kind of forming opinion method are the most important factors. The ideas from the participants are then categorized, the final ideas presented and selected by voting to reach a consensus. The co-create stage is when residents are involved in the process of implementing ideas together with stakeholders in a collaborative process. This stage involves planning, managing materials needed and staging an event. The cycle repeats until a consensus about what to represent the village's identity is reached.

3.4. Facilitator participation during engagement stages

The E-A-C-T participation category can be a guide for facilitators during the engagement stage. At the 'Empathy' stage, the facilitator studies and maps data about the history of the place, the perspective of local residents, the perspective of leaders, local potentials, and problems faced by residents. In the 'Active' stage, the facilitator actively intervenes to find solutions for problems faced by residents. The facilitator motivates residents, distributes knowledge and creates a stimulus that can encourage citizens to increase their participation. In order to strengthen community cohesion, the facilitator invites residents to imagine their ideal village. At the 'Cultivation' level, facilitators work together with residents and collaborate with various stakeholders to strengthen local potential. The facilitator also seeks ways to strengthen the existing potentials by conducting capacity building workshops for the community. At the 'Transforming' level, the facilitator participates by providing support that provides strategic benefits to the community. At this stage, the facilitator's role is to support citizens' initiatives. The facilitator supports by promoting place, promoting local values and heritage and connecting local communities with a wider network.

Table 1. Participation guide for researchers of facilitators

E Empathy	A Active	C Cultivating	T Transforming
Studying, understanding people and place	Active intervention through empowerment activities. (collaborate with external stakeholders to create action stimulus)	Dynamic contribution by empowering skills and capacity building. (Focus on community building)	Lower involvement in decision making. (Promote higher residents initiatives)
Knowledge gathering and mapping problems	Higher involvement in problem solving process	Constructing knowledge with residents	Participation by providing network or supportive actions which benefits strategic advantage for local communities
Conduct interviews, distribute questionnaires, conduct field observations and documentations	Conduct series of workshops and Focus Group Discussions		Supporting place promotion: Create festivals, promoting place through media, etc.

The assessment stage is the evaluation stage when conclusions are made on all actions taken, including pre- and post-assessment. This stage is conducted by observation and focus group discussion. The reflections on collected data at the beginning and end of the cycle were compared. The understanding of overall process in this model is expected to expand researchers' insights about empowerment and participatory art models that can be applied for future practices.

Table 2. Citizen participation assessment

	Activities	E Empathy (Limited participation)	A Active (Active participation)	C Cultivation (Dynamic participation)	T Transforming (Strategic participation)
1	Relational Expressions	Have or occasionally attended community meetings or activities held in this place (attendee)	A member of a community or occasionally involve in organizing activities. (active member of a community)	Doing activities that can build community cohesiveness and instill a sense of pride about this place. (Managing activities in the community).	Collaborate and apply new approaches to improve community relations
2	Vernacular expressions	Have or occasionally attend or watch creative activities held in this place. (spectator)	Spend time to improve skills in communities practicing or performing vernacular activities (example: practicing and developing skills in a cultural community).	Manage creative activities. Cultivating unique skills and increase community vernacular creativity through collaborative efforts.	Perfecting or innovating vernacular creativity produced in this place.
3	Symbolic Expressions	Aware of the symbols exist in this place but have little knowledge about the symbols.	Actively studying the symbols that exist in this place.	Have knowledge and ability to interpret the symbols in this place and distribute knowledge among residents.	Enriching symbols that have special meaning about this place.

4	Territorial expressions (Place History/ place meaning and place improvements)	Have little knowledge about background history of this place, but have been occasionally involved to improve this place.	Understand the historical background, actively learning about problems existed within this place and involve to improve this place.	Generate ideas to enrich place meaning and make collaborative efforts to improve the quality of this place.	Enriching place meaning, creating new appeals of this place and initiate place promotion to the wider public.
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Implementing the participatory art model in Kampung Pelangi 2021

The study in Kampung Pelangi between 2019 to 2021 highlights various activities performed by local communities. The participatory action phase in Kampung Pelangi consist series of activities from discussion forums, participatory artwork creation and village tour. The participatory art activity was conducted collaboratively with local residents and artist community. The aim of the participatory art activity is to narrate about Kampung Pelangi’s history, local values and to visualize collective identity expressions of the village. The collaboration between researcher with Hysteria Collective Community, local residents’ community in Kampung Pelangi, and art community during action phase initiated a participatory art project and organizing “*Panggilan Kali Semarang*” or ‘Semarang River Calling’ event to celebrate the 474th anniversary of the City of Semarang on 2nd of May, 2021. The event placed Semarang River as symbol of unity and reaching residents especially in Randusari region to participate in preserving Semarang River. The implementation of the participatory art model has established new tourism in Kampung Pelangi, which is the historical and religious tourism as part of the Semarang River Calling event, which intersects the historical narratives of Kampung Pelangi, Semarang River and Semarang city. The event is part of a campaign to improve the environment especially Semarang River, to communicate and appreciate the history Kampung Pelangi which intersects with Semarang history, and foster positive relationships among communities. The “*Panggilan Kali Semarang*” participatory project consist of the following programs:

1. Mural project

The mural project were participated by 6 artist communities from Semarang: *Ismu, Demak Komunal, Bags and the Bake, Inonkinonk, Stokemaki and Cutnotslice* art community. The mural subject matter represents Semarang River and Semarang history. The creation of murals in Kampung Pelangi involves young residents to express collective identity, thus instilling a sense of belonging and uniting values in the community.

2. Geographical history of Kampung Pelangi

The discussion led by Semarang historians Achmad Rukardi. The discussions explored the geographical history of Kampung Pelangi area, which was once a busy port known as Bergota Port in 9th century. Geographical history discussions connect facts with the narratives which are inherent in everyday stories from the residents’ ancestors that have been passed down from generation to generation. Stories heard by the residents from their ancestors, mentioned that in the past large boats frequently passed through the Semarang River. The historical facts described that in the past Semarang river was utilized as water transportation to distribute timbers for building materials during Dutch colonial era.

3. Semarang River conservation

Semarang River Community (PAKAS), held a fishing competition to create cohesion among residents, and to raise awareness and raise funds to conserve Semarang River.

4. Pilgrimage and religious tourism

The pilgrimage and religious tour is a walking tour around Bergota cemetery. The tour was guided by Kampung Pelangi resident. Visitors can learn about the important figures in history of Semarang City, such as: Ki Ageng Pandanaran the first leader of Semarang, K.H Sholeh Darat a prominent religious figure in Central Java, Ki Kertoboso Bustam the ancestor of Indonesian famous painter Raden Saleh Bustaman and Nyai Brintik an important female figure in history of Bergota.

5. Local food fair

The local culinary were presented by women community during the Semarang River Calling event.

The historical geography of Kampung Pelangi intersects with the history of Semarang City, and this is an important territory narrative that should be revived. The place narration about historical geography of Kampung Pelangi can be a strong bond to larger context and an important factor that create sense of belonging, sense of pride and rootedness among the residents of Kampung Pelangi, which can motivate place sustainability. The vernacular creativity represents the unique characteristics of the place, which differentiate it from other places. There were several communities that exist in Kampung Pelangi, residents practicing and developing skills in creative communities such as in traditional music performances, traditional dance and local culinary. The “*Panggilan Kali Semarang*” participatory art project exercised in 2021 had triggered a new form of tourism in

Kampung Pelangi, a 'Historical and Religious tour' to Bergota cemetery and historical tour of Semarang River.



Figure 7. Semarang River Calling Participatory art 2021

The 'Semarang River Calling' event is an indication that the participation of residents are already at the cultivation level, active participation by the residents in providing ideas, plans and creating the event. Strong community bond also reflected in the teamwork in managing creative activity throughout the event. The residents not only helped in organizing the events but also developing new form of tourism which can lead to enriching local values. The level of participation also showed indication which led to a transformative stage, but more strategic efforts in various sectors are also needed for improvements such as: in-depth studies on the geographical history of the area, maintaining Semarang river which is still prone to pollution, and developing community skills that can synergize tourism with environmental sustainability. The 'Semarang River Calling' event is a starting point for the residents to sustain Kampung Pelangi as an attractive tourism, a good environment for dwelling place and creative community.

4. Conclusion

Participatory art performed in the two urban villages were process of exploring collective identity, discovering place history, an appreciation of cultural values and people's interaction with the urban environment. The proposed participatory art model explained in this study is expected to be able to determine citizen participation in collaborative idea formation and evaluation. This model requires artists to perform as facilitators in fostering community expressions and be a catalyst that sparks creative movement in local communities (Irwandi et al., 2021). The workshops and discussion forums can be varied in each urban village and must be designed collaboratively with local leaders and residents and this process must be conducted with constant emphasis on bottom-up approach. The length of time to perform this stage can be varied. The time span in conducting action cycles in each site can be a time consuming process but it can also progress swiftly. The success implementation of the action model is greatly determined by proactive local leaders and residents. Local community leaders play important role which can accelerate residents' participation levels towards transformation and sustainability. Future studies can explore about leadership factors and communication effectiveness within the village community.

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