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This volume is dedicated to the Covid-19 caregivers.

Our cover image is an open air gathering & performance space in Singapore provided by Alan Kinear.



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## Journal Policies

# Editorial

# Online Art Projects

# During COVID-19

Bussakorn Binson\* Executive Director

This volume 22 of the Journal of Urban Culture Research was published during the Covid-19 pandemic, so as Chief Editor, I would like to consider the current arts event scene in terms of how it impacts what artists are doing.

In a time of crisis, people's well-being is of paramount importance, socializing among art lovers is not possible. People are unable to meet and do social activities together, face-to-face. Consequently, those events related to art and culture, such as visual art, performances, music, and exhibitions have been cancelled, and those that were not cancelled moved online. And the artists, of course still had to find ways to express themselves, and many have done this by transforming the above face-to-face format into online activities.

All forms of online art and cultural events that have appeared in recent months reflect the creativity associated with what some call the “new normal” way of life. For instance, I would like to share some examples of online art projects during the pandemic which were undertaken by several groups of doctoral students from Faculty of Fine and Applied Arts at Chulalongkorn University. These art-related projects aimed to reduce the stress people feel in society when they must quarantine at home.

The 'Smile' project enabled participants to send photos of people smiling to a project manager via the social media platform Facebook. Team members then assembled thousands of smile pictures from participants and created a video clip accompanied by a song composed by the group. The aim was to show how to create a program in which happiness or rather the feeling of happiness can help participants overcome the stress of being afraid of the pandemic, or the loneliness caused by not being able to meet friends for a long time.

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On the creative arts side, another interesting project was an unusual fashion show. It was designed to invite people stuck in their quarantined homes to look for everyday items found all around, such as pots, pans, broomsticks, and bed sheets, and then use these items to decorate their bodies and walk like a model in their house. Participants were encouraged to create a video clip or still photographs and send them to an administrator using Facebook. Team members then creatively edited and mixed these fashion video clips and photographs to entertain participants and their families and friends on Facebook and Instagram social media platforms. This project became popular among fashion lovers as it provided entertainment for those stuck at home and an opportunity for fashion designers to display their creativity.

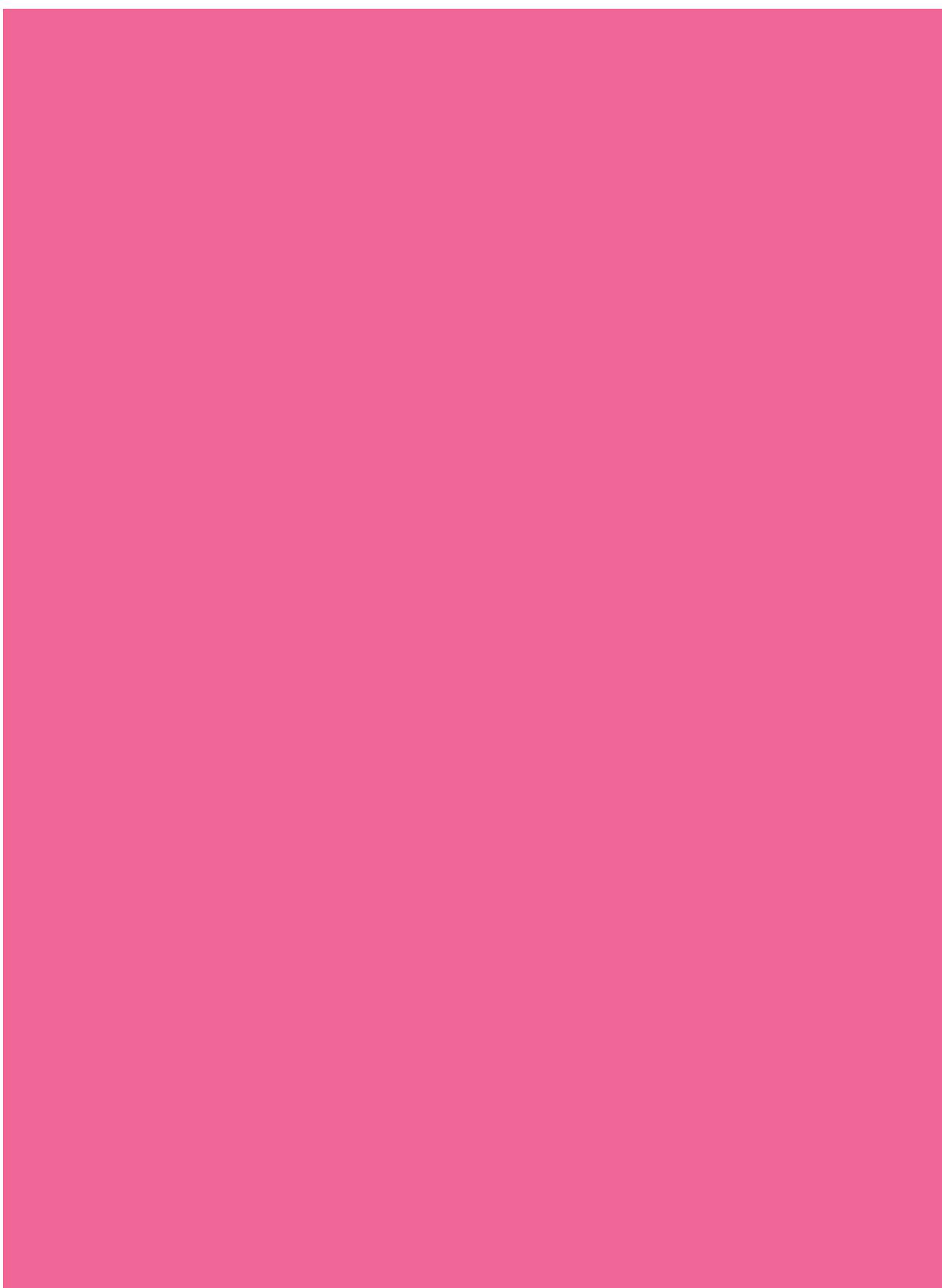
For the performing arts, one team created an interesting dance project. Using one song/tune, participants were encouraged to create their own choreography for a dance based on the tune they were sent. Participants made their own video clips, which were edited together by the team. The resultant video combined all the various dances into one artistic vision. This kind of artistic project enables those people who are interested in dancing to share their ideas and productions together on social media without having met in person. It was very relaxing to see one's own work combined with the work of others.

One project focused on music and movement, for which participants were asked to submit video clips of 'natural movement' in everyday life that would 'fit' with music provided by the project manager on Facebook. Movement such as playing music by hitting a glass or a bottle of wine with chopsticks to present and explore different tonality, tapping eggs in time to the music, using the body as a musical instrument, brushing teeth according to the rhythm of music and so on. The production combined the video clips of different participants in time to the music.

Another interesting project showed how art can be utilized to raise awareness of proper hygiene in everyday life during the current Covid-19 outbreak. Participants joined the project by sending video clips or still photographs of themselves acting creatively when following pandemic protocols such as hand washing, wearing a mask and social distancing. They sent their clips and stills to the project manager for editing before publishing the results on Facebook. The production, which emphasized fun and humor, not only entertained, it also helped create a sense of togetherness during difficult circumstances.

Sharing work of arts in an online space was the focus for another project which encouraged participants to submit their artworks, created under the theme of Covid-19 prevention. Once the works are submitted, they will be kept and exhibited on a social media platform. The project's aim is to reduce the stress caused by the pandemic by opening a space for artists or art lovers to present and showcase their creative work.

The above projects are examples of art-based activities that present a challenging opportunity for art students to be creative and use their artistic knowledge to design online art projects that comfort and inspire those who are stuck at home for extended periods of time. Artists must be adaptable, and these projects show how art can help people in society in a time of crisis.



# Articles



# Class and Urban Public Space Consumption:

## *A Typology in Isfahan, Iran\**

Kamran Rabiei,<sup>+</sup> Shamin Golrokh<sup>++</sup> & Zahra Bahrami<sup>3</sup> (Iran)

### Abstract

This paper, adopting an interpretive approach, focuses on the spatiality of class to describe how social class represents itself through public space consumption. The paper presupposes public space consumption as a lived experience by class and explores it through analyzing the narratives of citizens in the city of Isfahan, Iran. According to Bourdieu's notion of social space, four different economic-cultural positions are purposefully selected as under-studied social categories. Cultural (occupation, professional skills and education) and economic attributes (income, house ownership and the neighborhood where they live) are considered for the categorization. Applying a qualitative content analysis, this paper uses semi-structured in-depth interviews as the basis of a thematic analysis. Comparing the identified themes for the four social categories, this study formulates four consumption patterns, comprising *transient*, *purposeful*, *fluid* and *aggressive* consumption. A class-specific typology of public space consumption is thus proposed which encompasses the four studied social categories in Isfahan.

**Keywords:** Social Class, Public Space, Consumption, Bourdieu, Isfahan, Iran

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\* Note: We regret that some accent symbols are not displayed properly due limitations of our font family.

## Introduction

This paper, focusing on the concept of *social class*, examined the spatiality of *social class* and the ways that it is lived through *public space* consumption. By the term public space here we mean those open spaces of city which are free to access for all and are potential to function as a site for different social groups to confront. This study is in part inspired by Pierre Bourdieu's notion of *habitus* to make sense of the embodied culture of social categories, here *social class*. Bourdieu's *habitus* offers a theoretical framework for understanding individuals' social position as a set of collective internalized possibilities that enable a person to orient him/herself in the social world (Rooke, 2007:231). This paper aimed to identify how different social classes, here economic-cultural positions, in Isfahan understand and posit themselves in relation to public spaces.

As the third largest city of Iran – with a population of approximately 2 million – behind Tehran and Mashad- Isfahan is an important city of Iran for two main reasons: First, since the city retains much of its past glory as the capital of Iran (*Persia*) under the *Safavid* dynasty (16th -17th A.D.), it is one of the most important tourist attractions of Iran. Second, as one of the contemporary main industrial centers of Iran, it has been a significant destination of internal migration. At the time of the first census of the cities of Iran (1939 – 1941), Isfahan had a population of 205,000 (Encyclopedia Iranica). According to the 2010 census, the city had a population of 2,300,000 (Isfahan Municipality, 2010). The rapid pace of city growth and population increase, in the span of 70 years, has caused socio-spatial consequences like distinctions between the various neighborhoods of the city. The terms such “uptown/downtown” and “this/that side of the river” demonstrate a socio-spatial distinction in citizens’ everyday language. Nevertheless, we can identify an interconnected and fairly pedestrian-friendly main structure (Figure 1) of public spaces – mostly historical public spaces replete with collective memories – as well as mixed-use activity hubs like *Bazar*, main streets and a few shopping centers in the heart of Isfahan. The structure, comprising common destinations for all Isfahan citizens, prepares a scene for a variety of social categories to encounter and experience the “others.” According to Ghasemi et al. (2017), the public spaces included in the above-mentioned structure are among the most favorable destinations for Isfahan citizens.

This article draws from and seeks to contribute to the spatiality of class by examining how different economic-cultural categories in Isfahan orient themselves, in their narratives, in relation to public spaces. In the next section we start with a brief literature review of class and public space relation. It seems that, as Dowl- ing (2009:834) states, the influence of frameworks that have long dominated the intellectual landscape of class, in particular, the writings of Weber, Marx and more recently, Bourdieu, remain important touchstones. Adopting an interpretive approach, we then turn to the lived experiences of citizens in Isfahan. The research presupposes class and public space consumption as lived experience and discuss it comparatively based on four different social categories which are purposefully selected according to Bourdieu's notion of *habitus* and social space.

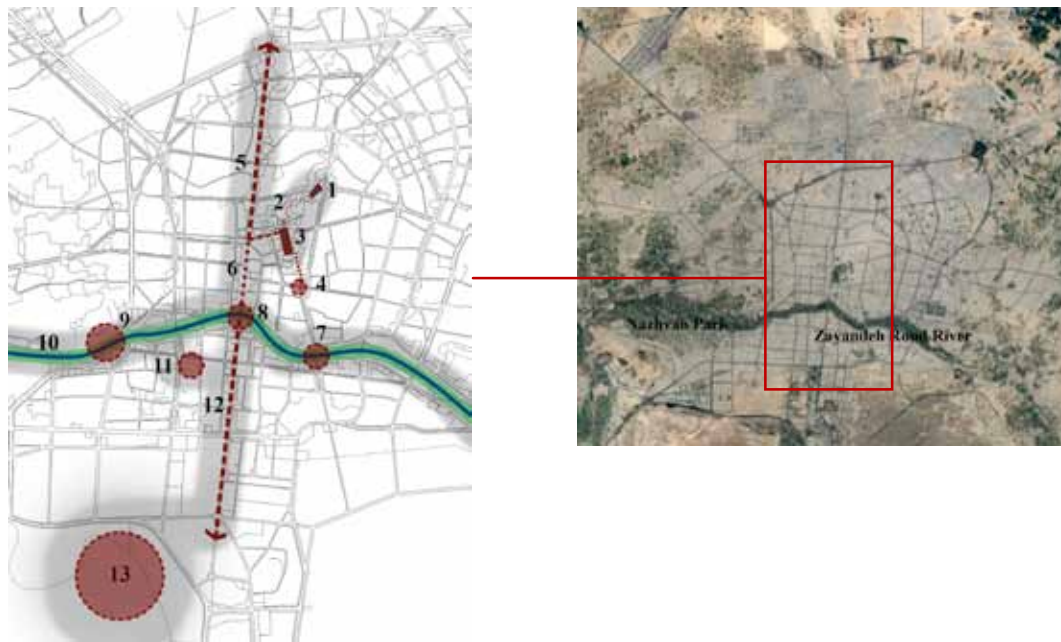


Figure 1. The interconnected structure of the main public spaces of Isfahan; 1) Sabzeh Maydan (Imam Ali Square); 2) Grand Bazar; 3) Naghsh-e Jahan Square; 4) Hassan Abbad area; 5) Chahar Bagh-e Paeen Street; 6) pedestrian Chahar Bagh Street; 7) Khajou Bridge; 8) Si-O-Se Pol bridge; 9) Nazhvan Park; 10) Zayandeh Roud river and linear riverbank park; 11) Jolfa (the Armenian quarter); 12) Chahar Bagh-e Bala Street; 13) Sofeh Mountain Park.

### Social Class and Public Space

The literature, in relation to the spatiality of social class and its imprint on the urban landscape, appears to be dominated mostly by the Weberian and Marxist definition of class as the social standing of individuals in various status hierarchies. Class, as an economic entity, is defined in Marxism by the relations of production. For example, in this context, Atkinson (2006:820) argued that the possibilities for socio-spatial withdrawal by the affluent have grown and a “culture of fear” drives the desire of high-income groups for segregation to manage contact with socially different or “risky” low-income groups (see also: de Holanda, 2000; Fernandes, 2004; Mallick, 2018). Bourdieu (1986) defined social class based on both cultural and economic capitals which place individuals in social relationship networks (e.g. family, friends, societies, etc.). Groups with similar cultural-economic circumstances can potentially become a social category. Thus the concept of class in Bourdieu’s understanding is of a relational nature. Each social category corresponds to a *habitus* or *taste* that is in line with its cultural-economic circumstances, and each of these tastes in turn embodies the inequalities between social classes (Veenstra, 2007:16). *Habitus* creates a unified and internalized system of values and characteristics or, in other words, the lifestyle of a class (Bourdieu, 1998:8). In this context, Burrows and Gane (2006:808) discussed that there is a spatialization of class that binds individuals together in imaginary ways according to the *micro-territories* they inhabit; people prefer to live with those who they perceive to be similar to themselves (see also: Pereira, 2018; Ljunggren & Andersen, 2015; Kelly & Lusia, 2006; Riely, 2019).

However, Dowling (2009:834) stressed that contemporary theorizations of class, unlike many of their predecessors (Weber, Marx and Bourdieu), are less concerned with class as a form of socio-economic classification, and more with the ways class as an identity is forged and experienced i.e. *experiences of class* are conceived in emotional and moral terms. We can trace this approach through the terms like *sense of respectability* (Sayer, 2005; Watt, 2003; 2006; 2008), *managing to cope* and *struggling to cope* (Vincent et al., 2008) which refer to the emotional and moral experience of class (Sayer, 2005). Reay (2005:913) referred to the notion of *psychic landscape* of class in concert with the socio-economic one, the former being the more mobile and affective aspect (see also: Kraus et al., 2009). Bayón & Saravi (2018:292) examined the spatiality of *class experience* in wealthy and deprived areas of Mexico City. Using semi-structured in-depth interviews, they analyzed the contribution of place and class in shaping symbolic and spatial dimensions of urban segregation. Three main issues were explored in their study: *sense of place*, *sense of being-in/out-of-place*, and the process of *othering* in urban encounters between social categories. According to their research findings, negative images dominate the sense of place and narratives of the poor about their neighborhoods and neighbors, in a process of self-contempt and internalization of poverty stigmatization. The poor and the rich reject and distance each other, developing contrasting senses of belonging, producing a naturalized process of self-exclusion and social distancing, i.e. a *sense of being-in-place* and *being-out-of-place*. While individuals with different social positions may live close to each other, share some specific areas of the city, or have some casual encounters in public spaces, they produce social and cultural boundaries through the process of *othering*, as a strategy of symbolic and moral exclusion (ibid:302).

This article considered *class* as experience to sketch out a more complex picture of public space consumption in the context of Isfahan. Analyzing the interviewees' narratives, this paper discusses how individuals with different social positions describe their understanding of themselves in relation to public spaces and others. To do so, this research needed to presuppose a categorization for social class; it adopts Bourdieu's model (1984[1979]; 1996) in which the social space is divided into four cultural- economic sections (see Figure 2). Peoples with similar cultural-economic circumstances take close positions in the model and have similar habitus. In this article we considered each section of the model as a social category and tried to understand the type of public space consumption by individuals in each category - i.e. category A, B, C and D – in Isfahan.

## Methodology

This article is the result of collaboration between authors on a qualitative study conducted in 2017–18. To understand and identify a typology of class lived spatiality, this research applied *qualitative content analysis methodology*. The analysis is presented here draws on semi-structured in-depth interviews (28 in total) and observation (by the authors) in the city of Isfahan. Contact with the interviewees was achieved through a snowball sampling technique. The aim of these interviews was to understand how the interviewees, through their narratives, posit themselves in relation to Isfahan public spaces and others. The interviews focused both on the

individual's biographical information (family, education, work, place and duration of residence) and their perceptions of the public spaces (of their neighborhood and the city, expectations and feelings they have when they are among others in public spaces). Regarding ethical consideration, this study followed the *Declaration of Helsinki* (2013) principles.

The research followed a thematic analyzing and systematically reduced the descriptive data into concepts and themes. Based on Bourdieu's model of social space (1984[1979], 1996), as mentioned before, four different cultural-economic positions were hypothesized in Isfahan as four studied social categories. In accordance with a typology of sampling designs introduced by Onwuegbuzie and Leech (2007), this research followed a parallel sampling, used subgroup sampling to compare the voices of the studied social categories. Cultural attributes – including occupation, professional skills and education level – and economic attributes – including income, house ownership and the neighborhood where they live – were the criteria for the categorization (see Figure 2) as follows:

**Category A:** The interviewees (2 female and 4 male) with high-level economic status (merchant, broker and landowner) and low cultural capital. They are affluent, living in luxurious neighborhoods, and less integrated with social networks. Since this group is so private about their lifestyle, it was very difficult to find persons interested in participating in the research.

**Category B:** The interviewees (5 female and 2 male) with high-income (musician, lawyer, doctor, university professor and company manager), who live in luxurious neighborhoods, and are highly educated, interested in cultural issues and more integrated with social networks.

**Category C:** The interviewees (4 female and 2 male) with low or middle economic status (editor, translator, officer), living in relatively inexpensive neighborhoods, highly educated, mostly interested in cultural activities and integrated significantly in different social networks.

**Category D:** The interviewees (5 female and 4 male) with low incomes (housewife, worker, geriatric nurse, housemaid, chambermaid) living in neighborhoods with low-prices, with little education or integration in social networks.

Regarding usual terms for class, the individuals in categories A and B can be considered as upper and upper-middle classes, the individuals in category C as middle class, and the individuals in category D as low-class. All the interviewees were 20 to 50 years old and having lived for more than four years in Isfahan. Sampling was continued until the themes were saturated, i.e. no new relevant data seemed to be appearing and relationships between themes were well formulated.

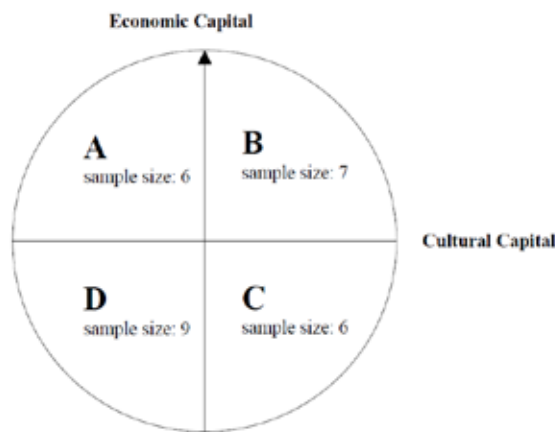


Figure 2. Distribution of the four studied social categories (cultural-economic positions) according to Bourdieu's model.

### Socio-Spatial Background

The city of Isfahan is the capital of Isfahan Province, the capital of Isfahan Sub-province, and the center of the Isfahan comprehensive regional planning complex. According to *Isfahan Atlas* (Isfahan Municipality, 2010), the city of Isfahan consists of 15 municipal districts and a total of 199 neighborhoods with different population density (Figure 2). Until 1920, the main core of the city corresponded to the municipal districts of 1 and 3 which still can be considered as the heart of the city, comprising of *Bazar* and major historical public spaces and areas (see figure 1). From 1960s, with the development of the industrial role of the city,<sup>1</sup> specifically in iron foundry, the city expanded and included rural nuclei (Ibid:210). According to the 2010 census, one-third of Isfahan's population was not born in the city. The most important motivation for migrating to this city (almost 50% of the migrant population) was following the household, seeking jobs and better living conditions (Ibid:98-104). The excessive industrialization and urbanization of Isfahan has contributed to proximity and entanglement of a variety of conventional neighborhoods, neighborhoods with more affluent residents and wicked neighborhoods with plenty of social problems, specifically informal settlements (Rabani & Rabiei, 2010; Assari & Mahesh, 2011; Dehghani, 2019). Besides, we can identify an interconnected network of public spaces, mostly in historical center of the city, which are significant destinations for all Isfahan citizens. This article will go to discuss the four studied social categories' position in relation to public spaces of Isfahan.

### Four Patterns of Public Space Consumption

Through comparing the identified themes (see table in figure 3), within and between the four studied categories, a typology of public space consumption was formulated. According to the interviews, the individuals in both Category A and



D experienced a bold social border between themselves and the public outside their own class. The first category utilized its facilities to accentuate this border, while the second, feeling abandoned by the city, attempted to remind the public of its presence and to force its presence upon the modern city's main features. For people in *Category A*, the nature of public space and that of its own class, which requires privacy, were at odds. They prioritized their own aims and considered others inferior. In practice, they tried to stay in distance with the public, attended public space in a temporary way and sought more exclusionary spaces or separated territories. The concept of *transient consumption* described their position in relation to public space. On the other hand, for the interviewees in *Category D*, who felt excluded and ignored, attending those public spaces that bring different social categories together was an opportunity to manifest and locate themselves close to upper classes and have visual experience of luxurious lifestyles. The *aggressive consumption* conceptualized their relation to public spaces.

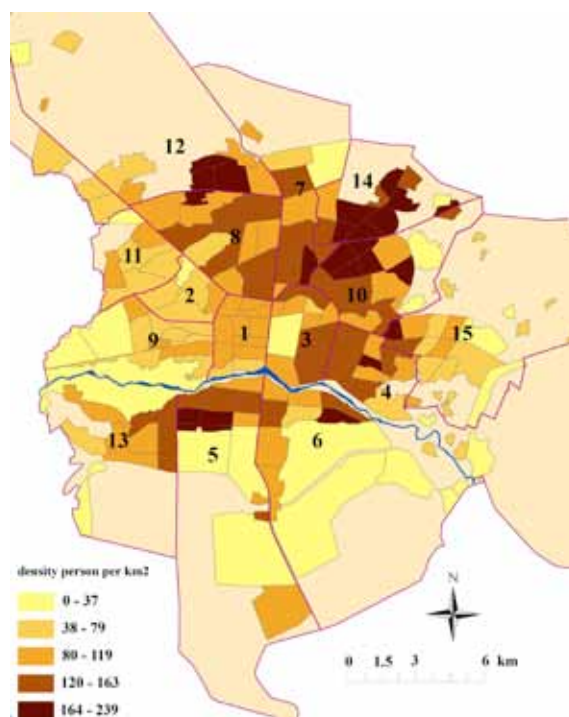


Figure 2. Fifteen municipality districts of Isfahan and population density of neighborhoods (Source: Isfahan Municipality, 2010:81).

In the middle of these two extremes of perceived social borders – *Category A* and *D* – lie the individuals of *Category B* and *C* who both had a more interactive and reflexive approach to public spaces. The interviewees in *Category B*, due to their cultural-economic resources, felt more powerful to maintain their privacy while attending public spaces. The individuals in *Category B* sought for tranquility and privacy - like *Category A* - but did not necessarily find this at odds with selective

mingling in a public space. In practice, they approached to attend public spaces for emotional and nostalgic aims. This manner is conceptualized as *purposeful consumption*. In a different way, the interviewees in *Category C* exhibited the greatest degree of flexibility in comparison with other categories. They tend to tolerate themselves flexibly and fluidly to make sense the diversity of modern city. They encountered public space beyond social borders and sought pleasure from presence in the dynamic everyday life of the city. The concept of *fluid consumption* conceptualized this category in relation to public space.

As follows, the above-mentioned formulated patterns of consumption, regarding the four social categories, are described separately. The identified themes demonstrated three main aspects for each pattern: First, the interviewees' position in relation to the city and its public spaces; second, their position in relation to other social classes and third, the strategies they apply to approach in public spaces.

Categories	Formulated Meanings	Thematic Clusters	Emergent Themes
A	Prioritizing privacy regarding place and leisure pattern/ seeking for public spaces with social limits/preserving distance with the public/ sense of being different and distinguished/ sense of threatened privacy in public spaces.	Contradiction between public spaces and the private realm of class	Transient Consumption
	Prioritizing places conforming to their taste/ necessity for changing people and spaces of lower classes/ improving people and places of lower class.	Considering other lifestyles inferior	
	Feeling empowered to select any place and activity/ wealth superiority/ exclusivity of the place according to their lifestyle/ feeling superior and having the right to change places.	Feeling empowered to choose and change the space	
B	Choosing cozy, tranquil and socially neutral spaces/ avoiding cultural interference/ careful presence in public spaces.	Public space as a specific formal experience	Purposeful Consumption
	Abstract imaging of the society and comparison with idealized society/ cultural growth for improving the urban environment and lower classes/ planning for cultural infrastructure.	Holistic approach toward city and its social issues	
	Attending public spaces of pleasant past memories/ recreational wandering out of class to experience things not available in their class.	Nostalgic tendencies to experience public spaces outside the class	
C	Criticizing the inequality in facilities of modern city/ a lifestyle which moves out of class and enjoys variety of tastes in modern city/ dynamism and variety of lifestyles in middle class / fluidity and need for change.	Living on the border of their class	Fluid Consumption
	Awareness of differences/ feel free to know or experience the leisure spots of affluent classes while no identification with them / availability of leisure spots of lower classes while no identification with them/ constant analysis of upper- and lower-class places.	Simultaneous experience of places of higher and lower classes	
	Presence for leisure in any time and place/ prioritizing pleasure of modern lifestyle/ flexibility with others and the public spaces.	Pleasure of presence regardless of the type and quality of the place	
D	Feeling impoverished and backward in comparison with better neighborhoods/ need for equality of culture and prestige with other neighborhoods/ emphasizing the necessity of improving lower-class neighborhoods for the city	Feeling marginalized and ignored	Aggressive Consumption
	Presence in higher-class places for visual pleasure and information on strange lifestyle and for gaining social prestige.	Sense of ownership of an exotic luxurious matter	
	Going to landmarks symbolizing the city/ leisure presence in places with a lower cost/ integration of leisure and business.	Cost-efficiency approach to places-events	

Figure 3. Table depicting the thematic analysis.

### Category A: Transient Consumption

The interviewees in *Category A* preserved distance with people outside their class and looked inward to their own class in their relationship with the city. Since they considered their needs to be different from those of other classes, they avoided the integrating potential of public space and considered it a disturbance to their privacy. In abstract words, they felt a “*contradiction between public spaces and the private realm of their class*.” Since they aimed to improve their lives through a presence in spaces far from the madding crowd of the city, they prioritized places that are somehow exclusive to their class. Socializing with and even proximity to other people was unimaginable for them and this exclusivity engenders their strict privacy in relation to the public. For example a young person preferred to attend private screenings instead of going to cinemas. Another said: “I don’t like to go out when everywhere is crowded at all. I prefer to stay home or go to places that are surely frequented by people similar to me, who observe the rules and don’t disturb my calm.”

The interviewees evaluated the quality of urban public spaces according to their own needs for utility and aesthetics. For this class, “the beauty of a street is very important because makes one feels good.” These individuals obviously differentiated between themselves and the other social classes in a value-laden way, i.e. they prioritized their own aims. They preferred those public spaces with a planned order which are clean, decorated and well maintained. One said, “I really love the flower gardens in Isfahan because the municipality looks after them and they give very positive vibes...” The interviewees considered it a requirement for the city, spaces and people to meet a certain standard of excellence. They believed that “the living environment of the lower classes should change so that people’s behavior also changes.” As a young woman stressed that there should be more modern spaces like luxurious shopping malls in Isfahan. The theme “*considering other lifestyles inferior*” described how this class imagines about the lower classes. A woman said:

I think it's very important that you have plans and a goal for spending your entertainment time so that you have fun and learn something... Of course these are the things that people should learn and cannot be dictated, but learned in childhood.

The theme “*feeling empowered to choose and change the space*” described how individuals in *Category A* felt they could maintain their territory in distance with the rest of the city or separate their territory within the public realm. Since the interviewees in *Category A* were wealthy and did not feel limited in choosing places, they selected places and activities based on their lifestyle. For example, since they sought those pleasures that are special and “different,” they felt they could add any new leisure equipment to their private spaces of house, garden, etc. Considering themselves superior, they also demanded the elimination of or changes to public spaces that did not necessarily belong to them. As an interviewee loved the city center because of its great facilities – to have your separated territory while you are within the city: “there, if you pay more, you can change the rules as you like,” referring to luxurious and expensive restaurants in the city center.

### Category B: Purposeful Consumption

The interviewees who belonged to *Category B* tended to be present in public spaces, but in a selective way to preserve their privacy. They considered attending “*public space as a specific formal experience*” within the city, while they sought to maintain their privacy. For example, people in this category preferred being in “cozy and calm” and socially neutral places in which they would not be under the gaze of strange others, specifically lower classes. A young woman said: “Walking alongside *Zayandeh-Roud* River always makes me calm. Sometimes the social atmosphere is not good, but I think it's worth it.” Sometimes they took measures to ensure their privacy in places where more social intermingling occurs. For example, to attend some crowded symbolic public spaces - like *Naqsh-e Jahan Square* and *Si-o-se-pol Bridge* – which were significant leisure spots for them, they kept their social distance since they wanted to enjoy the place's very form. A woman said: “I like to go to *Naqsh-e Jahan* late into the night because it's less crowded and more untouched then. I don't like it crowded. I want to experience the beauty and that isn't possible in the crowds.”

The interviewees of *Category B* were reflexive to society and lower classes but from an outsider viewpoint. They had a “*holistic approach toward the city and social issues*” i.e. their criticisms of the city and its denizens was generalized and come from an outsider perspective. They compared today, including the situation of lower classes, with a rosy and abstract image of an ideal society which has acceptable cultural characteristics to build better environments. They believed that, to support cultural improvements, the government should increase the quantity and quality of its cultural infrastructure, like “creating cultural public centers and holding cultural events in poorer neighborhoods.”

While being reflexive to the city and society, the interviewees from this category tended to present in public, but mostly with “*nostalgic tendencies to experience public spaces outside their class*.” They sometimes favored places or activities that were not within the established realm of their own lifestyle. Most of these places either carried nostalgic meanings of the past - for example “to eat the typical foods of *Isfahan*, I go to downtown places” - or were attractive to them because they cannot experience such features in their own class spaces- as one said “sometimes poorer neighborhoods are more attractive.” A woman said: “I love *Amadgah* and *Darvazeh Dolat*. I'm far from them, but sometimes I like to walk in these places and reminisce about past memories. My school was there and that neighborhood is filled with positive vibes for me.”

### Category C: Fluid Consumption

The taste of the interviewees in *Category C* in terms of public spaces was one of dynamism and flexibility. These people constantly situated or imagined themselves in different layers of the city and evaluated the situations of themselves and the society. Attending public spaces of the city helped these individuals for “*living on the border of their class*.” They had a tendency to experience the variety and specific atmosphere of a modern city, so they consciously eschewed economic-cultural limits of their own class. They selectively compared their own facilities

with those needed to experience the multi-layered modern city and the atmosphere they would like to be present in public spaces. In this comparison, mostly due to economic status, the interviewees in *Category C* were critically aware of the inequality that has monopolized the most social facilities for the wealthy classes. Although they felt they had suffered under social inequalities, this was not accompanied by any sense of cultural inferiority in terms of being present in public spaces. Instead they critically analyzed how the city should be facilitated for all: “all the great malls are established uptown. If they redistribute them and bring new shopping centers downtown, people will be happier that they have these good things around them.” Therefore demanding equality in access to the facilities and landmarks of the modern city was a characteristic of this class. As for example, to enjoy some Isfahan landmarks and its modern life they stressed the necessity of access to certain facilities, as a young woman said: “If you don’t have a car, you’re in trouble. Even if you can remain late into the night in *Naqsh-e Jahan*, how can you get back without a car?”

They were also reflexive and aware about their class dynamism and tendency for change to achieve what they consider as a possible. In other words, they tended to imagine themselves in different social positions. As an interviewee said:

For example, I’d love it if our house was in Chaharbagh Khajou. There, the nights are vibrant and brilliant. All the shops are open and cars pass by. If the weather is nice, many will go walking. We have enough money to move there, but my father says here is fine and doesn’t let go of this neighborhood.

The interviewees of *Category C* imagined themselves fluid, seeking “*simultaneous experience of places of higher and lower class*.” They knew that they were different in behavior from the affluent class, having no access to their places, and unable to afford the cost of expensive leisure activities. However, while they were alienated from many luxurious leisure spots, these feelings were not of enthusiasm for experiencing these places. Instead, they approached the state of affairs analytically. A young man said: “Once we went to a pool club. Although we spent a lot of money, they looked at us strangely. Then we understood we don’t belong in these places. We will have more fun renting a gym and playing football.” On the other hand, these people felt they had easy access to places associated with lower classes, as there is nothing limiting them; and they had some routines and rituals similar to those of the lower classes. However, they pointed out the “low-class” nature of spaces dominated by poor people and considered themselves somehow superior. Even though being presence in these places was common or even an everyday routine for them, they did not identify with these places and analyzed their experiences of difference. A young woman said:

For example, whenever I go to Sabz-e Meydan to get something done, I feel I’ve entered a city of chaos; everyone does anything they want... But I think this is natural, because lots of people from all places come to Sabz-e Meydan, this is normal.

People in this category approached public spaces in terms of leisure, which means that every place holds the potential of leisure for them. Since they sought the en-

joyment of the city's lively everyday atmosphere, the “*pleasure of presence regardless of the type and quality of the place*” conceptualizes their strategy of consumption. An interviewee said: “There is no difference in places for shopping or fun or culture or whatever. You do all of these things for leisure. For example you go to cinema for fun, not to learn script writing.” Or another said: “In every corner of the city there is something you can have fun with. For example you go for roaming, then drink a juice in front of a cafe and refresh yourself.”

#### Category D: Aggressive Consumption

According to the interviewees' narratives, individuals in *Category D* consumed public spaces in a way that emphasized or reminded the public of their presence. Since people in this category felt ignored, they wanted to highlight, in their narratives, their demands in relation to the city and public spaces. They pursued and underscored their demands through their presence in the city from which they were “*feeling marginalized and ignored*.” The interviewees emphasized their social, economic, and cultural distance in relation to the city. They felt alienated from the city because the public spaces available to their class were of low quality and lack facilities in comparison with spaces enjoyed by other classes. What they wanted to do was to move to better neighborhoods. For example, a woman said: “This neighborhood isn’t good at all. My child has no entertainment facility here; there is just a wasteland where they have installed a slide. But even there fills up with addicts.” They felt they were intentionally excluded and ignored by the rest of the city. A young man said: “If they wanted to, they have enough budget to take care of downtown as much as uptown. But there is no benefit in it for them, so they don’t do it.”

The interviewees in *Category D* sometimes attended public spaces that were beyond their means in terms of cost, distance, taste and lifestyle. They were motivated by goals such as visual pleasure, getting acquainted with places beyond their class and feeling the need to experience supra-class situations, i.e. the need for a “*sense of ownership of an exotic luxurious matter*.” A young woman said: “I don’t have enough ill-gotten money to buy things in expensive places. But you have to go to luxurious spaces and see. This way I’ll mingle with them.” The individuals felt they gain prestige by being present within upper social classes in public spaces to “*feel more chic than your peers*.” They experienced a level of pleasure and space consumption through this presence. Such pleasure was rooted in temporarily practicing the lifestyle of the higher classes.

As a strategy for consumption, this class had a “*cost- efficiency approach to places and events*.” This approach led to a multi-purpose use of major public spaces for shopping and leisure alongside the enjoyment of free amenities. For example, a woman said: “We go to *Jomeh Mosque* a lot. We shop there if needed, then sit down for a ceremony, pray and eat donated food. Then walk a little there and return home. It’s so much fun.” People from this category were usually present at symbolic landmarks with city-wide importance, in order to feel part of the city life in addition to leisure. One said “When they used to hold *Friday Prayers* in *Imam Square* we’d



go there, take lunch with us, the children played and we'd return after sunset." According to the interviewees, they tried to entertain themselves and complete their everyday tasks and group activities simultaneously to minimize the costs of entertainment.

### Applying the Typology for the Jolfa Quarter

To assist in illustrating the discussion, we applied the typology for the *Jolfa Quarter* in Isfahan to analyze how the four identified patterns were represented in the Christmas 2020 ceremony in *Jolfa* (specifically around the *Vank Church*). The following description was formulated through direct observations by the authors.

In 1605, after the great immigration of Armenians to Iran, Shah Abbas I (king of Iran in *Safavid* era) settled a number of Armenians in an area known as the *Jolfa Quarter* - near the city of Isfahan. As a result of the city growth during the last 50 years, *Jolfa* is now in the heart of the city and is considered one of the most prosperous areas. In its proximity are a large number of churches, cafes, restaurants and open spaces for walking, sitting and chatting making *Jolfa* an attractive destination not only for tourists, but also for citizens and especially young people. *Vank Church* and the public spaces and spots in its vicinity are one of the most significant parts of *Jolfa* with high spatial potentials to attract different social groups. A number of luxurious shops, cafes and restaurants as well as the *Jolfa Hotel* and public parking next to the church serve as attractions for the upper and upper-middle classes. While these are in combination with small squares, cheap clothing shops and fast foods venues along *Nazar-e Miyani Street* are attractions for the lower-middle and low classes).

Compared to other public spaces of Isfahan, the Christian climate of *Jolfa* supports more tolerance to attract young people who seek to meet the opposite sex in a public space. For the youth of the lower classes, walking in a luxurious atmosphere and being close to girls and families of upper classes allows them to be seen and recognized in this urban public space. At the same time, peoples of upper classes can sit in luxurious cafes or restaurants like *Hermes* and *Simon* or in the restaurant of *Jolfa Hotel* to have a meal with high quality and enjoy the company of family or friends. Young middle-class people can sit in more casual cafes to have an intellectual chat with friends or the opposite sex while they have just a cup of coffee. Meanwhile, public open spaces like *Jolfa Square* facilitate teenagers and young people of lower classes without the need to spend money. They can sit on the stairs and ledges for smoking and watching others, while ogling girls of the upper classes or chatting with a girl of the same class. Sometimes these young people of the lower classes transit through these public spaces on motorbikes and sometimes in groups to attract attention while producing "noise" and tension – an ideal type of *aggressive consumption* of public space.

In 2020, during the Christmas ceremony nights, the vicinity of *Vank Church* brought different social classes together (Figure 5). At night, while people – conceptualized in the four studied social categories - were attending the area displaying their routines within separated or overlapping territories. Each category gradually approached to its ideal type of consumption since the population density and class proximity were increasing. For example, a *Peugeot Pars* car - a cheap car which is

typical for youth of the lower classes - diagonally blocked the street next to the church, with its four doors open and the occupants were dancing around the car while its stereo system played loud music. This scene was the culmination of the *aggressive consumption* at that moment. The audience from other categories also acted in their own way; the middle class (category C) were watching and recording the scene with their cellphone cameras - *fluid consumption*; the individuals with *purposeful consumption* (category B) left the scene; and those with *transient consumption* (category A) were having dinner inside the restaurants and hotel in a safe atmosphere.



Figure 5. Jolfa Quarter. Christmas 2020 nights in the vicinity of Vank Church (source: <https://fararu.com>).

## Conclusion

Aiming to achieve a comparative understanding of how the spatiality of class manifests through public space consumption, this research adopted Bourdieu's model of social space to examine four social categories in Isfahan. According to literature review, most of the relevant studies have focused on spatiality of a specific social class. This research adopted not only a comparative but also a perceptual approach to expand the concept of class spatiality as a lived experience into the field of urban public space. The literature review indicated that class boundaries produce and are re-produced through a complicated segregation/proximity dialectic that is not simply manifested through a physical footprint in the urban landscape, but also through a perceptual or emotional one. The concepts of *spatial and social withdrawal* (Atkinson, 2006) and *micro-territories* (Burrows & Gane, 2006) explain the socio-spatial segregation/proximity of class in behavioral and physical terms. These concepts are conceptualized in the perceptual approach of Bayón and Saravi (2018) through the terminology of *sense of being-in/out-of-place* and *othering* as predominantly emotional characteristics of class. The latter concepts indicate to a sense of belonging/not belonging to a people or places, and explain the internalized processes of self-exclusion and production of social boundaries by class. These concepts are also confirmed and expanded by the findings of the present research in the field of public space consumption. The formulated

typology of consumption, comprising the *transient*, *purposeful*, *fluid* and *aggressive*, expanded upon the concept of *othering* (Bayón & Saravi, 2018) in relation to the four studied social categories. The individuals who belong to each studied cultural-economic categories consume public spaces in a way that is affected by their understanding of their position in relation to the *public*. The *public*, for people of upper class, is an unknown ignorable whole, *out-of* their social world and contradictory to its privacy-seeking lifestyle. They keep distance with the public and pass the public space in a transient way (Category A). The individuals of upper-middle class, in a purposeful and more sentimental manner, tend to imagine themselves *being-in* those main public spaces of the city that are dominated by a *public* that is *out-of* their own social world (Category B). The individuals of middle class, in the absence of determining socio-spatial boundaries for themselves, are interested in constantly and reflexively re-defining the *others* and the *being-in/out* boundaries. For them, the *public* is a dynamic and mosaic fluctuating entity, and public space is a site to experience and enjoy such dynamism (Category C). The low class people feel themselves *out-of* and ignored by the *public*. In other words, in their experience of public spaces, those with low cultural- economic position not only demand no determined socio-spatial boundaries, but also try to place themselves close to the *public* in an aggressive way (Category D).

This article, through a comparative analysis in the city of Isfahan, tried to contribute a more complex understanding of how different social categories struggle for public space, as a conflictual entity, through their specific way of consumption. This article focused more on analyzing the interviewees' narratives to propose a typology, within a city-wide scope of analysis. Moreover, we discussed the class and public space consumption, intentionally, in an absence of economic and political structures or the aims of city authorities. To illustrate the spatiality and embodiment of class through public space consumption, we suggest the necessity of those studies in the class discourse which examine social proximity and conflicts in specific public spaces within a more detailed scope of critical analysis.

## Endnotes

- 1 In 2010 there were 24 Industrial Parks within a radius of 50 km from the city of Isfahan (Isfahan Municipality, 2010: 312).

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# Chinese Paradox: Where are Chinese Monuments?

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## Abstract

The bareness of the Chinese monumental landscape is the result of various factors, the analysis of which deserves an inquiry into Chinese *modus vivendi*. Daoist impri-matur and its recognition of nature's superiority is but one. Buddhist sectarianism, Chinese fluid conception of time, Chinese iconoclasm, are phenomena that, largely, have concurred on creating a periodic tabula rasa of cultural heritage. Making sense of this is simply to recognize that artistic representations are not only metaphors for understanding social dynamics, but also a magnifying glass on the relation between people and their past.

**Keywords:** Architecture, Buddhism, China, Daoism, Iconoclasm, Monuments

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## Introduction

I have come to believe that not much the study of China's urban past, but the study of Chinese attitude towards the past is the key to the understanding of present-day China. Why, save a few exceptions, such as the Great Wall, the oldest living civilization on Earth has not left physically visible evidence of the previous thousand years? This means, in turn, that we have to analyze the Chinese heritage on two levels: On the level of the philosophical structure where we find the source of conflict and on the level of social structure where iconoclastic behaviors take place. Neither level is sufficient by itself. Following next, by applying to the wide range of human science, I will try to prey on the Chinese weltanschauung to provide a few answers. If I fail, I will have at least raised a few new questions.

A short tale by Jorge Luis Borges (1899-1986), describes the struggle of a man who after falling off a horse remains bodily paralyzed but his mind remembers everything.<sup>1</sup> In other words, the trial of a man who cannot forget anything. His mind, his memory had turned into a huge garbage heap from which nothing could be removed and where, as a result, no thinking process could ever take place - for to think is to forget, to put off, to erase the implacability of time. China is like Borges' protagonist, China does not forget. Students memorize ancient idiomatic expressions, Confucian precepts, political jargon and yet, very little physical evidence is left of Chinese millenarian history in form of monuments, historical buildings, palaces, temples, statues, war memorials and archaeological sites. A quick objection to moving to this manuscript is that China has several important Buddhist cave temple sites, numerous early brick and stone pagodas and a vast number of excavated tombs and other archaeological sites. The objection is correct only in part, for a great part of these ancient sites, pagodas and towns have been rebuilt with new materials with the clear purpose to look "vintage." In addition to this, to avoid misunderstanding, I feel the need to be plain in my exposition. What interests me the most is the fact that in China, unlike in Europe, sculpture and architecture were regarded by the elite as artisan activities thus of no great importance. What was then at the basis of such a belief? I am not a historian but I will try to enact as one in Aristotelian terms, I will simply relate what has happened and by so doing, I hope, to gather enough material for a general theory which will have more norms than exceptions.

Do we need monuments? According to the Austrian art historian, Alois Riegl (1858-1905), a monument can be understood in terms of "commemorative value" thus bearer of collective memory. By having "historical value" a monument becomes a historical document and a silent witness, it is saturated with "age value" which I understand in Dilthey's term as *lebensideal* or Hegel's concept of *zeitgeist* roughly translated as 'the spirit of an epoch.'<sup>2</sup> Age value ultimately transcends other values, because it is not linked to a particular national style, in Riegl's words "Age value is the recognition that memory does not exist in the form of the old, but in the old itself."<sup>3</sup> Ergo, time becomes criteria of quality, the viewer is brought into culture, the individual sees in the fading monument evidence of his own mortality. Such a factual historicism is surely affected by some sort of artistic positivism that aspires to detect signs of greatness with scientific evidence. But it is also

well-rooted in the Western project of grandeur in that the age value, the integral aspect of life in any given time (*lebensideal*), has to take shape in the material form of a monument to exist. As anything else in the West, this is also a belief that has a constitutional and legal legitimation. The Athens Charter (1931) and later The Venice Charter (1964) determine an act of preservation of historical monuments and buildings not just from the erosion at the hands of time and men, ergo destruction, but also from contemporary values.<sup>4</sup> The International Court of Justice parallels the violent annihilation of cultural heritage to a quasi-genocide act:

The destruction of historical, religious and cultural heritage cannot be considered to be a genocidal act (...) At the same time, it also endorses the observation that where there is a physical or biological destruction there are often simultaneous attacks on the cultural and religious property and symbols of the targeted group as well, attacks which may legitimately be considered as evidence of an intent to physically destroy the group.<sup>5</sup>

The Enlightenment taught us to be tolerant and open-minded. Modern liberal politics, conviction on basic human rights, the conception of crimes against humanity, moral philosophy as a tool for political science; without the Enlightenment none of this would be true. The American historian David Lowenthal traces this phenomenon back to the eighteenth century when Europeans began “to conceive the past as a different realm, not just another country but a congeries of foreign lands endowed with unique histories and personalities. This new past gradually ceased to provide comparative lessons, but came to be cherished as a heritage that validated and exalted the present.”<sup>6</sup> Thus, there is an association between past and cultural value, the past becomes the insignia of a common identity more than a glorious heritage. And the past is made available by shreds of evidence. However, the impulse to preserve the past in the form of monuments is not universal. Here is where China comes on board. While it is inappropriate to define China as a land of revolutions, it is equally unrealistic to consider China a peaceful society all along. I would start my analysis from its roots; Chinese lack of monumental evidence is to be researched in the roots of its own philosophy. If I were called to explain the reason for such a deficiency, I would theorize over the existence in China of a counterculture, perhaps a variety of countercultures, which did not directly instigate destructiveness, but, because of the ambiguity of their message, have made destruction possible.

### **Daoism and the Written Word**

Let us begin with a comparison. Western art is representational. Art acts as a substitute for human reality and is thus associated with conveying an impression, a representation indeed of truth. Monuments in this sense embody the spirit of an epoch, while some sort of perpetuity inhabits the monument. On the other hand, Chinese aesthetics had no desire to let art mimic reality; hence a monument is simply an object with no spirit. Nature in Chinese art is not realistically presented but it is spare in details and figurative; nature in Chinese art is symbolic of human character without being transcendent. Although weak as historical explanation and perhaps an oversimplification in cultural terms, the significance of the con-

trast between Chinese and Western aesthetics can be traced back to the Nietzschean distinction of Dionysian and Apollonian values. Dionysian cultures value only those who have touched the limit of existence--the purpose of life can be realized through an extreme psychological event, such as a mystical experience of self's annihilation [ego]. With William Blake the Dionysian man believes that the path of excess leads to the place of wisdom. On the other side of the spectrum, the Apollonian type attributes the highest value to moderation, he values rationality over intuition, sobriety over drunkenness, self-control over instinct, in Nietzsche's words, even in the exaltation of the dance he "remains what he is and retains his civic name."<sup>7</sup> Western aesthetics does not fall entirely under the Dionysian cultural character, yet Nietzsche's thesis regarding Greek tragedy suggests that it is a combination of the Dionysian and Apollonian. Meanwhile, at least a major aspect of Chinese aesthetics exhibits an Apollonian logic. Western aesthetics is sin-orientated, it is not beauty itself but the representation of a gap of beauty, it is a perishing beauty. To fill the emptiness of the human condition, Western societies have felt the need to be intoxicated by an idea, Christianity for the slave, Nationalism for the citizen, Communism for the worker, the Enlightenment for the philosopher. Art deals with unrestrained impulses, sudden desires, intense emotions, impossible distress that the artist has to console. It plays out of metaphors and allegories; it lives out of excess in accordance with Western existential demand for inebriety. Because of excessive wisdom, Oedipus solved the riddle of the Sphinx and performed his doom; out of love for humanity Prometheus was tortured; for the sake of knowledge Faust lost his soul; without knowing either God or devil but love the young Werther committed suicide. Man relates itself to God vertically, submitting to an intelligence he cannot comprehend, but challenging it in his most romantic and metaphysical attempts. Man struggles against nature because of curiosity and ambition, pride might as well be the heritage of the fallen human. The universe was first fixed, changeless and immutable, it became chaos since Copernicus took man out of the center.

Chinese aesthetics does not have a God to refer, thus the notion of an insurmountable fate is rejected. Guilt and tragedy have been sidelined, mysticism ignored, the abstract is absent. Instead, it has a preference for moderation and temperance; unconcerned with the divine, the hereafter, or the unseen, but grounded on human affections and life circumstances. Confucian tradition has placed the meaning of life not in the afterlife but within the sensible world, hence art rarely transcends the limits of secularity but moves within the solid realm of the Euclidean space. It comes with a severe moderation and consequently does not have pretenses of immortality. Inevitably, Daoism has been an earthquake on the plane of Chinese philosophy for it broadened the Confucian world-view by demanding spiritual transcendence. With Laozi (6th century BC) and Zhuangzi (369-286 BC), the transition from "humanization of nature" to "naturalization of humans" is complete. The collective engagement with the social realm, the circus of interpersonal relationships of the Confucian-centered system is replaced by the individual encounter with the universe, man's nature is fulfilled only if he is to follow Nature, hence harmony becomes heavenly rather than human. Daoism has a transcendence that Confucian thinkers did not have, nature or heaven is far superior

to humanity or the artificiality of the human world and that is because one is eternal and the other contingent; unity is attained, but expanded to the cosmos. Human happiness, which is to be found in harmony, is achieved when men follow the social order that is State hierarchy linked to the natural order of the cosmos. A case in point is in the Chinese traditional oil paintings. The endemic subordination of men to nature is represented by the relation between landscapes and people: Bucolic scenes always take the front stage, while human figures, if there are any, appear in a lower focus, quite small compared to the economy of the overall picture. Not surprisingly, this approach had tremendous consequences not just in Chinese art, but for the whole of Chinese civilization. One of the most important scholars of Chinese culture, Li Zehou (1930), observes that in five thousand years, Great Wall aside, China has not left behind physical evidence of human power. Because Daoism comes with an ontological contrast between the eternity of nature and the transience of men, China developed a specific attitude towards material objects which is a disposition not to cling to physical objects. By Zehou's account that is because "Chinese art lacks the artificial, material demonstration of human resistance to or conquest of nature."<sup>8</sup> Instead, what we have is nature's self-revival, man's submission to it and at last the promise of unity. In short, China did not consider its history being violated when historical buildings collapsed or antiques shattered, as long as they could be replaced with new ones. In fact, as the sinologist Frederick Mote already noticed, a monument, in the Chinese mindset, has never been an epitome of civilization's greatness but of man's caducity:

Chinese civilization seems not to have regarded its history as violated or abused when the historic monuments collapsed or burned, as long as they would be replaced and restored and their functions regained. In short, we can say that the real past of Soochow [Suzhou] is a past of the mind; its imperishable elements are moments of human experience.<sup>9</sup>

F. W. Mote presents China and the city of Suzhou as having a tradition for antiquarianism but also rooted in Daoism whose spiritual foundation deeply affects architectural visions. As the everlasting cyclicity of yin and yang is the guarantee for the continuity of history, similarly, old things can perish and be replaced by new ones. My perception is that China contemplates the past as imperishable only when it becomes a mind experience, which is a non-material past, so I justify the confidence behind the Chinese extreme sense of historical continuity. In other words, historically transmitted are not monuments, but ideas. At this altitude we enter another range of issues, how do we objectify ideas and historical achievements if not with architectural structures? Europeans arriving in China for the first time, because of some sort of innate historical sensitivity, feel the absence of historicity. Westerners tend to believe that the past in order to exist, has to be tangible. Ergo it is that according to Alois Riegl's classic essay "The Modern Cult of Monuments: Its Character and Origin" (1903), monuments are not only supposed to be old, but they must show their age.<sup>10</sup> And, I would add, its originality, not in terms of uniqueness and creativity but in terms of authenticity of material and location. The crux of the matter is that the European is looking for bricks and stones, while Chinese sense of continuity and historicity lies somewhere else. As a

matter of fact, the essence of Chinese civilization lingers within the art of writing: “The Chinese language as a factor in Chinese cultural continuity (...) the substance of which has often been said before and suffers from oversimplification.”<sup>11</sup> Otherwise stated, the written word exemplifies history. This would explain why the old art of calligraphy is considered in China a supreme artwork, regarded as a spiritual process of harmony and proportion. Unlike printing, it is not a regular structure, but a skillfully composed dance of strikes and dots that combined together define a balanced whole. Due to the structure of Chinese characters, calligraphy mirrors not just language, but beauty and morality; also it is the visual expression of Chinese philosophy of self-cultivation and of course a form of painting. The image of China as a ‘civilization of writing’ is sustained, among others, in a valuable essay by F. W. Mote, “A Millennium of Chinese Urban History: Form, Time and Space Concepts in Soochow,” (1973) whose case study makes my manuscript somewhat less original.<sup>12</sup> Mote reflects on the Suzhou’s Great Pagoda to emphasize how the notion of historical authenticity is different if we move from the West to China or vice versa. The Great Pagoda was built in the third century, 250 feet tall, -the highest building in China at that time,- already collapsed by 1072 and then rebuild over and over again because of continuous damages and destructions.<sup>13</sup> Today not even a stone of the original pagoda remains: “This history is typical of China’s ancient monuments. No building with such a pedigree would count for much as authentic antiquity even in the United States, much less in Rome.”<sup>14</sup> In the Western view, there has been an artistic contamination in terms of material, size and location in the relationship between the artwork and the surrounding context, which in the end irremediably compromised, if not vanish, its age value. As it is at present-day, the monument is a twentieth century structure, why then the Chinese recognize the building as the very same one built in the third century? That is because China does not recognize the past in material objects but in literary forms, in other words, China, unlike other civilizations, values a past of words and not of stones. Chinese written recorded documentation is dated back to the Book of Documents, one of the five Confucian classics, a collection of speeches, events and rhetorical prose relating as far back as the IV-III centuries BC. On the topic, Mote writes: “China kept the largest and longest-enduring of all mankind’s documentations of the past. It constantly scrutinized that past as recorded in words and caused it to function in the life of its present.”<sup>15</sup> That is to say that to China the importance of physical objects, as a monument can be, is of secondary importance. A sense of lasting lies elsewhere; immortality can only be achieved through the written word. I believe that by observing Chinese cities at large, it would not be a simplification to claim that Chinese past is a historical event that can be read, but cannot be seen.

Somewhere along the line, the physical absence of the past in China, a history that lacks ancient monuments, is well described by the Belgian-Australian literary critic Pierre Ryckmans (1935-2014), better known by his pen name Simon Leys, in a famous essay “Chinese Attitude towards the Past” (1986). While trying to prove the presence of the past in Chinese present, Leys dusts off the notion that the Chinese language has remained virtually unchanged for the past two thousand years. Whether or not the conclusion is accurate, it can still provide an important

scaffolding for the evaluation I am addressing, namely the coexistence in Chinese history, if not philosophy, of spiritual preservation and material destruction. Leys's theory was inspired by the French poet and sinologist Victor Segalen (1878-1919) who at the end of the Qing dynasty (1644–1912) led two long archaeological expeditions in the interior of China to conclude at last that Chinese architecture is essentially made of perishable materials. Based on a sort of 'in-build obsolescence,' that was not for lack of techniques or materials, but the need to rebuild frequently.<sup>16</sup> Segalen, synthesizes Chinese aesthetic philosophy by observing that Chinese eternity does not inhabit the building, as it does in the West, but its builder. Otherwise speaking, China evolved the notion that there is no immortality in artifacts or monuments, but in people. Continuity and permanence are not guaranteed by inanimate objects, but by the memory of posterity, and thus by the transition to another generation. In this vein, the ephemeral nature of Chinese architectural constructions is simply a way of accepting the voracity of time. Leys beautifully condenses the Chinese sense of everlastingness with the expression "man only survives in man" which is to say that history, memory survives only through the agency of the written word.<sup>17</sup>

### Chinese Iconoclasm

By and large, in Chinese context, the fall of one dynasty after another was accompanied by the burning and looting of art treasure and imperial heritage. The fall of the Western Roman Empire suffered a similar fate. When, Rome was ransacked by barbarian hordes with St. Jerome writing "The city which had taken the whole world was itself taken,"<sup>18</sup> the whole West perished with one city. Waiting for the Renaissance, ten centuries of darkness was the price Europe had to pay for the widespread destruction that had reduced Rome's material heritage into ruins. Mindful of the lesson, the modern age had more respect for monuments than for the people. With the due proportion, if we had to imagine the Visigoth's pillage recurring in the nineteenth century, the equivalent would be Napoleon destroying the Sistine Chapel when, in Rome, he crowned himself emperor (1804). It did not happen. Instead, Europe maintains the landmark of each epoch: The glory of Greece and Rome, medieval towns and architecture, cathedrals and palaces of the Renaissance, neoclassic monuments, paintings and sculptures of all ages mark the city as much as modern glassy buildings do. In China, all this is absent. China built no Coliseum, no Parthenon and no Pyramids; no temple comparable to Angkor Wat or Borobudur. Instead, we recall the destruction operated by waves of internal revolutions. However, describing Chinese iconoclastic motions as representative of some sort of historical instability would not be appropriate. The overheard fact that China constitutes 'the oldest civilization in the world' must logically be attached to versions of stability, continuity and duration. My understanding is that the willingness to annihilate the past is bound to the belief that a cultural cleansing can somehow accelerate historical development.

Iconoclasm is an extreme response to an event or a thing: "Indeed, it is perhaps the most extreme response: instead of ignoring or adoring the thing, instead of moving or modifying it, iconoclasts destroy it – and for no other reason than it exists."<sup>19</sup> China has historically been a conservative nation, concerned about



enduring rather than developing and duration is often synonymous with repetition, harmony, equilibrium and unity. The integrity of a nation was placed at the service of stability. Religious belief, time's conception, Chinese language, Chinese philosophy and society as a whole ably confirm this statement. The 5000-year-old cult for the ancestors, the imperial examination system, the social organization of family clans and kinship, the sense of continuity given by rituals, values that assume hereditary characters as if they were material possessions, the dynastic political apparatus, the extremely complex bureaucracy, the everlasting mandate of party members are all attempts to maintain China as it is. Hence, based on the assumption that repetition brings stability, however overlooking the side effect of economic and cultural stagnation, China becomes iconoclastic when the orthodoxy is threatened.<sup>20</sup>

Chinese orthodox culture did not engage in violence; in fact, it actively repulsed it. Confucian principles of humanism are not built on transcendental visions of immortality but pragmatic desires of harmonious society and nonviolence, thus a condemnation of war and crime by all means. Political philosophy educated to persuasion rather than force, children were punished even for being hit by others: It indicated their inability to stay out of potentially dangerous instances (Wolf, 1972:66–73). However, modern history seems to challenge this perception. Positioning the discussion in a post-Opium Wars chronological scenario, the Taiping Rebellion or Civil War (1850-1864) in terms of devastation was by far more horrific and radical than what came afterward.<sup>21</sup> It had multiple significances. Surely, it was a nationalist revolution for it was meant to overthrow the Qing Dynasty (1644-1912), thus it was anti-Manchu. It was a religious upheaval for Hong Xiuquan, the self-proclaimed brother of Christ, had planned the conversion of China to Christianity; and it was a socialist mass movement for the rebels asked for fundamental reforms of social and economic institutions, among which land equal redistribution. WWII aside, the loss of life and the sheer destructiveness has no equal in human history. It is estimated that sixteen provinces were devastated and six hundred cities razed by fire, the cost in lives by far the most dramatic in the nineteenth century. A century later, the May Fourth's project of science and democracy (1919), in its attempt to dethrone *Confucius and His Sons*, perceived tradition as a burden.<sup>22</sup> What the May Fourth Movement truly does is tear apart four thousand years of traditions, family systems, old moralities, customs and institutions. The Historian Lin Yu-sheng defined the anti-traditionalism of the May Fourth era as a 'totalistic iconoclasm' tracking its source in "the necessary priority of intellectual and cultural change over politics, social and economic changes."<sup>23</sup> Intellectually and emotionally, the May Fourth's generation felt to have obligations to the future and assumed that the past had to be rejected as a whole. Written records bear witness to students who rejected their name and their family, denied their fathers and denounced family bounds as a form of slavery. They proclaimed individual self-expression, gender equality and women's right including sexual freedom. At stake, thereby is not only the gender dynamic, but also the entire cultural apparatus, which no longer corresponds to the needs of the civil society: Superstitions, divination, geomancy, magic pills for immortality, foot binding, female infanticide, all had to be left behind. The struggle to break free from the past and traditional val-

ues seemed indispensable to individual and national survival; meanwhile, fanatic fervors brought the destruction of manuscripts, texts, archives, artifacts, temples in the name of an abstract commitment to a new ‘civilizational discourse.’ At last, with the foundation of the People’s Republic (1949) the reactionary discourse in Chinese modern era assumes the resemblance of a rough transition from Confucianism to Maoist thought, once again about one emerging form of conservatism taking over a dying conservatism. In historical terms, as during the anti-dynastic rebellions, we have assisted to an adjusted version of the Thucydides Trap that is the quasi-inevitable clash between a rising orthodoxy invading the cultural space occupied by a declining orthodoxy. Such a radicalization culminated a few decades later in the fanatic years of the Cultural Revolution (1966-1976). Ideologically thought as an experiment on collective democracy, an alternative way to both capitalism and Soviet socialism, the revolution eventually ended up being an ideological delirium, a political witch-hunt that turned the Chinese clock of history backward. Again, the revolution was extremely iconoclastic in the way it washed away millennia of cultural reference. Everything that had some reminiscence of bourgeois-Western ideology was destroyed, denounced as ‘poisonous weeds.’ The wreckage was unleashed and extreme. Fashion, in the form of high heels, haircut, skirts, jeans, cosmetics, toothpaste was forbidden. Shops providing services such as tailors, antiques, florist, photographers, suppressed. Domestic animals were slaughtered because symbols of bourgeois decadence introduced by foreigners. Culture, in the form of material objects, the likes of books, music, furniture and ornaments, smashed to pieces. Public monuments, ancient scripts, museums, churches, temples, pagodas and graves pulled down. Not to miss anything ninety-seven percent of Tibetan monasteries, as many as six thousand, were demolished. But ravaged was also everything that reminded of the pre-Maoist China in terms of old ideas, culture, costumes and habits, nominally the ‘Four Olds’ campaign, for some sort of ‘destroying the old to restore the modern.’<sup>24</sup> The Nazis did the same in Europe but they stole what they did not burn. The Red Guards left to fester what they did not destroy.

Iconoclasm is of course more than the destruction of objects. The Greek root denotes the smashing of an icon, in this sense the Open Door Policy, besides the well-known economic significance, is no less than another form of destruction acting as a catharsis.<sup>25</sup> It is the recent past, in its excess, the icon that is shattered. Post-Maoist cultural production, broadly post-1976 China, is heavily iconoclastic if considered within its historical context, as it tends to wash away what it recalls. The implosion of the Mao-Era, based on egalitarianism, ascetic morality and self-denying modes, leaves room for the routine of globalization, a sociological phenomenon somewhat inevitable in the transition to capitalism. But it is also the dawn of a hedonistic-narcissistic period, an aesthetic moment of disintegration of patriarchal values, a collage of controversial *weltanschauung* assimilated into the global space that China is quickly becoming. In this regard, Confucian philosophy and communist ideology have to coexist with capitalist economy and auto-referential values; all in all a stage of ideological vacuum whose victims feel the need to buy a new iPhone model every six months to satisfy their desire to belong to modernity. It should be self-evident by now that the marketization theorem

framed an additional version of Chinese post modernity whose outcome was very much unexpected indeed. This is no longer the age of ideology, but that of aesthetic drills. As it happens in a moment of paradigm shift, the iconoclastic expression is not just ethical, but the process of deconstruction is substantially visible, materialistic so to speak. Precisely, in the past decades falling under the incessant march of bulldozer is the fate of Chinese cities. Commercial buildings, boutique hotels, rooftop restaurants replace the one-story courtyard and the traditional *hutongs*; concrete, steel and bricks are the moving backgrounds shaping post-Mao landscape. Long-standing inhabitants are forced to abandon their houses with pecuniary compensation and relocate out in the outskirts; memories and cultural heritage are torn down to give the city an international standing. High-tech environment is but one aspect of the new urban policy; isolation, wastage, traffic congestion, industrial pollution are the less visible consequences. Thus it happens that in the past thirty years Beijing has been transformed from a cultural relic into a landscape of stones, the traditional horizontal skyline of Chinese cities has been replaced by phallic big towers representing the authority of capitalism and the promise of a better life. Demolition and reconstruction are the Chinese battlefields of the twenty-first century. Once again, the refusal to be moved by the immensity of ancient monuments is the display of a spiritual design, a search for an alternative cultural shelter. The destruction of an ancient building is no more than the iconoclastic extreme response to things, their being nothing but things.

### **Buddhist Cyclical Karma**

China, not as a state but as a civilization in terms of history and size, does not deal with chaos but equilibrium. Western societies relate themselves to God and therefore the philosophical speculation is either a denial or a reaffirmation of metaphysical elements; China relates itself to society itself, therefore the philosophical speculation never engages with metaphysics but social ethics. Harmony is the Chinese understanding of time: No happenings can be erased permanently for once the previous order is split apart, the elements (cosmic forces) adjust themselves in a new equilibrium of eternal, cyclic movements where life repeats itself. Everything comes from being and being comes from non-being is Lao Tzu endorsement of the doctrine of cyclicity, expressed through mystical and cryptic passages: "Being far-reaching means returning to the original point."<sup>26</sup> Stability, I have above mentioned, is the key concept to decode China, but it is also pivotal to the essence of Chinese time. Confucianism is an ethical system concerned about the well ruling of the state, at its best it draws a Plato-like ideal society in which the good relationship between the ruler and the citizens plays out as the main factor to ensure political solidity. So did Mencius (372-289 B.C.) focusing more on the goodness of human nature and people's right to revolt, yet both of them Confucius and Mencius, are bearers of a philosophy of social organization. The principal aim was to form an ethical stratum of intellectuals who could lead the path for a just and durable government. Mohism (5th century B.C.) enlarged the Confucian filial piety to a message of universal love but simultaneously would emphasize the oligarchic order of the State: Promoting the worthy without regard for their social background. The doctrine for one side was a remedy against nepotism and incompetence in the art of governance, but it was also a reaction against

the proliferation of ideas otherwise tantamount to disorder. Even more radical was the Legalist school in the latter half of the Warring States period (475–221 B.C.): The adherents stressed the standardization of the process, which is devotion to the state reinforced by a system of rewards and punishments. With a lighter approach, Daoism reserved a room for metaphysics dusting off the notion of yin, the female passive pattern and yang, the male dominating force. The dualist schema is used to explain practically every natural phenomenon: From the alternation of day and night, to the duty of a wife towards her husband, from seasonal changes to the rise and fall of dynasties. On one side, the balance between the two elements maintains harmony and on the other side it guarantees the permanence of the process. Yet because the constant is the movement itself rather than the changes it brings, nothing is final. Thus, albeit the outcome is a momentary equilibrium, the final goal reveals a society projecting itself into eternity. If we adjust the magic spell of circularity to the course of Chinese history, hence events repeating themselves toward another order, Daoism stands as the ideological justification of Chinese socio-political status.

More precisely, by not having a god to refer to, China has felt vulnerable in front of nature, out of fear China did not challenge it, did not compete against it; rather than that China felt the indispensable need to come to terms with nature. Moved by a principle of stability, history has been deprived of movement and the universe has been organized as an eternal return of the same. Ancient Chinese thinkers viewed the world as a complete and complex organism where events happen the way they happen because of their position on the ever-moving cyclical universe, thus without chasing after the future they based the core of a civilization essentially on the historical present. The circularity of Chinese time is a chain of events -repeating themselves alike the fluctuation from one dynasty to another-, guaranteed by the ineluctable alternating of yin and yang in which man and nature create a correspondence of laws, constantly changing and constantly equal. Such a philosophical point of view, i.e., cyclical changes, the everlasting coming back of everything, made the Chinese aware that the ambition to overcome the erosion of time and fight the laws of nature was in fact sheer vanity. When Buddhism arrived in China and much later Christianity with the Jesuit missionaries, they ordered the world religiously and brought along with them the idea of a transcendent deity, hence the impossible gap between men and divine. The credence in the after-life comes with the concept of responsibility, the ability to plan the future and for human beings a chance to foresee themselves in it. But China did not accept it because from the very roots of Chinese philosophy nothing transcends humans, as to say China cannot conceive an existence beyond the realm of nature. Against this background, a monument was not going to change the transitional essence of human beings, nor the futility, stillness of the entire historical process. In this spirit, Chinese iconoclasm, as I have elaborated above, becomes a side effect of some eschatological visions; the explanation for the absence of physical heritage is to be searched in the Chinese ambiguous version of transcendence.

Reason is to be found in the Daoist notion of cosmic crisis and above all the Buddhist conception of karma. The five cardinal precepts of Buddhism are: Not to kill, steal, commit adultery, tell lies, or drink intoxicating liquor (Chen 1973:55).<sup>27</sup> But

then, legendary prophecies, the messianic eschatology inherent in classical Buddhism, remind the elite, -the chosen ones, those that will survive to see-, that for the Great Peace to be accomplished, the old world has to be subverted. An apocalyptic battle bringing semi-total annihilation has to be fought, family bonds destroyed to an extent that “Fathers, sons and brothers did not know one another.”<sup>28</sup> Professor Richard Shek reminds us that by the fifth century, a complete eschatology of messianic salvation did develop in China, with sectarian beliefs and groups waiting for the arrival of a messianic figure. Both Daoism and Buddhism in the late Han period (206 B.C.-221 A.D.) moved around the notion of a cosmic crisis, which is a moment of cosmic disasters such as floods, epidemics, earthquakes, but also the moment mankind’s moral degeneration reaches its nadir. Example of an eschatological movement in China, though not fully messianic, is the Yellow Turbans Rebellion (184 A.D.): A peasant revolt against the Han Dynasty in which salvation was promised in exchange for good and moral governance. In the end, the rebels were crushed but they set the path for the messianic scene. Next on the line, the Maitreyan cult led by the monk Faquan (515 A.D.) and the White Lotus Movement of Han Shantong (1351 A.D.) were both major eschatological movements associated with devotionism and messianic dreams of salvation. Their fanatics cry “Buddha should rule the world” ended in failure but not without having left behind anti-dynastic and anticlerical bloody campaigns.<sup>29</sup> Yet for our discussion, the attention is less about sectarianism than it is about its drastic consequences. Before the world is redeemed, misery and decay have to be eliminated. Hence, this is the moment the current establishment loses legitimacy, family ties are severed and the oppressed seize the weapons. The rebellions become anti-clerical, monks and nuns slaughtered, temples are leveled, texts and statues put to the torch and millions starve to death. The *Longhua jing* (lit. Dragon Flower Sutra) comes with terrifying images containing the horrors of the final judgment: “There will be avalanches and earthquakes; the Yellow River will overflow its banks and multitudes will be drowned. Then the locusts will come and cover the earth, devouring what little crop there remains. Rain will come down incessantly and houses will crumble.... In the *guiwei* year, widespread epidemics will occur (...)”<sup>30</sup> And because of a universal correspondence between cosmic and human forces, destruction involves also the social contract. The apocalyptic destruction is prophesized as unbearably cruel: “Cruel violence was perpetrated against the officials, who were slaughtered and cut into slices, to be offered as food to their wives and children. Those who refused to eat were in turn dismembered.”<sup>31</sup> Volens nolens, the violent nature of the rebellion and the uncompromising attitude of the believers transform the consoling power of religion into an act of fanaticism. By way of example, homicide becomes an act of compassion for to kill a man is to save him from pain, it frees the soul from corporeal burdens; stealing brings equality; the more atrocious death is, the more glorious the reward will be in the afterlife. So it is that death, regardless of its modality, is no more than entrance into Heaven:

“Noncapital punishment will enable one to avoid Hell, but is not enough to reach Heaven. Death by strangulation will ensure one ascent to Heaven, but there will be no red drapes to wear in celebration. Death by decapitation will guarantee one entrance to Heaven, wearing red drapes. Death by slow slicing will ensure one’s entry in a crimson gown.”<sup>32</sup>

With this frame of mind, death procured or suffered was disregarded, for in both cases that of the redeemer or that of the victim, death is compensated with the entrance to paradise, the everlasting life and the final salvation. Hence, when killing is explained as deliverance from social injustice and death as liberation from existential burdens, there is absolutely no deterrence against violence perpetrated in the name of Heaven, aimed against the state, the individual, or things.<sup>33</sup> At this altitude, given this philosophical-religious imprint, it seems to me that the belief in the inevitable cyclical dissolution of the physical world and transitional intervening periods of darkness, have relevant implications in the explanation of Chinese loose attention to its monuments. To China the concept of violence was clearly entangled with a global vision of the universe, thus to some degree, destruction in all its facets appeared normal, if not simply banal.

### Conclusion

To conclude this manuscript I need to recall the introduction. Behind a civilization's attitude toward the past, there are clearly aesthetics and philosophical beliefs. Referring to Western aesthetics might help to better decipher China. Since at least ancient Greece a metaphysical assumption seems evident: art is an association between beauty and truth. If art reflects the divine nature of human beings, the divine element of nature and if nature is rational then God must be rational. By the same token, art must be an expression, of course limited, spoiled, somewhat vague, of reason and in the last stance of truth. Western art is then representational and hides a pretense of immortality. On the other hand, in ancient China, art has never been a substitute for the category of 'truth' in the sense of Western aestheticism, but a mimic for goodness and beauty. The image in traditional Chinese aesthetics never transcended the idea to the level of Western abstraction and that was because the artistic expression bore a social synthesis, rather than metaphysical, between man, reality and the world. Yet, man, reality and the world continually change; it becomes difficult to fix them into a static form as a monument can be. "What is the use to the modern man of this 'monumental' contemplation of the past?" wrote Nietzsche in his essay "On the Use and Abuse of History for Life."<sup>34</sup> China rejects monuments perceived as no more than a great stone instead of the eternal human moment. Of course, some might look at it as Chinese wisdom: The ability to regard history as an elusive concept rather than a material object. Much research remains to be done, but the lack of Chinese monuments is probably to be found in its philosophical-religious heritage. The iconoclastic aspect is no more than the other face of a tradition that values change as inevitable. And it is on those bases that Chinese history looks more like our own.

### Endnotes

- 1 "Funes the Memorious"—original Spanish title "Funes el memorioso."
- 2 Published in 1903, Alois Riegl's "Der moderne Denkmalkultus" [The Modern Cult of Monuments] remains the pivotal art-historical text on monuments. Famous is his distinction between "intentional" monuments, monuments built for a specific purpose such as to pass their memory on to descendants (antiquity and the Middle Ages) and "historical" monuments (nineteenth-century on), which belong to the modern era, intentional in their origin but the context, for which they were intended, vanished long ago. Even so, they are still preserved as emblems of a generalized and superseded past.

- 3 In Lampakros (2014), available at <https://muse.jhu.edu/article/557046>
- 4 Protecting the historical and physical context of a site or building is the common responsibility of nations. The Athens Charter (1931), The Venice Charter (1964) and the Declaration of Amsterdam (1975) are important events of European architectural heritage. Each of them aims at urban planning with a special focus on conservation, protection and restoration of historical sites. For the past, traditional elements and originality have to be maintained, and for the present, contemporary architecture should be of high quality because it is the heritage of tomorrow.
- 5 Bosnia and Herzegovina vs. Serbia and Montenegro, Application on the Convention on the Prevention and Punishment of the Crime of Genocide, ICJ Judgment of 26 February 2007, 4, 124, para. 344.
- 6 David Lowenthal, (1985, xvi).
- 7 Friedrich Nietzsche (1999, 43).
- 8 Li Zehou (2010, 96).
- 9 Mote (1973, 51).
- 10 Alois Riegl, (1982 [1901]), 33.
- 11 Derk Bodde (1981, 5).
- 12 On a personal note: The embodiment of Chinese past as a mental experience rather than monumental has already been expressed by Mote, F. W. "A Millenium of Chinese Urban History: Form, Time, and Space Concepts in Soochow" (1973). At the time of writing my manuscript, I did not know that my intellectual jargon was less original than what I had thought. However, Mote's conclusions are also less sound. By way of illustration, F.W. Mote dismisses the difference between Western antiquity in the form of physical objects, and Chinese lack of monumental past, with a quick note: "A different attitude towards the way of achieving the enduring monument. Chinese civilization reveals very clearly, in its architecture, that the impulse to build in China, and its counterpart in the Western traditions, were vastly different." While the conclusion is correct, Mote seems to ignore the reasons behind such an ontological distinction.
- 13 Mote clarifies in a note that the "Porcelain Pagoda," in Nanking, taken down during the Taiping Rebellion in the mid-nineteenth century, was taller; statements about its height range from 276 to 300 feet.
- 14 Mote (1973, 50).
- 15 Ibid., 51.
- 16 Somehow relevant is Mote's note on Chinese engineering skills: "The prevailing styles and modes of Chinese architecture appear to represent choices made in consciousness of alternatives. There is ample evidence that Chinese building skills included elements not unlike those of the Greeks and the Romans in areas of engineering, in understanding the principles of the arch and the barrel vault, and in techniques of masonry construction (Mote, 1973, note 18).



- 17 Cf. S. Leys, "The Chinese Attitude Towards the Past," *China Heritage Quarterly*, Vol.14 (2008). Available online at [http://www.chinaheritagequarterly.org/articles.php?searchterm=014\\_chineseAttitude.inc&issue=014](http://www.chinaheritagequarterly.org/articles.php?searchterm=014_chineseAttitude.inc&issue=014).
- 18 St Jerome, Letter CXXVII. To Principia, s:Nicene and Post-Nicene Fathers: Series II/Volume VI/The Letters of St. Jerome/Letter 127 paragraph 12.
- 19 In Joseph Leo Koerner (2017) available at <https://www.journals.uchicago.edu/doi/pdfplus/10.1086/693701>.
- 20 The new encounter with the West affected China and the pattern of Chinese thinking more profoundly than the previous two thousand years. Whether China is moving out from its conservative realm is to discuss the transaction from socialist to post-socialist China in the age of market economy. I thoroughly discuss the issue in "A Letter to China" (2000).
- 21 The Taiping Heavenly Kingdom was an oppositional state in China with capital at Tianjin (present-day Nanjing) that during the middle of the 19th century, led by a pseudo mystic Hong Xiuquan, the self-proclaimed brother of Jesus Christ, attempted, unsuccessfully, to overthrow the Qing dynasty. The bloody civil war produced between 20 and 40 million dead, (more than the entire population of England at that time) by far the largest number of the 19th century, and a wipeout of Chinese material heritage.
- 22 The May Fourth Movement (1919) is a moment of modernization and a significant turning point in Chinese modern history. The cultural campaign, generated by domestic unrest and the encounter-clash with Western knowledge, compelled the intellectuals to identify Confucianism as the main responsible for Chinese backwardness: A discredited moralism, a religious-philosophical system chiefly responsible for turning China into a feudal society. Science seemed to be the key to get access to a new era of prosperity and welfare, and democracy, invoked as freedom from traditional bridles, the tool to achieve it.
- 23 Lin Yu-sheng (1979-26).
- 24 Destroying the four Olds and Establishing the Four News was a campaign launched during the Cultural Revolution (1966-1976) aiming to destroy elements of pre-communist China (customs, habits, culture, ideas) and replace them with Marxist-Maoist dogma.
- 25 Begun in December 1978, the watershed in China's recent history is Deng Xiaoping's (1904-1997) policy of "Reform and Opening" (改革开放, pinyin: Gaigé kaifàng), also known as Open Door Policy, the enlightened project of free market economy. In spite of conservative voices within the Party, warning that the country was moving far from the socialist model, in early 1992, (January 18-February 21), Deng Xiaoping made a quasi-imperial tour in Southern China to reinvigorate the country's economic reform agenda based on private ownership, market economy and foreign investment. Some of his speeches later became the backbone of his theory: "Planning and market forces are not the essential difference between socialism and capitalism. A planned economy is not the definition of socialism, because there is planning under capitalism; the market economy happens under socialism, too. Planning and market forces are both ways of controlling economic activity." Due to the relatively low level of material wealth and the high number of the rural population, "Socialism with Chinese

characteristics” became Deng’s definition and present-day Party’s narrative to describe the ideological liaison between socialism and capitalism. In terms of economic development and forces of production, China is now located in the primary stage of socialism but in the turn of 100 years, it shall lead to a more advanced phase, that would be communism as described in the Marxist orthodoxy. However, while the structural changes have brought immense economic development, the formation of new sets of beliefs and values is also evident. For this reason, the fate the Gaigé kaifàn remains unpredictable.

26 From *A Source Book in Chinese Philosophy* (1973, 152-25).

27 On the topic I own to R. Shek, *Sectarian Eschatology and Violence*, in J.N. Lipman and S. Harrell (1990, 87-109).

28 Ibid., 101.

29 Maitreya was originally a highly respectable and messianic figure in orthodox Buddhism. His future arrival as a world-redeemer was associated with an age of peace and prosperity. Han Shantong, a Maitreyan believer, at the start of his rebellion seems to have pronounced: “The empire is in utter chaos. Maitreya Buddha has incarnated, and the Manichaeian King of Light has appeared in this world” (Gao Dai 7, cited in Jonathan N. Lipman and Stevan Harrell 1990, p. 95). However, as fascinating it might be, discussing Chinese sectarianism is not a concern of this paper. For relevant contributions see: Chen Kenneth (1964), Daniel Overmyer (1976), Erik Zürcher (1972), Shi Shaopin (1962).

30 R. Shek (103).

31 Ibid., 104.

32 Ibid., 106.

33 To avoid any misunderstanding, I do not want to suggest that Daoism or Buddhism are violent and subversive beliefs. Nonetheless sectarianism, to any latitude, when practiced outside the realm of legality, because of its inherent nature of clandestinity and eschatological ontology is always potentially subversive.

34 F. Nietzsche (1957, 14).

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# Technology Singularity in Culture:

## *The Urgency of the Problem in the COVID-19 Pandemic*

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### Abstract

In response to the global pandemic COVID–19, the possibility of organizing the artistic process without presence of a human being at the moment of the artifact's manufacture is now being updated. This article discusses AI possibilities and prospects for the further development of technological art. The author explores the specifics and uniqueness of works created using AI technology. By the example of the paintings "Next Rembrandt" and "Kandinsky" it is evident that the images reproduce the creative styles of artists with exceptional accuracy, but are not a copy of famous works of art masters. The author finds out the possibilities of algorithmic analysis to identify a certain ratio of iconic systems of musical and pictorial works. The revealed unpredictability for the result of the art work creation process gives rise to a theory of technological singularity in culture. Thus, the author insists on the AI's unique ability to create cultural artifacts in a global pandemic.

**Keywords:** Culture, AI Art, Global Pandemic, Artificial Intelligence, Algorithmic Analysis, Technological Singularity

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## Introduction

During technological progress, new technical devices and tools are created in order to exceed human's natural capabilities and strength, curb the effects of nature. The results of the technical evolution are really impressive: the car moves faster than Achilles; airplanes and helicopters fly faster than birds; ships, radios, satellites, the latest gadgets – this does not surprise us anymore. Modern nano-computers can perform certain algorithmic calculations and combinations faster than humans. However, all technical devices are human controlled. That is the strength of the human mind which is able to create such results of mental activity that are millions of times higher than the physical capabilities of a man.

As in ancient times, there is a need to develop technical devices and sophisticated technologies. The notorious phrase of Archimedes “Give me a point of support – I will turn the Earth” (212 years BC) is a clear case in point. Due to the overly rapid development of the scientific and technological process, interest in the introduction of technologies in various spheres of life is constantly growing.

At present, there is an opinion about artificial intelligence's uniqueness and the ability to reproduce itself and function without human programming (control). Moreover, the illusion of equating human intelligence with AI occurs.

Machine learning is the study of computer algorithms which are automatically improve based on experience. Due to this, the performance of digital systems is increasing, computer program manipulations are constantly being developed.

In this study, we were interested in unsupervised learning, the algorithm type that considers patterns based on untagged data. Unsupervised learning assumes the computer's ability to find patterns in the input data stream without requiring a person to label the input data in advance.

In this case, the robotic mechanism activity can give unique results, unpredictable by humans. Consequently, the concepts of technological determinism and singularity have appeared in the scientific literature.

This concept is based on the “Moore’s Law,” an empirical observation by the scientist Gordon Moore (1965), which suggests that by 2035 the computing power of cyber machines will have exceeded the power of the human brain (Moore, 1975).

One of the founders of the technological singularity theory was the British mathematician Irving John Goode. In the 1960s, he suggested that very soon an ultra-intelligent machine would be invented; namely a machine that could “far surpass the intellectual activity of any person, no matter how smart it was” (Good, 1965:31–88).

According to supporters of the “techno-singularity” concept, the generation of artificial intelligence and cyber machines will lead to the improvement of the technical and technological production component (machines can self-repair, perform certain manipulations faster and better than a human being).

The so-called “intellectual explosion” is possible in the near future. V. Vernor in the article “The Coming Technological Singularity: How to Survive the Post-Human Era” (1993) predicts that the emergence of artificial intelligence, which can dominate the human in the functional component, will occur within the next 30 years. The author argues that singularity is an inevitable consequence of people’s natural competitiveness and the development of technology capabilities. If you believe the critic’s statement, this event should take place before 2023 (Vinge, 1993:11-22).

Eric Drexler agrees that superhuman mental abilities will be available in the near future, but, in his opinion, such formations pose a threat to society. Therefore, he emphasizes the need to establish the boundaries for the development of such device capabilities so that their results can be safely studied and used.

In the scientific literature, along with the works where singularity is interpreted as a result of the inevitable development of modern technologies, a number of thoughts that refute the content of this concept appear (Hofstadter, 1999; Penrose, 2016).

American physicist and computer scientist Douglas Hofstadter specifies that it is the mind that is the feature which distinguishes man from all newly digital organisms (Searle, 1980:417–457). Human consciousness is not algorithmic, and therefore cannot be modeled with a conventional computer (Penrose, 2016).

As a result of the literature review, certain contradictions appear regarding the determination of the development prospects of modern technologies. Consequently, it is necessary to study the influence of modern technologies on contemporary art and to identify prospects for the further development of technological art and the possibility of using artificial intelligence technologies in art production.

### **The Possibility of Artificial Intelligence Technology**

The theory of “technological singularity” has been considered hypothetical for a long time. However, several technological experiments have already been known, indicating the unpredictable results of the so-called “artificial intelligence activity” created by humans.

On May 11, 1997, the Deep Blue chess computer manufactured by the developer IBM - International Business Machines, won a match against world chess champion Garry Kasparov. Although this event is not in the field of art, it has shown that the activity of artificial intelligence can be not only unpredictable (unplanned), but also overwhelms a human expert.

Artificial intelligence technologies are being introduced in all spheres of life: cosmology, science, medicine and even art. The latter is the least explored area for implementing digital capabilities. AI is a technology which helps you perform a series of manipulations in a certain sequence, programmed by a human. It is well



known that in the field of art, copies of the works of famous artists, composers, architects and representatives of other creative industries are created using artificial intelligence. Therefore, now artificial intelligence is not only the technical embodiment of human thinking, but also creativity.

Artificial intelligence is the property of intelligent systems to perform creative functions that are traditionally considered the prerogative of a person. Artificial intelligence is demonstrated by machines, unlike the natural intelligence displayed by humans and animals, which involves consciousness and emotionality.

A famous event was an auction in New York 2018, where a copy of Rembrandt's painting "Edmond de Belamy, from La Famille de Belamy" was sold for \$432,500 (New York Times). However, among a large number of copies and invariants of the artist's original images created with artificial intelligence technologies, a work that is interesting in the framework of this study and unique in its specificity was found. "The Next Rembrandt" is a portrait painting that reproduces Rembrandt's creative style with exceptional accuracy, but it is not a copy of the image of the master's paintings. It became possible due to the technologies of "artificial intelligence."

### **Algorithmic Analysis of Art Works**

Specialists from Microsoft, the University of Delft Technical University, the Royal Mauritshuis Gallery and the Rembrandt House Museum in Amsterdam, using Microsoft's Azure computing resources and a number of specialized algorithms, performed a three-dimensional scan of 346 artist's paintings and discovered not only genre and stylistic specifics, but also techniques specific to the artist and oil painting techniques. "The Next Rembrandt" is a 3D-printed picture created in 2016. The process of creating the canvas was extremely complex and lengthy. About twenty data analysts, software developers, scientists, engineers, art historians and professors in the field of artificial intelligence and 3D printing worked on the project.

The process of creating the work was preceded by analysis of the existing master paintings and the identification of patterns in the combination of colors, applying strokes and compositional image construction.

The complete collection of 346 images included paintings by Rembrandt was those whom most look extremely realistic. There are several explanations for this. Rembrandt, using the play of light and shadow, created unique picturesque compositions that looked very realistic and voluminous. As a result of these manipulations in his work there is a desire for accuracy and truthfulness. The master prefers psychological expressiveness instead of violent pathos and external effects. "The main formative element of the composition, which allowed the artist to fully materialize and convey to the viewer his own plan – chiaroscuro, or rather, the scheme of alternating spots of light and shadow that he constructed with mathematical precision." (Tarasov, 2014)

The artworks provided by TU Delft and the Mauritshuis Museum were scanned in high resolution ("The Laughing Man," 1629–1630; "Andromeda," 1630; "Simeon's Song of Praise," 1631; "The Anatomy Lesson of Dr. Nicolaes Tulp," 1632; "Susanna," 1636; "Saul and David," 1651–1658; "Two African Men," 1661; "Homer," 1663; "'Tronie' of a Man with a Feathered Beret," 1635–1640; "Portrait of an Elderly Man," 1667; "Rembrandt van Rijn," Self-Portrait, 1669) (Rembrandt).

The remaining works were taken from other archival sources. Thus, the resolution of all images was different and incompatible, which was a problem for systematizing and identifying the necessary algorithms for image similarity. To solve this problem, the team used the Deep Neural Network algorithm to scale images, increasing resolution by 300% and reducing visual noise (Pickett-Groen, 2016).

Hereafter, the authors of the project had to decide on the content of the planned picture: the depicted object and the composition of the canvas. In this regard more than 400 faces were examined on Rembrandt's canvases, where after it became clear that the subject should be from 30 to 40 years old. The master most often depicted males in his works, so "The Next Rembrandt" is a man wearing a black hat, a black jacket with a white collar.

It was necessary to extract the techniques of the master to depict the face of this man. In this regard, developers needed Microsoft software that could "understand" Rembrandt, based on his use of geometry, composition. As a result of the face recognition algorithm application, typical geometric patterns intended for drawing human features were identified. More than 6,000 facial landmarks were used to classify features in terms of relevance and repeatability.

The third stage of the creation "The Next Rembrandt" was the preparation for printing the created image and the identification of a specific technology for applying paint. As known, Rembrandt van Rijn revolutionized painting with a three-dimensional effect using the impasto technique, namely applying paint to the canvas in very thick layers. As a result, his canvases looked three-dimensional. To create a picture that would resemble the artist's work, it was necessary to study the impasto technique and thanks to X-ray photographs, to study each layer of the existing paintings. After that, the image of the future "The Next Rembrandt" needed to add another dimension namely 2D to 3D. The final layout of the 3D painting consists of more than 148 million pixels and is based on 168,263 fragments of Rembrandt's painting.

The fourth stage was printing. At first, the developers used the manipulator to paint a new portrait. But the robot arm could not convey the desired realistic effect. The manipulator has only nine degrees of freedom. Instead, the human hand has 26. This indicated that it still could not draw in great detail.

Since the digital image was already voluminous, it was necessary to print 13 layers of special ink based on UV ink on a 3D Canon printer. Thus, the image became three-dimensional.

The fifth creation stage of the project is the presentation and use of the created canvas "The Next Rembrandt." As is well known, after its presentation in the Netherlands, the project was displayed in many cities. This was facilitated by the original version of the image being in electronic form, so it can be numerously replicated.

The result of this 18-month artist's work study was the creation of a work which showed that artificial intelligence technologies can produce an unique artistic product. It can mimic the work of a famous artist, but it has its own meaningful content. The example of the work "The Next Rembrandt" shows that technological singularity in art is quite possible. But we do not exclude the uniqueness of human activity and artistic creation. In addition, we emphasize the need to develop the symbiosis between man and digital technologies in art: a combination of the capabilities of "artificial intelligence" and the aesthetic sensitivity of people.



Figure 1. "The Next Rembrandt," 2016. Creators: ING Bank, J. Walter Thompson Amsterdam, Microsoft, TU Delft, Mauritshuis, Museum Het Rembrandthis.

The example of "The Next Rembrandt" shows that due to the mathematical analysis of the artists' creativity, certain algorithms of the artist's (author's) work can be found, the main components of the work of art can be analyzed and the art sign system can be transformed into a system of a different order, that is numerical. Thus, the color, shape, location of the displayed objects on the canvas (composition), that means, everything turns into numerical formulas and combinations. The graphic drawing is transformed into digital, algorithmic. A certain number system is being built, which allows with the numerical combinations obtained to group works (one artist, era, artistic direction) into single collection systems, analyze and identify similar algorithmic chains, and create new art products based on these algorithms.

If modern art products are created with algorithmic analysis, the production process can be considered to be algorithmic art. Algorithmic analysis is possible in various fields of art: graphics, painting, architecture, music and the like.

### **Role of the Artist in the Process of Creating an Artifact With Digital Technology**

All technologies, including artificial intelligence, are only tools in the hands of human. They cannot replace a person, although many researchers strive for this. When a person loses control over technology, the question of technological singularity arises. Otherwise, we can only talk about the purpose of technology application. A weapon is also a tool, but depending on the purpose of its use by a person, it turns out to be harmful or not.

“The Next Rembrandt” is a collective product of human activity. The author of the works created using AI-technology often has a collective mind, because a lot of specialists in the field of IT-technologies, art, museums are working on the creation of the project. All technologies are only a tool in the hands of man, including artificial intelligence that is not a substitute for man. It is a tool.

The principle of algorithmic analysis of the musical series can be shown by the example of the project of “Neuron Soundware” and sound producer M. Staszewski. Based on the algorithms of creativity of the Czech composer Antonin Dvorák, the musical work “Christmas song” was created. A neural network analyzes the primary material (the work of A. Dvorák), detects the algorithmic sequence of sound combinations and systematizes them into a single digital circuit. Then, due to the derivative function, the process of creating a new digital audio drawing begins. It saves the detected sound combinations and simultaneously creates new sequences. Thus, a new musical series (drawing) is created, which compositionally and stylistically resembles the primary material.

Based on the aforementioned discussion, we offer our own definition of the “algorithmic art.” It is the production process of art products created on the basis of an algorithmic analysis of primary information sources. The primary sources are works of art, artifacts, the work of artists of various art types.

This means that with algorithmic calculation it is possible to compare and even combine different types of art in one plane, in one form, in one art product. It turned out that with the help of artificial intelligence it is possible to create unique works that have no analogues among the finished artifacts created in the traditional way.

### **Combination of Iconic Painting and Music Systems Using AI-technology**

From time immemorial, art historians have been comparing the various fields of art: painting and graphics, music and choreography, sculpture and architecture, theater and cinema. Many artists, inspired by music, create works of fine or spatial art and conversely under the influence of painting, musical, architectural and screen works are created. These forms of mutual influence or aesthetization of the arts have been known for a long time.

However presently, it is possible on the basis of algorithmic calculation, to carry out a comparative analysis of several works of art and establish a certain ratio of the expressive means of art in a digital (mathematical) equivalent.

Illustrative in the context of this study is the work “Kandinsky” by Microsoft, created by algorithmic analysis of Kandinsky’s paintings and musical works of Richard Wagner (the opera “Lohengrin,” 1916) with the atonal works of Arnold Schoenberg, as well as works of modern music.



Figure 2. “Kandinsky,” creator Microsoft, 2019.

Due to the generative neural network, the algorithmic construction of the artist’s works and musical works of R. Wagner and A. Schoenberg is analyzed resulting in a certain correlation of the visual and sound series being revealed. For example, each color shade corresponds to a certain sound and especially, the combination of dots and strokes correlates with a specific leitmotif.

By changing the melodic pattern, the image changes accordingly. If random combinations are added to the sound rows, then the visual content begins to change. There is an internal creative improvisation in the creation of a picturesque series. Works of modern musical directions are also subjected to comparative algorithmic analysis and are accompanied by pictorial visualization in accordance with the algorithms for creating a picture by the artist Kandinsky.

Thus, artificial intelligence demonstrates to us how the artist Kandinsky may have painted a picture today – if he listened to modern music, and not the work of famous expressionists.

The example of this project shows how, through algorithmic analysis and modeling, a certain ratio of iconic systems of musical and pictorial works is clarified.

A person cannot predict how images will change and eventually what the final result of the work will be. Thus, we can state the fact that a person cannot fully re-



produce a product created with digital technology, but it sometimes also provides a desired result. The production of art products created through digital technology is an algorithmic art.

Let's focus next on the work of Cloud Painter by the artist Pindar van Arman, who won a competition of works created with the help of "AI-technology" Robotart. *"It doesn't look like it was painted by a machine, but it doesn't devalue the work of art itself,"* says art critic J. Salz (Musiyenko, 2018).

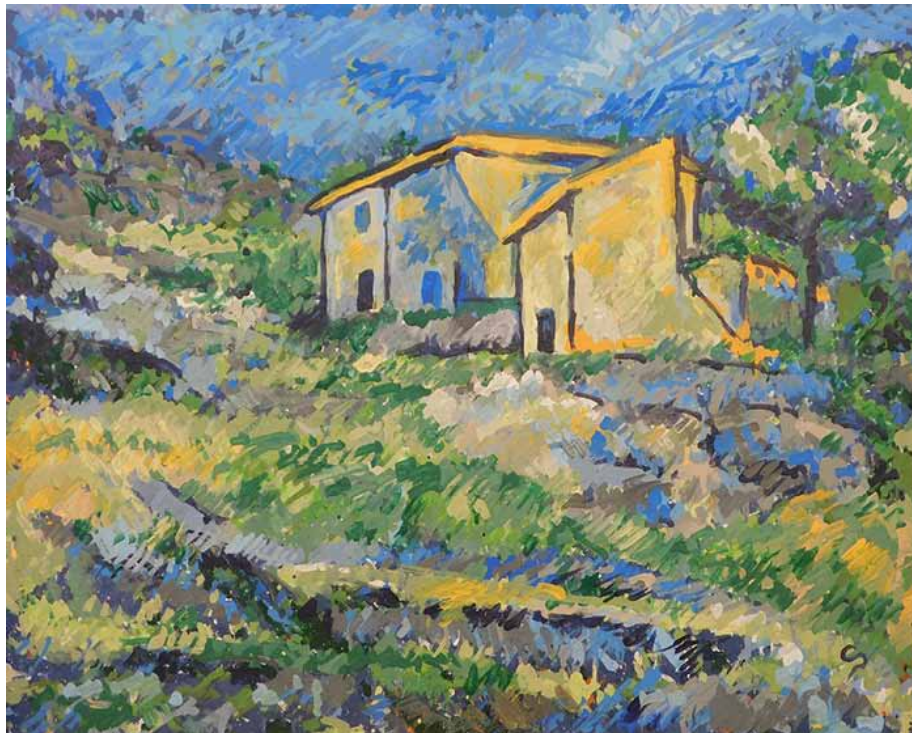


Figure 3. Creator "Cloud Painter" and artist Pindar van Arman, 2018.

### Prospects for the Development of Artificial Intelligence

Mankind needs robotic technologies in order to primarily reduce the cost of production. For example, the project of the University of Nantes (France) shows that the manufacture of artifacts, especially unique architectural structures using a 3D scanner, is much more economical compared to the conventional manufacturing method. The walls of the house, whose area is 95 m<sup>2</sup> were printed in 54 hours. The final construction cost of £ 176,000 was 20% lower than with traditional technologies (Vergunova, 2017:57-60).

However, along with the benefits of introducing "artificial intelligence" technologies, there is a theory that progress will lead to technological singularity and unemployment for a significant part of the population. Joseph Stiglitz a Nobel Prize winner in economics and professor at Columbia University published his study where he pointed out that technological revolution instead of improving economic conditions will lead to increased economic inequality (Stiglitz, 2014). He estimated that fifteen million people will lose their jobs in the UK due to technological ad-

vances and about eighty million in the United States. In general by 2030 robotic mechanisms will have left 800 million people without work. Economists predict that Chinese workers will be replaced by robots in eight years. It is known that at the Henn na Hotel (Tokyo), 80% of the staff are robotic mechanisms. In Dubai, the entire metro network is controlled by robotic technology and customs robots guard the border of South Korea.

Currently, artificial intelligence technologies create art products based on algorithmic analysis of pictorial, musical, architectural masterpieces already created. However, this practice is not solitary. In the early stages of formation other forms of art also borrowed the specifics of creating works from their predecessors. Cinema is based on theatrical art. While theater in turn, is a synthesis of literature and music; television is rooted in movies and radio. Therefore, we can state the fact that digital algorithmic art is in its first stage of development and has significant prospects for expanded development. Technological singularity in art is quite possible. But we do not exclude the uniqueness of human activity and artistic creation. Moreover, we emphasize the need to develop the symbiosis between man and digital technologies in art: combining the capabilities of “artificial intelligence” and the aesthetic sensitivity of people.

### Conclusion

Modern technology has exceeded several times the human power. However, all technical devices are controlled by humans. This is the power of the human mind. It is able to create such results of mental activity that are millions of times higher than the physical capabilities of man.

So, with the help of “artificial intelligence,” one can recreate lost images, copies of works by famous artists, composers, architects and representatives of other creative industries. In addition, the author investigated a number of paintings created by AI, unique in their specificity and artistic content. “The Next Rembrandt,” “Kandinsky” are canvases that reproduce the creative styles of artists with exceptional accuracy, but they are not copies of the master’s works. Moreover, with the help of algorithmic analysis and modeling it is possible to discover a certain ratio of iconic systems of musical and pictorial works.

A person cannot predict how the image will change or what the final results will be. The unpredictability of the results of the process and of an artistic context creation gives rise to a theory of technological singularity and uniqueness of works created by artificial intelligence.

But still one can insist that AI-technology is a collective product of human activity. All technologies are just a tool in the hands of man, including artificial intelligence. It is not a substitute for man, but a tool.

Despite the fact that the technology of artificial intelligence technology is a result of progress it is perceived by many technophobes as a threat to humanity in the current COVID-19 pandemic, it remains a tool for serving human communications and expression in creating new products and even artifacts.



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# Transformation of the Relationship Between Neighborhood & Sociality

*Space and Land Use in Tripoli Lebanon*

Noha Kassab\* (Saudi Arabia)

## Abstract

Prior to the technological breakthroughs of the past two decades, the relationship between neighborhood and sociality had long remained relatively stable. However, Social media and technological innovations have occasioned changes in both lifestyles and urban forms. This research takes a social perspective to analyze the urban space of the city of Tripoli across three main stages. Tripoli has been chosen because the city includes a variety of urban structures and a variety of lifestyles. This study investigates how space affects culture and culture affects spaces in urban design. First, I present three parts of Tripoli's urban fabric, then provide an overview of residents' daily lives. I focus on the problems that these residents face because of the urban design of indoor and outdoor spaces as well as the relationship between neighborhood and social activities. I advance a new orientation for evaluating urban design based on social life, assisting urban designers and those responsible for improving residents' social lives.

**Keywords:** *Urban fabric, Culture, Space, Social Life, Land Use, Tripoli, Lebanon*

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## Introduction

Tripoli is the second largest city in Lebanon, situated 85 kilometers (53 miles) north of the capital Beirut, its habitation goes back to at least the 14th century B.C. and many civilizations resided there, starting with the Phoenicians who established a small trading station there. Later, under the Persians, Tripoli was home to a confederation of the Phoenician city states of Sidon, Tyre and Arados Island. Under the successors of Alexander, the Great during the Hellenistic period, Tripoli was used as a naval shipyard. There is also evidence that it enjoyed a period of autonomy at the end of Seleucid era. After that, under Roman rule, starting with the takeover of the area by Pompey in 64-63 B.C., the Romans built several monuments here. The Byzantine city of Tripoli, which by then extended to the south, was destroyed, along with other Mediterranean coastal cities, by an earthquake and tidal wave in 551. After 635, Tripoli became a commercial and shipbuilding center under the Omayyad. It achieved semi-independence under the Fatimid Dynasty when it developed into a center of learning. At the beginning of the 12th century the Crusaders laid siege to the city, finally entering it in 1109. The conquest caused extensive destruction, including the burning of Tripoli's famous library, the Dar il-ilm, with its thousands of volumes. During the Crusaders' 180-year rule the city was the capital of the "County of Tripoli." But Crusader Tripoli fell in 1289 to the victorious Mameluke Sultan Qalaoun who ordered the old port city (today Al-Mina) destroyed and a new built inland near the old castle. It was at this time that numerous religious and secular buildings were erected, many of which still survive today. During the long Turkish Ottoman rule (1516-1918) Tripoli retained its prosperity and commercial importance and, in these years, more buildings were added to the city's architectural wealth. Later, with the French occupation, a lot of buildings were raised following the architecture European style. But after independence, new architectural style appeared in the city and was basically influenced by the Bauhaus school and respecting the new law of construction to present a new era of Tripoli city.

That is why a lot of politicians and historical researchers have praised the city and spoken about its value:

“Tripoli is a city with a rich history dating back to the days of the seafaring Phoenicians. It is at the same time a modern city with tremendous political, economic and cultural potential, a well-preserved historic center and a coastline that highlights the historic orientation of the city and its citizens toward the Mediterranean” (Christian Clages Ambassador Federal Republic of Germany, Special issue, March 2015).

The result of this history can be seen nowadays as mixture of three urban forms different in architectural appearance and social life style, which leads here to discuss if the urban design when transformed under certain policy, was based on the social needs of the Tripoli residents, or the new urban design leads to a transformation in the cultural social life of Tripoli citizens.

This paper discusses the effect of culture on urban design and the influence of the urban spaces on the resident's culture and social life. Indoor and outdoor social places are the elements to be analyzed to evaluate this cause and effect relationship.

According to Gibson and Stevenson the variety of programs, policies and strategies underscores the importance of the interaction between cultural programming and urban planning in developing "creative cities," "creative industries," "cultural regeneration" or attracting the "creative class." As this issue makes clear, the complexities of the cultural, economic, social and political implications of such programs are multiple as is their applications. It is clearly not simply a matter of "add culture and stir." (Gibson & Stevenson, 2004:4).

Looking inside the daily habits of Tripoli citizens, some values and rituals remain alive from its past; such as deep family relationships and mutual respect. The sanctity of ones relationship with neighbors and hospitality along with tolerance in coexistence. While in Tripoli, sociality rituals are clear in ones daily interactions and manner of communicating with people. There are morning and night meetings, preserving the common prayers and practicing traditional handicrafts. Hence the questions this research might ask are:

- Are all those "values" in Tripoli city still the same or changed?
- Are social spaces in the new urban design related to the "Tripoli culture" or trying to diverge far away with new style of life?
- Are the different urban fabrics of city affecting the "culture"?
- There is any way to preserve the "culture" of the city?

### Theoretical Framework

Tripoli is classified as Lebanon's second capital. The two oldest parts of Tripoli are El Mina, which is located on the coast, and the Mameluke core, built surrounding the Abo Ali River. Figure 1 shows the holistic zoning of El Mina and Mameluke old Tripoli (Gulick, 1963). The two old districts were connected directly by three spine roads across an agricultural area. The new districts that were allocated later to fill the distance between the two historical parts of Tripoli have become urban zones nowadays. Figure 1 shows also the growth of Tripoli in modern times.

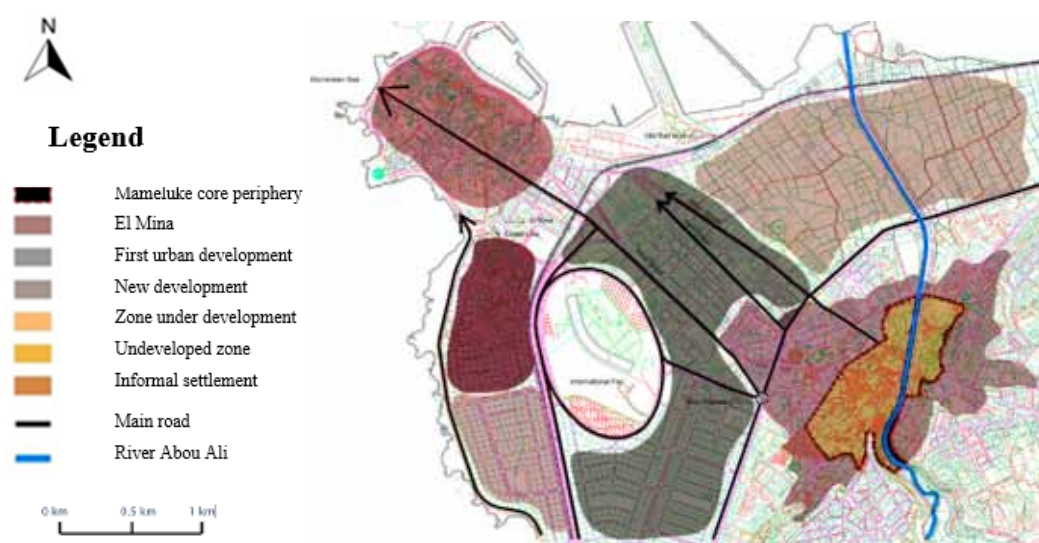


Figure 1. The zoning of Tripoli urban zones in modern times (based on Ginzarly & Teller, 2016, updated by the author 2020).

I will analyze the three urban fabrics in Tripoli in terms of historical, political and technological phases from which they have emerged. My analysis will focus on indoor and outdoor spaces where people gather.

### Research Methodology

The following results and analysis, products of a 15-month study, were presented at the Culture in Urban Design Conference in Macau in April, 2019. It is based, first, on a documentation of the history of the city, then I held meetings with the researchers working on the same topic; not only researchers but also residents, politicians and responsible parties. I also included data from my fieldtrip to Tripoli and the surveys I did in all areas of the research. Outcomes of this research suggests a framework to analyze the transformation of the relationship between neighborhood and sociality in Tripoli, Lebanon. It also analyses the transformation of the nature of public space and discuss the effect of public spaces in urban design on the social activities and how much culture and space influences each other. By surveying the citizens and visiting the public and private places to explore the reasons behind any cultural transformation in the city related to the places, a clear vision about the culture and various recommendation will be elaborated at the end of the research.

The suggested framework consists of four sequential phases: documenting the public spaces for different fabrics of the city; analyzing users and neighborhood satisfaction; critiquing the effectiveness of public spaces regarding good social activities and proposing solutions for culture preservation of the city.

First, the public spaces for three forms of the city will be documented by observing and documenting the social spaces indoor and outdoor in each fabric and the appropriate regulation of buildings and land use at the same time. Second, the users and the neighbors' satisfaction of the same fabric will be analyzed by meeting them and asking about problems faced and facilities satisfaction with testing at the same time, some differences in interests and traditions. Third, effectiveness of public spaces will be critiqued by measuring the flow of people using these spaces and meeting persons in charge of activating and managing the places. Lastly, this research will provide solutions based on similar or inspirational experiences. Finally results from data collected and residents' points of view are reviewed to delineate the problems and potential solutions.

### Domain of Study

The study covered the center of Tripoli starting from the surroundings of the grand mosque of the historical city; fabric 1, with no priority of one neighborhood over another, but what is important is the similarity in urban design form of the plot itself. The other zone is the expanded zone from the center of the city; fabric 2, represented as period of transition between the historical site and the modern one. The third area of the study is the new extension – the expanded zone with new regulations for buildings and urban land use; Fabric 3. As shown in figure 2, fabrics 1, 2 and 3 have remarkable distinguishing characteristics in its urban plan layout and will be analyzed in the following section of the research.



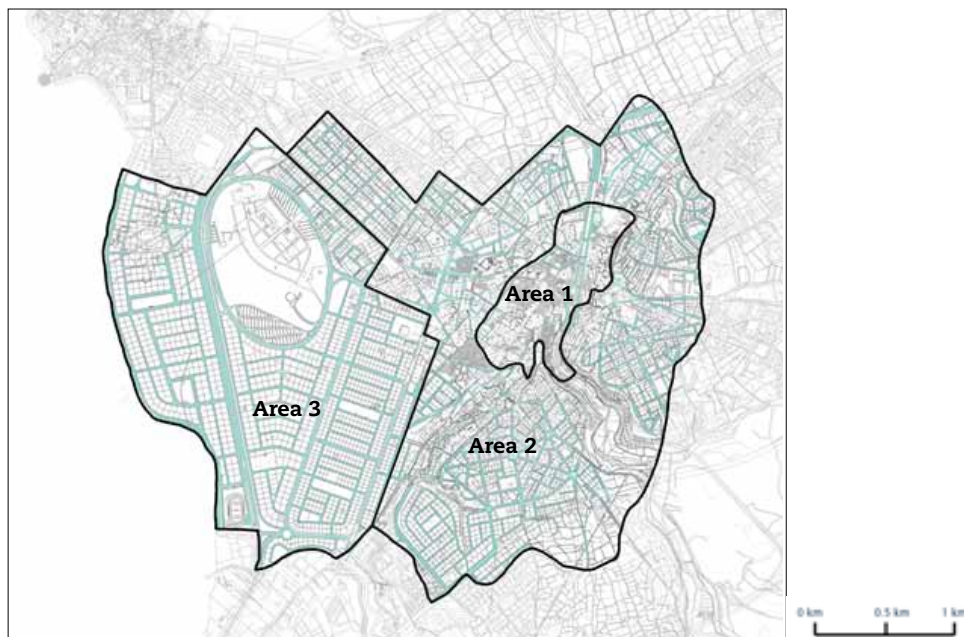


Figure 2. The selected areas of study with different urban fabric (Author).

### Documenting the Different Types of Urban Fabrics

#### *Area 1: Historical City Fabric (Mameluke stage)*

The historical city of Tripoli in Lebanon is among the most important Arab cities, with distinctive urban planning and it has not changed since the Mameluke period. The urban fabric of the old city is typical Arabic historical design with radial streets distributed out from the center hosting the grand mosque of the city. Then it is further dispersed with very small streets for only pedestrian use as vehicles are not able to enter inside this zone except along the periphery as one-way car lanes. The commercial needs of the city are found at the ground floor in form of markets organized referring to the product type. In the upper levels, residential apartments are found. These markets (Souq) are the most crowded part of the city, in spite of low-quality buildings, poor infrastructure and lack of maintenance by the state.

Main defining characteristics of the urban design are:

- Typical Islamic Radial fabric (The Grand mosque is located in the center of the city and streets are emerging from this center in a radial form)
- Overlapping residential buildings
- Trading activities in the ground floors
- Indoor common places inside some houses
- Some houses are on the ground floor, others are on the first and second
- Narrow alleys to reach both commercial and residential buildings
- Mosques are numerous and opened for prayers (5 times a day) and for social ceremonies and easier to reach by foot
- Large number of outdoor common spaces are for public and residents
- Large number of historical buildings, as Khan (old hotels), Hammam (Public Sauna and Bath rooms), Takiya (Meditation place, Madrasa (schools), Tombs, ...
- Buildings are two or three stories high

### ***Area 2: Intermediate Tripoli City Fabric (Ottoman and French occupation)***

The new settlement that later arose was built a few miles inland and was connected by broad avenues to the port district. Long disputed by rival Syrian princes, it was occupied by the Egyptians under Ibrahim Pasha in the 1830s and was taken by the British in World War I. It was incorporated into the State of Greater Lebanon (Grand Liban) in 1920. During World War II, the city was occupied by the British and Free French and in 1946 it became part of the independent Republic of Lebanon. This area, as shown in the figure 2 and 3 is a transitional fabric, attached to the historical one while having some elements similar to the third.

Main characteristics of the fabric are:

- Part of the urban zone has Radial streets distribution
- Part of the urban zone has grid streets distribution
- Streets' width: differ between 4, 6 and 8m
- Attached buildings
- No outdoor spaces between the buildings
- Mostly with no elevators with 5 to 6 floors as the maximum height allowed.
- The commercial and even industrial uses are allowed and no car parking in the area except at the borders of the streets
- Mosques are less numerous, opened for the 5 daily prayers but easier to reach by car
- Some trees are on the sidewalks

### ***Area 3: Modern Tripoli city Fabric (from 1985 - current)***

After a painful stage in Lebanon due to the political troubles the country suffered, the republic started in the last decade of the century with an overall development plan taking shape. This development included new construction regulations, taking in consideration the growth in population, new materials and construction-technology and the importance of green and social places inside the city.

Therefore we can define the Main characteristics of this urban fabric as follows:

- Linear urban design and building distribution.
- Main open space is the International Fair of Tripoli designed by Oscar Niemeyer and hosts the big events of the city. (supports the social cultural, educational and industrial exhibitions)
- On the left of the main spine of the district there are three different streets sizes with three different land use regulation: 8m street width when no commercial buildings are allowed just residential, 24 m width where only services facilities are allowed with residential, and 32 m width with commercial and no industrial services are allowed with residential
- Regulation set back mandatory between buildings and 60% of the land is useful for buildings. 9 floors are maximum height allowed
- On the other side of the spine no more than 5 floors are allowed and no commercial use is permitted, social and educational centers are found
- Mosques are less numerous and opened for 5 daily prayers and hard to reach by foot
- Two main public parks in the area and some green paths in the middle of main streets.

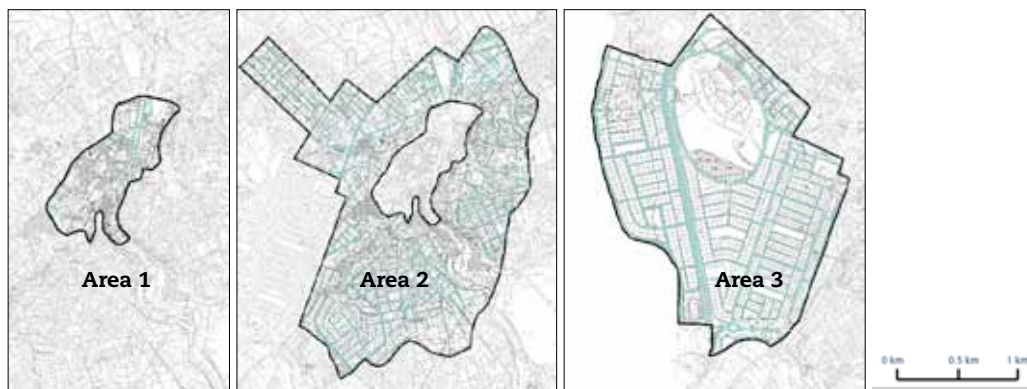


Figure 3. From left to right: Area,1, 2, and 3 consecutive different urban design features. (Author).

### Documenting the Public Spaces

Walking in the city of Tripoli you can't count the number of public spaces or the gathering points which are dominant in the city but you can observe a city full of life and activities, people are walking around to achieve their needs on foot or by taking public transportation located everywhere in the heart of the city or along the peripheries.

Some public spaces are common for both Area 1 and 2 users as the park of Tripoli (El Menshie) or (Mussa coffee) that exists in the second area of the study but serves both urban fabrics.

For Area 3 almost all the social places are in the form of restaurants and coffee shops and the users are not necessarily the residents of the urban fabric. The types of social spaces are totally different in each area. While we find the narrow walkable alleys that encourage communication among the residents in fabric 1, there are only a small elevators sized for one family or 4 people maximum in Area 3 while the stairways in Area 2 provides opportunities for neighbor's interaction.

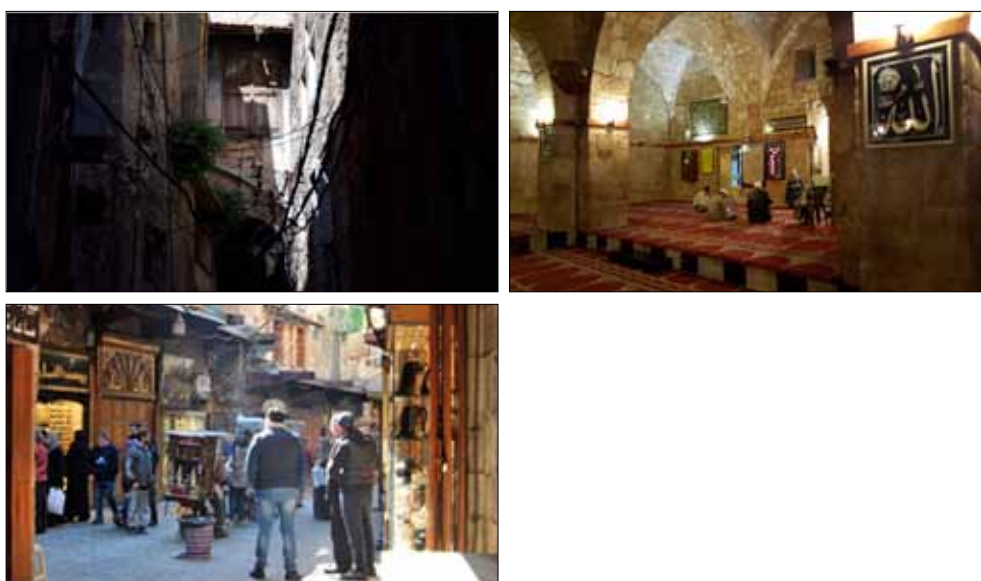


Figure 4. From left to right shows urban fabric 1 social spaces, Indicative narrow alley with vaulted connection on the upper level, Interior of Jami Taynal, Indoor market (Attareen market alley, Grand mosque, Jewelry market).



Figure 5. From left to right shows Area 1 social spaces, Left, Inside the vaulted courtyard of Souq Al Haraj (also known as “auction souq”) with the granite columns in the foreground. The doors of the shops on the ground floor and the windows of the private rooms on the first level are also visible. Middle, Another vaulted alley of Tripoli. Right, Fahim Coffee.

Regarding mosques: They are close and walkable in Area 1 became far and best reachable by car, in areas 2 and 3. Thus this minimize prayer attendance in those districts permanently. In the figures below, the significance of these social spaces and their differences are mentioned.



Figure 6. From left to right shows Area 2 social places: parks, outdoor shops (Bab AlRamel park, Azmi street) (the author, 2019).



Figure 7. From left to right shows Area 3 social places: Hassan park, outdoor restaurants and coffee shops, and along the route towards the International Fair of Tripoli) .

### *Surveying the Residents and Neighborhood's Satisfaction Levels*

To check how much is noticed regarding the transformation of the culture and the traditions in Tripoli, and if this transformation is referred to the urban fabric design or not, it is important to have a look at the story of this transformation over the centuries. The famous Lebanese writer Vivian Mehanna says in her book *Lebanon & on* that Tripoli residents are still known for their youth and liveliness. They are brave, respectful, welcoming of guests and have agreeable temperments. They serve their culture, social traditions and family ties. Rarely in the world exists a city having an impressive sense of hospitality as Tripoli. This is not a way of living; it is a vocation and its slogan. In direct opposition to the artificial merits of countries which are stressed upon in international guides. Tripoli remains always as it

has been as natural as could be, the second home for all its visitors. It is also mentioned that 50 percent of the old traditions have changed or disappeared, except in some rural places and this is because of mechanization and tool improvements.

To explore if Tripoli citizens still respect their culture, a survey was distributed equally between the residents of the three fabric areas resulting in an arbitrary sample of about 300 persons. Results After surveying people of the city and asking about relationships and neighborhood life, most of their answers came to prove an awareness about these thoughts and socio-religious traditions. Statistics present a high percentage about 80% from all the fabrics believe in the importance of social relationships.

Inquiries about family relationships show they are still existing and practiced. all fabrics' residents are in the same range of respecting this part of culture and spend the most time with their families. But on the other hand, testing how much the urban fabric influences these interests, we found that people in Area 1 are the most respectful to their close relationship with neighbors; they are daily meeting each other and they share their stories aiming to be helpful, while this less in Area 2, there is a further decrease to level about half in Area 3.

#### *The Social Spaces and the Neighbor's Satisfaction*

Based on deep cultural roots the urban space should be evaluated as the best response to the cultural and social needs of the residents, so that after surveying the residents in these three fabrics of the city some indices started to appear. They indicate that the historical city of Tripoli has no longer been useful for the new generation, who desires more open spaces and more privacy as well. There is also a transformation in interests and hobbies from traditional games to video games which are not available there. After increases in government support of education there is a score of the highest percentage interest in reading in Area 1 as it is shown in figure 8's table and the conveyable chart in figure 9.

Residents of Area 3 are the most satisfied with the shelter they chose as they have more privacy and more open spaces to use. The luxury life - style, good facilities, and the high quality of neighbors are main characteristics in this area.

What residents of Area 2 likes the most in their districts are the social spaces, but at the same time they are the most unsatisfied with the location due to poor buildings quality and the absence of open spaces for gathering. They prefer to practice the popular sports and most do not have enough space for it.

All residents of Area 1, 2 and 3 are spending their free time with family and have formal relationships with the neighbors. But at the same time all of them believe in the importance of having deep relationship with the neighbors. It is an enduring value.

Based on the questionnaire and response percentages presented in the table 1, it is clear that Area 1's residents are the most satisfied with their social life, but in



Areas 2 and 3 are the least. This is due to differences in the social spaces in the area. All are aware about social culture, and all believe in it, but it seems that the design of urban space played a negative role in cultural preservation.

Urban Fabric space design and social life efficiency			
	Area 1	Area 2	Area 3
<b>Are you satisfied with your social environment in your district</b>	60% yes	36% yes	52% yes
<b>What are the problems you face there (in your district)</b>	44 % no green space	33% No green space	43 % No green space
	40 % quality of residents	23% quality of residents	34 % quality of people
	(because they are not the original residents of the district)	(because they are not the original residents of the district)	(because they are coming from all around the city to the new fabric)
<b>What do you like the most in your district</b>	45.2 % privacy	50.9% privacy	65.9 % privacy
	24.2 % quality of residents	16.4% common space	4 % common spaces
<b>Do the Tripoli citizens still have deep family relationship?</b>	69.1 % family	62.9 % family	70.3 % family
<b>How do you prefer to spend your free time sharing with</b>	29.1 % friends	22.6 % friends	18.2 % friends
	0% alone	12.9 % alone	9.1 % alone
<b>Do the Tripoli citizens still have deep neighborhood relationship? what kind of relationship you built with your neighborhood</b>	72.7 % formal	64.5 % formal	72.7 % formal
	21.8 % closed	21 % closed	11.4 % closed
	5 % no relationship	14.5 % no relationship	16 % no relationship
<b>Do you believe that still people need to communicate and to have a deep relationship</b>	76.4 % yes	80.6 % yes	88.6 % yes
	23.6 % no	19.4 % no	11.4 % no
	Because some neighbors are not sharing the same culture	Because some neighbors are not sharing the same culture	

Figure 8. Table of the survey summary results showing the social life place satisfaction and culture preservation interest.

The question now is how much the public space in each fabric area is still utilized by the residents, how much is a lack of use is limiting the prosperity of that fabric and what are the obstacles to an increased utilization? The answers to these questions suggest changes that will move the fabric in a better direction.

By surveying transformation in the flow of people in the most popular and famous public city spaces for the different fabrics and meeting the visitors and managers of the private and public sectors, we found the following obstacles:

#### Area 1

- A retardation in number of visitors but still noticed by the residents
- Hard accessibility for foreign visitors
- Customers are mostly elderly (not many youngsters attend (old style with no TV or Internet)
- No actions taken from the ministry of Tourism to rehabilitate the archaeological buildings instead the small garden was replaced by a modern square.

### Area 2

- Almost all public spaces are outside the fabric's residential area
- Most public spaces are for the public and not visited by residents of the neighborhood
- Major retardation for 4 years, mainly due to politics; the area is politically split supporting different parties. Bad reputation advertisement for the area such as awareness from fights
- The hard landscape existing in the park needs maintenance and the addition of new game//play areas could help

### Area 3

- Most public spaces visitors are from around the city and quite a number are local residents
- Retardation in the number of Lebanese attendees, mostly due to facility conditions (cleanliness of bathrooms, broken fountains used as swimming/wading pool, closed cafeteria, and the banning of food and beverages in the parks)
- Remarkable retardation this year – likely due to recent poor economic and political conditions. It Prefers the current street plans.

The survey and meetings ended with the resident's dreams and suggestions for improving the social life and cultural preservation of the city. Residents are looking for a safe city, empty of trucks, renovated, including entertainment and cultural facilities while asking for neighborhood committees, more green spaces and playgrounds and more places for both teenagers and adults. Figure 9 summarizes the responses from all fabric areas and presents for this research a couple of recommendation to be submitted to the government and local municipalities as well.

Citizens Dreams and Suggestions to Improve the Social life in Their Districts		
Area 1	Area 2	Area 3
Provide social clubs	Provide social clubs	Provide social clubs
Social communication places	Social communication places for all ages and interests	Social communication places for all ages and specially for elderly people
Maintenance	Maintenance	Playgrounds for kids
Playgrounds for kids	Playgrounds for kids	Provide playgrounds
Charity activities	Provide playgrounds with movements activities to minimize the overuse of electronics games	Provide green spaces
Preserve streets only for people	Preserve streets only for people	Found a neighborhood committee
Provide green spaces	Provide green spaces	Provide library
Found a neighborhood committee to look for problems	Found a neighborhood committee to look for problems	Entertainment places
Provide library	Provide library, theatre	Neighbors meeting weekly plan
Entertainment places	Entertainment places	
Prevent trucks to pass through the neighborhood	Prevent trucks to pass through the neighborhood	
renovation	Big renovation	
	Big improvement in the city and not only in the neighborhood	
	Lovely social live	
	Provide places for social meeting very near to the houses	
	Provide parking	
	Teach people about responsibilities and duties and train people to maintain their houses and neighborhood	
	Build a mosque	

Figure 9. Survey summary of results showing the citizens suggestions to improve the social life.

### **“Culture” of the City – Preservation and Solutions Approach**

As mentioned previously we can summarize the main features of Tripoli City “culture” as the neighbor’s relationship where people of the same district interact and meet each other and communicate.

To preserve this quality of social life, some successful local and international examples could be applied to each of Tripoli’s fabrics depending on its urban site and situation. Consequently, from Area 1 to Area 3 some inspirational solutions cases are presented as follows:

#### ***a. International Project: Rehabilitation of the Fez Medina (Area 1)***

Fabric “1” is the most complicated and difficult area to be solved, because of the heritage aspect of the site and due its high population density, lower residential income, lack of government interest, overlapping buildings, narrow alleys, mixed used functions housed in single buildings and many other constraints. But at the same time the conservation of heritage sites are a trend nowadays and both public and private organizations are working on this. What is key is cultural conservation is not far from the heritage conservation and once interested parties submit solutions to sustain the heritage site as it was built it can support traditional norms leading to cultural conservation.

These historic commercial spaces will once again be turned over to commerce, mostly as workshops and sales outlets for traditional urban crafts projected to create more jobs opportunities and rehabilitate these residential areas.

#### ***b. Local Project: “El Hay” Integrated Multi-scale Intervention for the Vulnerable Population of Tripoli, Lebanon (in Area 2)***

This project was in collaboration between Solidarities International, UN Habitat project and the municipality of Tripoli. It’s a supportive neighborhood approach from emergency to development including primarily the following sectors: Shelter, Wash, Energy and Social Cohesion. Within 13 months the project was completed in the neighborhood of Qobbe, Tripoli, Lebanon – In particular, the areas of Shaa-rani, Rahbet and Old Qobbe. These areas are located in Area 2 and after checking the place it was clear there were good effects on cultural preservation. The project could improve the social spaces by furnishing the spaces between buildings and creating seats everywhere and added to the playgrounds wherever open spaces were found. Hence the project encouraged resident’s utilization and interaction. This project are a very good example to be repeated in each district of Area 2.

#### ***c. Local Case: Small Mosque of Bride of Maarad (Area 3)***

One individual idea from the resident “Abu Riyadh” in the AlMaarad district of fabric 3 was to create very small mosque in the ground floor of a tower building where all neighbors meet, pray and communicate. This small mosque as I examined by myself is a vital place where the residents and even passerbys off the streets meet and discuss the social, political and their daily life concerns.

What if we repeat this on the ground floor of each area 2 or 3 multi story building? Or what if we create multiple prayer areas in the case of very tall high rise building! A positive impact on the social life will surely be the result.



#### *d. Rooftop Social Place*

With the increase in population worldwide and the decrease of plots areas, Designers around the world are beginning to create new social places everywhere. For example on building's rooftops social spaces such as playgrounds, swimming pools, restaurants, coffee shops etc. provide additional opportunities for cultural, recreational and social activities - increasing interaction. A place where people can gather, meet and interact assists in achieving the main goal of cultural continuity and preservation.

What if we create social place at the top of each multi-story building? Or in the middle for the case a of medium height building or incorporating social terraces every 10 floors in case of tower building?

#### *e. "Must Have" Common and Social Spaces*

Studying the daily life habits and common time of departure (work/school) and returning home along with the common free time during the day and the weekends, we can create common spaces between the buildings or in their entryways.

They can take form as a narrow green alley or in form of terraces extended at the mezzanine levels of the stairs, or just an elevator stop to a "social floor" having a playroom area, coffee corner, or T.V. screen and sitting zones. Providing a place for the neighbor's committee meetings could be a "must have room" in new buildings.

### **Conclusion**

Tripoli, Lebanon is a city that conserves its culture and features of this conservation are most evident in the resident's familial relationships and respectful neighborhood interactions and religious rituals as congregational prayers, fasting, Ramadan and celebrating the Eids with family and friends.

Although Tripoli is still conserving its culture and defending its traditions and ethics, it is at the same time beginning to look to the extra needs and life style with high quality urban buildings and facilities.

Understanding the city's urban design, current regulations and how and why it has changed over history paired with the analysis of its urban social spaces from the perspective of its occupants and their social activities will lead to a more accurate evaluation of the effectiveness of the design of urban transformation and its influence on social interaction and cultural preservation.

Furthermore, the urban fabric is a very important factor affecting resident's social activities. And in the case of Tripoli, the disappearance of common spaces in the new urban fabrics negatively impacts the cultural practices of its residents.

Tripoli today is defined by these 3 urban fabrics: A – The Mameluke typical Arabic city with lots of common spaces. B – The extension of the city with a high density population and low floor level and less common spaces. C – The new high density as and higher floor levels with the existence of public spaces only.

As seen in the research, the existence of some public areas even if commercial increases the resident's interaction, but when they become over-crowded it undermines occupants levels of privacy and tranquility.

The citizens in the Old city of Tripoli are the most satisfied with their human relationships because of narrow alleys and common entrances through the neighborhood. But at the same time this design creates a real problem of reduced privacy. In addition, the mixing the commercial areas with the residential plots prevents occupants from a level privacy that most view as required.

The new city of Tripoli with its high density and no common spaces design negatively impacts cultural preservation, but provide a comfortable and acceptable level of privacy for its residents.

Finally, it is recommended to think about new strategy in the old city regarding the residents' needs and problems facing them there. In regard to the public spaces it is important to improve them by adding new technological facilities and updating its social activities and events. It is recommended also to rehabilitate the old city and keep it sustainable by preserving the residential apartments with extension of these areas when needed.

Looking at fabric 2 recommendations, a strategic architectural maintenance program is needed by surveying the quality of buildings to then define which plots could be potentially removed with the goal of increasing the number of open area public use spaces.

In the fabric 3 area it could be recommended to provide some social clubs and the existing public spaces should to be more available and attractive by hosting some social and community service events. This new fabric of the city could be improved by developing roof tops and the ground floor areas of the buildings as social places described earlier.

To end with, it is important for new city designers to take in consideration the established culture and history of the city and to try hard to create indoor and outdoor "must have" social places encouraging more interactions away from the pressure of modern life. However, I wouldn't limit it to just new cities, but to the continual expansion and rebuilding of older cities, such as Tripoli

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# Songs From The Sea: Maritime Influence On Indonesian Popular Songs In The 1980s

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## Abstract

This study examines the influence of maritime affairs on the development of Indonesian popular music in the 1980s. During the 1980s period, maritime events and issues became one of the discourses that developed in society. This is inseparable from the burning incident of the Tampomas II ship which resulted in hundreds of deaths. Not only the Tampomas II tragedy, the 1980s was marked by the issue of damage to marine ecosystems in Indonesia. This research reveals that Indonesian music is heavily influenced by maritime elements. Almost all traditional Indonesian music in each region touches on maritime elements. The same applies to Indonesian pop music in the 1980s, which contains many lyrics about the sea. Music also records the history that occurred in the Indonesian oceans, such as the tragedy of Tampomas II. This research uses historical analysis using the text from song lyrics and newspapers articles as historical sources.

**Keywords:** 1980s, Pop Music, History of Indonesia, History of ASEAN, Pop Culture

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## Introduction

The sea is a very determining factor in the process of cultural development of the Indonesian people. The Nusantara Sea, which has been the location for inter-island trade since the first century BC, has formed a mixture of cultures between one region and another. Not only between islands, but the archipelago's sea routes were increasingly crowded with traders from other countries. This is what then shapes the interactions between the archipelago and other nations, such as China, India, Arabia, and Europe which began to enter in the 16th century. This interaction ultimately influenced the culture of the archipelago.

Jan Wisseman Christie in Kathirithamby-Wells (1990) explains that shipping and trade are very vital in the process of shaping the culture of the archipelago. In fact, according to Wisseman, Nusantara culture has been formed since the first century BC through trade. The culture, said Wisseman, was formed due to the main influence of South Asia, in this case India, who came to this region to trade. India's influence on the archipelago is not only visible from a political and religious perspective. Indian influence is not just about the concept of kingdom and Hinduism, but also from the daily culture of society. This is reflected in the agricultural culture in Southeast Asia, where farming techniques adopted the Indian way.

Wisseman assessed that farming techniques have become an important pillar for the establishment of a civilization and culture in Southeast Asia, in this case the Archipelago. With this farming method, the people of Southeast Asia will know how to survive in the same area. By staying and staying in an area, the basic foundation of a country can be achieved. Therefore, Wisseman concluded that in the early days of the formation of an area with a concept like the state in the archipelago, the foundation was inseparable from 'Indianization' which was rooted in the society. This Indian influence is evidenced by various relics of artifacts from along western Java to the Perlis region (Malaysia). There are many archaeological remains that show features of Indian culture, such as the Sanskrit language. To trace evidence of Nusantara culture can be seen by observing the archaeological evidence. One area in the archipelago that left many traces of it was Sriwijaya in the 7th century AD. Wisseman's view is in line with what was conveyed by Anthony Reid (2014:9) who assessed that the greatest influence shaping the cultural features of the archipelago was coming from India and China through shipping and trade. However, Reid also outlined the role of the European nation which would later enter the Commercial Desert era.

India and China, said Reid, are the regions that have the most cultural interactions across Southeast Asia. This has resulted in Indian and Chinese cultures greatly influencing the general cultural features of the Nusantara culture.

The influence of the European nation, said Reid, was only felt in the 16th century. All these interactions ultimately influenced the culture of the modern archipelago. This is as illustrated by the domestic culture of the archipelago which was so influenced by the culture of traders from Asia and Europe. Before the interaction with traders who sailed from various regions, furniture in the form of tables

was not known by the people of the archipelago. Because ordinary people eat on the floor. They also eat with leaf mats. Around the 16th century after the arrival of traders, tables and plates were known to the people of the archipelago. Even the beds and chairs were also unknown to the previous public. Because they use mats as bedding. Only the upper class people used the furniture. This is due to the interaction of the upper class society with Europe and China, whose cultures use material furniture, such as tables, plates, beds and chairs. The entry of Arab traders in the 13th century AD also quickly had an impact on culture. The influence of Arabic culture on the archipelago in terms of language and religion. The languages in the archipelago, especially Malay, are mostly adapted from Arabic.

Chinese, Indian and Arabic also had a major influence on the art of the archipelago. A number of archipelago art materials even come from the three nations. This is like a Dayak wind instrument, *cledy*, which was adapted from a Chinese musical instrument (Banoë, 2003: 2011). There is also a lute instrument which was adapted as an archipelago musical instrument which actually originated from China as the *Guzheng*. Meanwhile, the drum instrument that characterizes the music of a number of regions in the archipelago is a form of Indian influence. Persian and Arabic influence is strong on musical instruments in Malay, especially the *sitar* and the lute. Even though many new cultures have entered by sea, the Archipelago has maintained its cultural uniqueness. So that what happens is not cultural domination of other cultures, but mixing. The fact that the earliest merchants arrived through maritime trade, not through conquest or colonization, enabling Nusantara to maintain its uniqueness.

Cultural and maritime relations are very close in the archipelago. Culture is formed due to culture and geography. Because Indonesia's geographical landscape is dominated by maritime, the culture that is created is also inseparable from maritime. It can be said that the Nusantara culture is a maritime culture. The existence of maritime kingdoms in the archipelago strengthens the relationship between sea and culture. The strengthening of maritime culture is also in line with the use of the sea as a source of civilization and national prosperity (Nurdiansyah, 2018). The sea is the center of activity as well as culture. Various cultures in the archipelago were eventually united by the sea. For example, a mixture of Bugis and Malay cultures which is linked to shipping and trade interactions (Abror, 2009). The emergence of many intercultural interactions is one of the important factors when youth from various parts of the archipelago declared one nation, language and homeland in 1928 through the youth oath. The young men realized that their unity was land and water. As a result, water is an important factor in the birth of physical and mental unity to become Indonesia.

Maritime culture which is the main foundation of Nusantara culture is also manifested through the art of music in the archipelago. Many songs written in Nusantara land convey messages and stories about maritime life. One of the most popular is a song written by Sairdjah Niung (Bu Soed) in 1940 entitled *Nenek Moyang*. This song is an affirmation that the archipelago is a seafaring nation that is closely related to maritime culture.

<i>Nenek moyangku orang pelaut</i>	My ancestors were sailors
<i>Gemar mengarung luas samudra</i>	Like to sail the vast ocean
<i>Menerjang ombak tiada takut</i>	Crashing waves have no fear
<i>Menempuh badai sudah biasa</i>	Storms are common
<i>Angin bertiup layar terkembang</i>	The wind blows the sail unfolding
<i>Ombak berdebur di tepi panta</i>	Waves pounding on the beach
<i>Pemuda b'rani bangkit sekarang</i>	Brave youth rose now
<i>Ke laut kita beramai-ramai</i>	To the sea we roll

Indonesian Traditional Song, Titled: Nenek Moyangku – My Ancestors

## Methods

This writing uses the method of historical science. In accordance with the method of writing history, the first step is heuristics. At this stage, the authors searched primary and secondary sources. The search was carried out at the data center and library of the Daily Republika. Data searches were also carried out at the Kompas and Tempo Daily Information Center. A Tempo source is very important, especially in discussing the Tampomas II tragedy. Because this media is the only one that carries out an in-depth investigation of the events behind the tragedy. The author also searched for data by tracing dozens of Indonesian folk songs and popular songs. Especially for Indonesian popular songs, the songs analyzed are 1980s era songs that are in accordance with the scope of writing. These songs are part of a secondary historical text which is discussed in the context of its relation to maritime affairs. The secondary manuscripts are then compared with the primary texts, namely contemporary newspapers. The data is then verified and criticized. The author tests whether the data is appropriate and credible to be used as writing material. Criticism of written sources is done by observing the text and context. Regarding news sources, the authors compare the contents of articles from Kompas, Republika, and Tempo.

After the verification and criticism process, the writer then interpreted the data. Data and facts are classified and compared to produce a synthesis in writing about the influence of maritime culture on Indonesian pop songs in the 1980s. In interpreting the data, the author uses a social science methodology. This is mainly in describing the link between the song text and the maritime history that occurred in that era. To prove this research, the writer uses discourse analysis. Discourse analysis is a tradition commonly used in cultural studies to understand the relationship between language, culture and cultural identity. Discourse analysis always considers the context of the developing and developing discourse, such as the background of events. In this case, discourse analysis dissects maritime elements that are absorbed as the theme of Indonesian pop songs in the 1980s.

## Discussion

Music is a natural expression produced by humans (Sallis, 1991). According to Immanuel Kant as published in Sallis (2008), when humans start singing, they will put themselves in a natural position. Music, said Kant, places humans in a position of freedom inherent in nature and its environment. Humans sing as a natural response to what is happening around them, including nature. Nature



inspires humans to sing with lyrics wrapped in notes. Just as a painter paints with the impulse of natural beauty, so does the relationship between musicians and nature. Nature is one of a musician's strongest impetus in creating his work. Musicians' expressions of nature are not merely a form of geographic description that is expressed through music alone. More than that, there are historical descriptions produced by musicians' works in response to natural conditions and their environment. Natural conditions and dynamic environments are often recorded through verses from musicians.

In the perspective of historical science, especially those promoting postmodernism, song lyrics are part of historical sources that can be studied and interpreted according to the context of the times (Jenkins, 1997:399). The most obvious thing is recorded in the national anthem of the countries of the world. Through this national anthem, studies of history, philosophy, and the goals of a nation's independence can be explored. The oldest national anthem in the world is the Dutch national anthem, *Wilhelmus*. Although the song was only inaugurated in 1932, the writing of the song's lyrics dates back to the 16th century. In the lyrics, the song *Wilhelmus* tells the biography of Prince William I, also known as the Prince of Orange. He was the leader of the Netherlands in the war against Spain in the 16th century. This song contains idol written for Prince William as a defender of religious freedom. In this song the historical events of the death of William's younger brother, Adolf of Nassau, were recorded in the battle in the Friesland area. The context of a country's national anthem is closely related to its geographical landscape. Because the Netherlands is dominated by the mainland, the historical story written through the national song has the theme of the story that happened on land. On the other hand, a country whose geographical landscape is the sea produces many songs related to the history that occurred in the sea. An example is the national anthem of the Caribbean nation of Saba, entitled *You're Born from the Sea*. The song tells about the description of the Saba region which is located in the middle of the Ocean.

The Indonesian *Raja* song actually also alludes to the sea. However, the version that alludes to the sea is only recorded in the version of the three stanzas played at the 1928 Youth Pledge. The lyrics read:

*Save the people  
 Congratulations son  
 The island, the sea, everything  
 Forward the country  
 Move on  
 For Indonesia Raya  
 Indonesia Raya*

When it was played as an official song on August 17, 1945, the three-stanza version was replaced with only one stanza by omitting the part about the sea. Not only the three-stanza version of the national anthem of *Indonesia Raya* that records the nation's philosophy and history about the sea, the majority of regional songs in Indonesia take a maritime theme. The writer examines the regional songs one by one and finds the fact that all 34 provinces in Indonesia have regional songs that contain maritime elements.

The following are songs from the 34 provinces and their relation to maritime elements:

Province	Traditional Song Titled	Maritime Elements in Song
Aceh	<i>Aneuk Yatim</i>	The story about the 2004 tsunami in Aceh
Sumut	<i>Pulo Samosir</i>	About Samosir Island and Lake Toba
Riau	<i>Pantai Solop</i>	Tells the beauty of Solop Beach
Kep. Riau	<i>Lancang Kuning</i>	Songs that take meaning from sailing
Jambi	<i>Serampang Laut</i>	Rich in maritime elements (sailing, islands and sand).
Sumbar	<i>Anak Daro</i>	The background of the river and fish
Sumsel	<i>Pempek Lenjer</i>	Describe fish as a culinary element in South Sumatra.
Lampung	<i>Teluk Lampung</i>	About Lampung Bay
Bengkulu	<i>Ka Laut</i>	About fishermen looking for fish
Babel	<i>Dalong</i>	Songs about fishermen
Kaltim	<i>Sungai Kandilo</i>	About the Kandilo River
Kalbar	<i>Aek Kapuas</i>	About the Kapuas River
Kaltara	<i>Bebilin</i>	Rich in maritime metaphors (boats, low tide, and bays).
Kalsel	<i>Laut Mahadang</i>	The ocean that stretches across the Tanahlaut region
Kalteng	<i>Malauk Manjala</i>	The song about fishing
Jabar	<i>Tarling Cirebon</i>	Tells the city of Cirebon which is on the edge of the sea
Banten	<i>Dayung Sampan</i>	About Fishermen
DKI	<i>Kelap Kelip</i>	Maritime metaphors, such as ships, islands and rivers.
Jateng	<i>Bengawan Solo</i>	About the Solo Begawan River
Yogyakarta	<i>Parangtritis</i>	Love songs with the metaphor of the big waves.
Jatim	<i>Tanduk Majeng</i>	About the story of the fisherman
Bali	<i>Tresna Mejohan</i>	Using metaphors as deep as the ocean
NTT	<i>Ikan Goreng</i>	Manggarai culture which is closely related to maritime
NTB	<i>Gugur Mayang</i>	Metaphors of the ocean and waves
Sulsel	<i>Anak Kukang</i>	Sad story about a child in the river
Sulut	<i>Lautan Mabiru</i>	A song about love that uses the metaphor of the ocean
Sulbar	<i>Tenggang Lopi</i>	Story of the Mandar.
Sulteng	<i>Palu Ngataku</i>	About Palu wick between bay and mountains.
Sultra	<i>Tanah Walio</i>	The Walio area is rich in marine resources.
Gorontalo	<i>Dabu-Dabu</i>	Tells the beauty of the island
Maluku	<i>Gunung Salahutu</i>	Ambon is located between the bay and the mountains.
Malut	<i>Hela Rotane</i>	The charm of nature and also tells of ships in the port.
Papua	<i>Atawenani</i>	Tells about the life of fishermen of the Moy Papua tribe
Barat	<i>Apuse</i>	Tells about a grandchild who said goodbye to his grandparents because he was going to Doreri Bay

Figure 1. Table of songs from 34 provinces.

### Tampomas and Environmental Damage

The 1980s became one of the eras in which maritime themes inspired Indonesian musicians. Almost all of the hits created at that time had maritime themes or elements. Referring to data from the Indonesian recording association (Asiri), the biggest solo musician album in the 1980s was controlled by two names, Iwan Fals and Vina Panduwinata. Iwan Fals even scored album sales of 300 thousand copies (HAI, 2002). Fals and Vina Panduwinata are popular musicians who have a series of 1980s hits that use maritime elements.

The popular maritime theme songs cannot be separated from two major events related to the events that occurred in the Indonesian sea in the 1980s. The two events were the tragedy of the burning of the Tampomas II ship in the Masalembu Islands in the Java Sea on January 27, 1981. The second incident was the fate of fishermen and environmental damage. Not only Indonesia, the issue of sea damage and conflict also occurred in a number of countries, prompting the United Nations to hold the Convention on the Law of the Sea in December 1982 at Montegobay Jamaica. The global and national situation, which are both hit by maritime problems, have inspired many artists in Indonesia and immortalized them in songs.

Iwan Fals became one of a number of musicians who were inspired by maritime issues in the 1980s. In that period, Iwan Fals launched an album that was dominated by themes related to marine issues and people who have daily activities at sea. One of the songs that later became one of the historical songs was entitled *Celoteh Camar Tolol and Cemar*.

This song is historic from two different sides. The first side, this song is historic because it sells in the market. Even for decades, this song is still often played in the community. On the other hand, this song is historic in the sense that it contains a historical text. In this case the song contains a story about the burning of the Tampomas II ship. In his lyric piece, Iwan Fals reveals the moments of the incident and the atmosphere when the Tampomas II incident occurred.

This song also implicitly voices criticism of the Tampomas II ship which was purchased through corrupt practices. At the end of his song, Iwan Fals also insisted that the burning of Tampomas II be thoroughly investigated. Iwan Fals also criticized the New Order government for being slow in the process of evacuation, providing assistance, to prosecution. Indirectly, Iwan Fals then flicked the New Order, which only said minus actions in this case. Not only the government, Iwan Fals also criticized the media which he used as 'collapsing'. The following are the complete lyrics of the song titled *Celoteh Camar Tolol and Cemar*:

*Fire spreads from a ship  
Screams of fear  
Loud beyond the roar of the waves  
Which come  
A million dolphins are watching anxiously*

Gull concerns bring news  
 Tampomas on fire  
 Gulls worry give greetings  
 Tampomas Dua drowned  
 Smoke of death  
 And the smell of burning flesh  
 Keep floundering in memory  
 My heart feels  
 Not God's destiny  
 Because I'm sure that's impossible  
 Sacrifice hundreds of lives  
 Those who are not necessarily sinners  
 Sacrifice hundreds of lives  
 For human warning  
 Sacrifice hundreds of lives  
 Those who are not necessarily sinners  
 Sacrifice hundreds of lives  
 For human warning  
 It's not that  
 I think we know too  
 Catastrophe happened  
 Because of our own fault  
 Come to help  
 That is very much expected  
 Like missing the moon  
 Slow you hero  
 The gull chattered  
 Various reasons  
 We don't want to hear  
 Only visible in the eyelids  
 Lick the fire and scream the ship passengers  
 Tampomas a used ship  
 Tampomas burned on the high seas  
 Tampomas is a passenger in freefall  
 Tampomas bought through the dirty route  
 Tampomas whose heart is not hot  
 Tampomas, this case must be completed  
 Tampomas, newspapers like collapsed  
 Your hero Tampomas is not so agile  
 Tampomas is quite finished saying bad luck

What Iwan Fals voiced in 1983 is a historical fact. In fact, the burning seconds of the Tampomas II ship are similar to what Iwan Fals revealed through his lyrics. A number of national media reports (Kompas, 1981; Tempo: 1981) reported that the burning process of Tampomas II provoked panic from the passengers mentioned in the report by Antara journalist, Alwi Shahab, who at that time interviewed a number of witnesses. Alwi Shahab in Republika (2016) recounts that at that time

the ship's officers and passengers were desperate to jump into the sea in panic. The Tempo report (1981) also reinforces the content in the song lyrics. Because the legal process in the Tampomas II case that ensnared the President Director of PT PANN, Nuzwari Chatab, as the state-owned company that bought the Tampomas II ship, dragged on.

Apart from the matter of legal proceedings, other historical facts also support the content of Iwan Fals' song lyrics, which states that the purchase of the Tampomas II ship is indeed fraudulent. In fact, since the beginning the purchase of the Tampomas II Ship was full of problems (Kompas, 1981; Republika, 2016). The results of Tempo's (1981) investigation found a number of facts that the high price of a used vessel was unusual. Tempo discovered the fact that this ship was actually worth 2.25 million US dollars. However, PT PANN bought it for 6.45 million US dollars. The price is still added by an additional 1.9 million US dollars to repair the ship from the type of cargo carrier to passenger. In fact, Iwan Fals's humming that Tampomas II is a former ship is actually confirmed by the results of this Tempo investigation. As a result, what Iwan Fals conveyed became a text of Indonesia's maritime history related to the shipping tragedy. Until now, people can still listen to Iwan's historical songs on a number of national radio stations.

Not only Iwan Fals, musician Ebiet G. Ade also presented a song about Tampomas II. The Ebiet song script is also a historical evidence of one of the dark tragedies in national marine transportation. Unlike Iwan, the narrative of Ebiet's song is more focused on the story of the captain of Tamponas II Abdul Rivai, which is the main theme of the song entitled A Tragedy.

Following are the complete lyrics of the song A Tragedi, which are narrated into an article as follows:

*He looked straight on his feet. The mighty man shouted firmly and loudly. He skipper briefly dark about to descend a dense thick smoke, enclose a long scream. A deep groan, a burning crackle. He's not silent.*

*He seemed swift to move behind the fire. As if someone was whispering, he smiled. When you lean on Him you feel your hands are stretched out. Her dry lips simultaneously moistened. His manly hands were silent.*

*Asking Him, "What else?" Everything has been done, nothing is left behind. The deck is getting deeper and deeper, ho hopes have not faded. There is still awaiting a miracle from Him. Or when everything has to be done. Surrender is up to Him.*

*He seemed to be sitting there praying. He brought all his sons, he said goodbye. The responsibility he upholds and feels. Humanity he has sworn to save all he is willing to sacrifice body and soul.*

*In the midst of a whirlpool whirlpool stood his flag he had fallen so manly. Da hero His sacrifice is worthy of memory, his merits are worthy of note. Sprinkle flowers over the grave. Condolences to the heroes.*

What Ebiet wrote in his song commemorating the captain of the Tampomas II is a historical fact. Because in fact the captain became a wreck with the ship he was capturing. Rivai did not jump to save himself into the lifeboat. The captain was the last person found in the wreck by the rescue team (Kompas, 1991). Thanks to this heroic action, Rivai was buried as a hero in the Kalibata Heroes Cemetery. The burial process was carried out militarily and was attended by a number of important people in this Republic. As Ebiet said in his song, Rivai died as a hero.

Musician Doel Sumbang also created a work related to the tragedy of Tampomas II with the title *Bencana-Bencana* (1984). This work focuses more on the religious side of the events that occurred. In fact, it is not only the world of singing that has perpetuated the tragedy of Tampomas II. Painters also made it one of the themes of the fine arts of the 1980s. One of the famous painters, Bambang Suwanto, made a painting entitled *The sinking of the Tampomas ship*. The painting on a 1 x 1.5 meter canvas became a spontaneous statement regarding the tragedy that befell the Tampomas ship.

### **Fishermen and Environmental Degradation**

The maritime color in the works of musicians of the 1980s does not stop with the theme of the Tampomas II tragedy. The theme of fishermen and marine pollution also became a favorite theme in the mid-1980s. This is inseparable from the shift in the conditions of the fishing industry from 1970 and 1980 which did not side with fishermen. Anas Tain (2011) states that 1970 was a golden time for fishing fishermen in Indonesia. Anas Tain said this was the period of the implementation of the fisheries modernization policy as the blue economy (Bailey, 1988:26). However, the situation changed into the 1980s. During this period the use of shared resource management, especially fisheries, began to be controlled by the state. The country's dominance has even threatened the preservation of the marine environment. On the other hand, local fishermen are increasingly being excluded from access to fish resources in their own environment (Tain, 2011).

The condition that occurred in the early 1980s was photographed by a number of musicians with a number of their works. Iwan Fals and Ebiet G. Ade are again leading musicians voicing environmental issues. Iwan Fals' album, which was launched in 1982, even touched on many issues about the fate of this fisherman. Some of the songs include *My Ocean No Longer Blue* and *My Nelayan*. Through his personal social media, Iwan Fals explained that the meaning of the song *Nelayanku* was to voice the difficulties faced by fishermen in the 1980s. Obviously, said Iwan, that difficulty is still a relevant thing to discuss at this time. "The song *Nelayan* which was created 28 years ago is still relevant to the life of fishermen today, which is far from prosperous. Ironically, a country where most of its territory are surrounded by oceans, its own residents are still below the poverty line. By consuming marine products, besides helping our fishermen it also shows appreciation of the struggle of those who braved the waves to continue their lives," said Iwan Fals, 6 April 2015 through his official Facebook account.

The Indonesia government did not immediately respond to musicians' criticism of the conditions that occurred in Indonesia's oceans in 1980s. This is also an indication that maritime affairs are not a political issue that is taken seriously in 1980s. This is different if the issues raised by musicians are related to Suharto's family or figure. Like in the early 1990s, when Iwan Fals' released a song which insinuates New Order authoritarian rule. After that the regime was oppressive with a ban on Iwan Fals concerts and song (Kompas, 1993).

Not only activist musicians like Doel Sumbang and Fals, a number of musicians who have been more closely related to love theme songs, such as Vina Panduwinata, also worked on songs about fishermen. He composed a song called *Nelayan Tua*, as one of the historical evidence for the sad story of Indonesian fishermen in the 1980s. Vina Panduwinata's popular song, *Gulls*, also tells the story of *nelawan*. There is also the work of a young musician from the 1980s era, Julius Sitanggang, who sings the *Ballad of the Fisherman's Child*. This is part of the real story of *Nelawan's* deprived life. The narrative lines of the 1980s musicians were also attested to by contemporary media reports.

The issue of marine pollution is also a theme portrayed by musicians in response to Indonesia's maritime conditions in the 1980s. Environmental damage occurred because during this period the fishing industry began to use bombing practices to catch fish. Practically it has damaged many coral reefs. Julian Clifton (2003:389) describes fishing practices by destroying coral reefs as a common phenomenon that occurs in Southeast Asia. He said that at that time, around 80 percent of Southeast Asia's reefs were threatened by industrial development and overfishing. What happened then inspired the song *Lautku no Biru Lagi* by Iwan Fals. Iwan Fals in his song lyrics describes the historical fact that coral reefs are increasingly under threat. This is as contained in the use of the following song lyrics:

*My sea is no longer blue  
My seagulls are no longer noisy  
No more meeting your net  
My coral is no longer sturdy*

Not always the maritime theme is only fixated on the tragedy that occurred in the Indonesian sea or the environmental problems around it. There are many more works that highlight maritime elements as metaphors in love-themed songs. *Maritim* was the backdrop for many romance songs in the 1980s, such as *Antara Anyer and Jakarta*, performed by Malaysian singer Sheila Majid and *Burung Camar* (Vina Panduwinata).

Elements related to the ocean are also recorded in the sound of Indonesian pop music in the 1980s. This is like the song Iwan Fals *Celoteh Camar Tolol* (1983). At the beginning of the song the sound of the waves crashing and the sound of seagulls accompanying the rhythm of the music. Almost the same thing is also heard in the rhythm of the song *Kemesraan* (1988) which also features the sound of the waves along with the chirping of birds wrapped in a song composition.

## Indonesia 1980's Best Seller Songs With Maritime Themes:

Years	Song	Singer	Maritime Elements in Song
1980	Kutuk Seribu Dewa	Faris RM	The metaphor of waves and oceans
1980	Nyanyian Ombak	Ebiet G.A	The metaphor of waves and oceans
1981	Sebuah Tragedi	Ebiet G.A	About Tampomas II Tragedy
1982	Lautku tak Biru	Iwan Fals	About Marine damage
1983	Nelayanku	Iwan Fals	About Fisherman
1983	Balada Anak Nelayan	Julius. S	About Fisherman
1983	Celoteh Camar Tolol	Iwan Fals	Critisize Tampomas II Tragedy
1984	Bencana-Bencana	Doel. S	About Tampomas II Tragedy
1985	Burung Camar	Vina P	About Fisherman
1985	Antara Anyer-Jakarta	Sheila M	Backgroud Anyer Beach
1989	Anak Kehidupan	God Bless	The metaphor of waves

Figure 2. Table of Indonesian best seller songs with maritime themes from the 1980s.

Elements related to the ocean are also recorded in the sound of Indonesian pop music in the 1980s. This is like the song Iwan Fals *Celoteh Camar Tolol* (1983). At the beginning of the song the sound of the waves crashing and the sound of seagulls accompanying the rhythm of the music. Almost the same thing is also heard in the rhythm of the song *Kemesraan* (1988) which also features the sound of the waves along with the chirping of birds wrapped in a song composition.

### Discussion

Historical writing has its scope in the form of humans and the past. But the human context discussed in history is not just an individual. Although it is important for historians to discuss individuals in figures who have significant roles in history, it is still not sufficient to summarize a complete history. Because individuals must have a role in the social community (Marwick, 1989). The social community is also influenced by individual roles. Therefore, in making a complete history writing work, the research space must integrate individual and social discourse. In terms of the context of maritime history, it is also important to read historical discourses that have developed at the level of social communities and individuals. Song is one historical evidence that can be used to analyze social as well as individual discourses. Because the song represents the individual discourse of the artist as the creator in responding to the social discourse that developed at that time. In this regard, the writer relates the song texts written by a number of musical artists in response to maritime issues that occurred in the 1980s period.

The 1980s became the scope of time in this study because it coincided with a number of important issues and events regarding force in Indonesia. During this period, a number of important events took place on the sea, such as the burning tragedy of the Tampomas II ship which killed hundreds of people. On the other hand, the global issue that emerged in the 1980s was the destruction of the sea as a result of massive exploration. This situation then creates serious pollution



to the environment in the water. This environmental pollution incident in the sea has prompted the birth of protests and public concern in a number of countries, including Indonesia. A series of events and issues surrounding the ocean in the 1980s became one of the inspirations for musicians to produce a number of song works. Songs are used as a medium to record events as well as a form of protest over what is happening in the ocean. Research also includes discourses on popular culture, which so far have been considered as mere entertainment and dim art. Budiman (2001:242) criticizes popular culture or mass culture which is considered to only emphasize the commercial side. A number of other figures such as Kleden (1987), Sudjoko (1977), Siregar (1975 and 1997), Damono (1994), Sylado (1977), Djokosujanto (1994), and Nurhadi (1994) agreed that the main elements that distinguish popular culture is an element of fun and entertainment. Many of these figures concluded that popular culture was ultimately of little use over high culture or classical art.

However, Damono in Budiman (2001:243), provides an ambiguous view. He admits that popular culture does not always contain elements of fun and does not have many benefits. On the other hand, it is precisely popular culture that is the type of culture that is most enduring and accessible to society. So that the influence of popular culture is so strong in driving change. This view was reinforced by Sedyawati 1994 who considered popular culture not always in a low position (dime). In the context of the influence of maritime developments on Indonesian popular music in the 1980s, we can conclude that popular culture is not always just for fun. This is the same as what Sedyawati (1994) said that not all things that are entertaining are popular culture. Popular culture can also speak of concern, protest and social unrest. This is like what was written in the Indonesian songs of the 1980s, which actually voiced more criticism of events and phenomena occurring in the Indonesian oceans.

However, the elements of the oceans and waters are seen as more than just material that supports culture. On the other hand, Zuhdi (2006) views that the maritime element is the main foundation that affects all aspects of Indonesia's cultural history. This is evidenced by the designation of tanah air concept in 1922 which means land and water. Since 1922, Nusantara people have called their homeland with terminology water and land or tanah air in bahasa. This proves that the water element is fundamental in the cultural history of the nation.

### Conclusion

This research proves that maritime influences do not only touch the local culture of the Indonesian people. In matters of local music, the influence of maritime culture can be seen from all regional songs that use elements about the sea or waters. On the other hand, popular culture, such as pop songs, which has been attached to just a culture of fun, is in fact also influenced by maritime elements. The majority of music works that became hits in the 1980s used maritime themed songs. Most of the maritime influences are simply used as metaphors for dim themes, such as love or heartbreak. However, there are also themes related to social, environmental protests and events taking place in the oceans. This proves

that popular culture is not always a medium of pleasure. On the other hand, popular culture can be one of the tools to fight for change in society.

In this case, popular music became a medium to fight for the protection of Indonesia's maritime environment which was increasingly polluted in the 1980s period. Not only that, through music, the history of Indonesia's maritime development is immortalized. Through songs in the 1980s, people can reflect on historical texts of the past which in fact are still repeated today. Finally, this research proves that the cultural and maritime relations are very close in Indonesia. Culture is formed because of the culture and geography of Indonesia, where two-thirds of which are water. Because Indonesia's geographic landscape is dominated by maritime, the culture that is created is also inseparable from maritime. It can be said that the Nusantara culture is a maritime culture. The sea is the center of activity as well as culture. Various cultures in the archipelago (local or popular) are also united by the sea. This is one proof of the concept of land that is joined by water, homeland (Zuhdi, 2006).

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# Tourist's Willingness To Pay For Urban Tourism: *Determining The Factors Of Their Visit*

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## Abstract

The basic purpose of this paper was to assess the visitor's *willingness to pay* (WTP) and also explore the factors which play an important role for visit *urban tourism* (UT). The Lahore is the multicultural city of Pakistan which has many beneficial activities for entrepreneurs as well as for the tourists. Data of 250 tourists were collected through well pre paired questionnaire and this data were used in the final analysis. The most useful technique *contingent valuation method* (CVM) with dichotomous choice question (yes/no) was used to estimate the tourists' WTP. Two models were used in the estimation one binary regression and other was *ordinary least square* (OLS). The findings showed that majority of the tourists were willing to pay for UT, and also acknowledged that tourists were interested to get good memories, experience and knowledge through this visit; Tourist's income was positive and significant determinant factor of UT, total cost was the main concern for the visitors, therefore they were negatively related with WTP. Findings of this study recommended practical implications for stakeholders.

**Keywords:** *Urban Tourism, Willingness To Pay, Visitors, Total Cost, Environment, Lahore, Pakistan*

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## Introduction

The cities are the most important component of urban and cultural tourism in Pakistan. These cities influx visitors tend to be concentrated in urban tourism centers, which overlap unevenly with cultural centers. The most of these centres are protected under each country's rules & regulations. Moreover, many of them have been included in the United Nations educational, scientific and cultural organization (UNESCO) List of World Heritage Sites. In these cases, the dialogue employ the definition of "Groups of Buildings" as defined in the Convention Concerning the Protection of the World Cultural and Natural Heritage (1972) and, specifically, urban buildings corresponding to "historic cities" (1987 Operational Guidelines for the Implementation of the World Heritage Convention). The face "historic urban landscape" was coined recently, a term that has become preserved in institutional doctrine on heritage based on the Vienna Memorandum (2005) and the object of a specific UNESCO Recommendation (2011). The Preservation of historical buildings and sites are vital to uphold and conserve a nation's history and heritage sites (Mahirah et al., 2020). The Lahore is the witness of history that how the rulers changed his identity over the time, "Jain, Hindu, Buddhist, Greek, Muslim, Afghan, Sikh and the British. The Lahore became a multicultural city of Pakistan due to these reasons. Lahore is also the 2nd largest city of Pakistan. During the Mughals Empire (1524 to 1752) Lahore reached at its peak of architectural glory, they gave many finest architectural and monuments as depicted below.

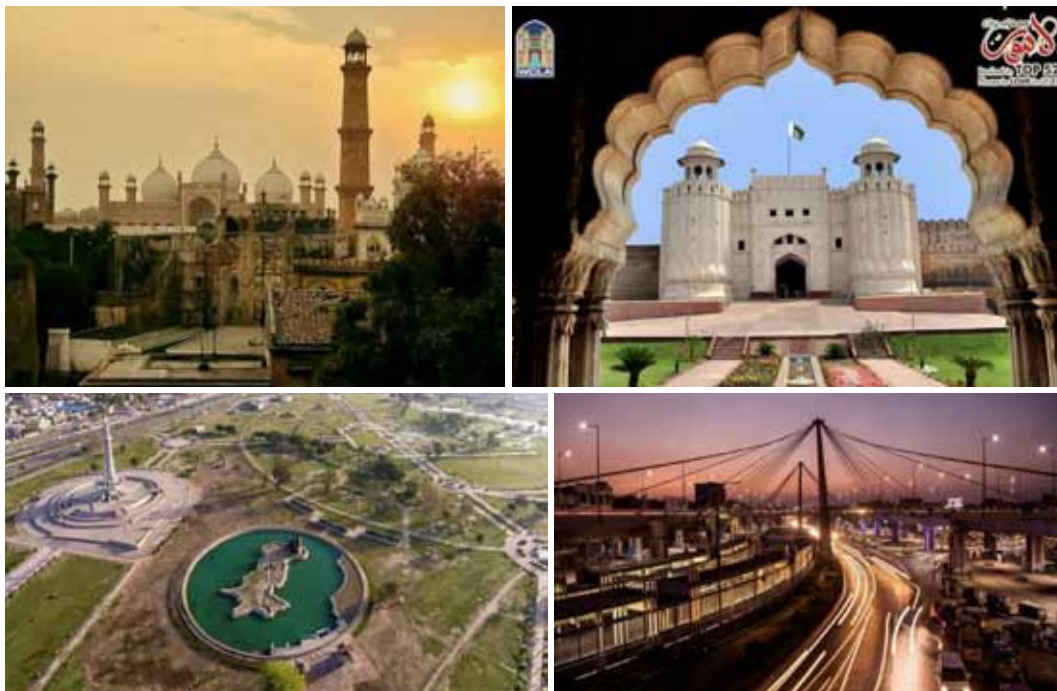


Figure 1. Badshahi Mosque & Royal Fort, Minar-e Pakistan (Lahore, Pakistan): Source, Author.

In the last two decades Pakistan faced many terrible terrorists' attacks in all over the cities, which affected the Lahore as well. Therefore tourists' appearance in Pakistan decreased by large numbers as compare to the past numbers. Lahore holds a massive attraction for the tourists (i.e. national and international). Culture heritage is an inspiring factor in people's travel and affects tourism in both positively and negatively ways (Dora, 2012). In modern era tourism has been increased both nationally and internationally for experiencing a different culture and his-

tory (Stoep, 1996). They see the large numbers of people as congestion, since it has a negative effect on their quality of life, especially in the area of public order (anti-social behavior, people's safety, noise, dirt, lack of access for ambulances, etc.). Problems with overcrowding in public spaces result in the loss of residential attractiveness in the Lahore which is losing residents while increasing its focus on urban tourism.

### **Urban Tourism And Cultural Heritages**

Urban tourism is also called city tourism; usually every country has some main cities which used as an urban tourism. There are several definitions of UT, but according to World Tourism Organization (UNWTO), a type of tourism which takes place in urban space. UT includes heterogeneous range of cultural, architectural, social, technological, natural experiences, educational reasons, festivals and events, and products for leisure and business. A culture shows how nations act together (i.e. Traditions, folklore, knowledge and language), heritages concern our past history, present and future (i.e. buildings, historical structure, monuments, landscapes, artifacts, books and documentation; Hardy 1988 and Millar (1989). UT have a significant inspiration on people's attitude, actions at the level of the both the individual and society. Urban Cultural tourism includes visiting historic or archeological sites, visiting festivals, watching conventional dances or ceremonies, or simply shopping for handcrafted talent. The tourists carried different activities when they visit urban places like, visit to buildings within a city, art galleries, museums, temples, skyscrapers, historical buildings, parades, concerts, festivals and protests etc. In the same way, there is a correlation between city tourism and shopping tourism, especially for people from smaller towns or countryside, who takes advantage of sightseeing while shopping. There is a substantial flow of visitors and day/night trippers inspired or motivated by cultural and factors and interested in historic heritage and/or contemporary culture and urban space. These flows coexist with tourists with local and more heterogeneous intentions. Tourists' enjoyment through the collection of new information before to travel, their interest, customs, acquaintances with language, lore of other nations, motivation of travel, cultural history, architecture of the destination and area of outstanding beauty, mostly all these elements who encourage the tourists to visit a destination (Tigu & Arsene, 2008). Although some cities have been receiving visitors for a long time, urban tourism really started to emerge in the 1990s. During these years, tourism industry growing rapidly, tourism took on a high-profile role on the urban agenda and tourism research rediscovered the cities. This was a period of major studies on urban tourism, which usually included specific chapters on the impact of tourism on the city (Page, 1995; Law, 2002).

The aim of the paper is to study the socio-economic characteristics of the tourists, tourist's pre and post tour analysis regarding urban tourism and cultural heritage and their Willingness to pay for these visits.

### **Research Methodology**

The work explored in this paper by well prepared qualitative and quantitative questionnaires. The questionnaire was developed in the English with the help of literature and well reputed researcher of the tourism filed. The main purpose of the pre-testing was to allow respondents to sophisticate the divisions of the main research session, provide clarification for Willingness to pay estimates and

confusion or field survey problems (Halstead et al., 1991; Ransom and Rees et al., 2010). The interviews were conducted in both languages (i.e. English & Urdu). The questions were presented directly to respondent in order to minimize the misunderstandings with the questionnaire. The tourists WTP and their attitude were tackled in terms of three different aspects: tourists' socio-economic characteristics, which covered a detailed description of (Gender, Age, education, income level, occupation and their family size); the second part of the questionnaire was consisted on tourists' pre and post visit attitude and the last one covering for WTP in the form of (yes/no) and a series of monetary values were given. A sample of 250 tourists was interviewed in the second quarter of 2020. The selection of the respondents were based on approaching every tenth person going back to home after completion the visit, most of the respondents were targeted at the exit point. Data collection were placed 11am to 2pm or from 4pm to 7pm every day. This study employed contingent valuation method (CVM). Contingent valuation method brings out market valuation of a non-market good to compute total preservation value. CVM has been used which contains both constituents of use and non-use (Echeverria, 1995; Mahboob et al., 2020). CVM was used for gathering the data of tourist's willingness to pay for visitation of urban spaces and cultural heritage. Dichotomous-choice questions were included in the survey by presenting contributors with a contingent market value. The exceptional feature of dichotomous-choice questions is that respondents are asked if they would pay a flat sum of money for the item being evaluated or not, responses taken as dependent variable (yes" or no") (Carson, 2000). Tourist's WTP were estimated through two different models, the binary logistic regression and OLS. A wide range of researchers have been performed (Mahboob et al., 2020). This model was chosen due to its capability to pact with a dichotomous explained variable and deep-rooted theoretical background (Alberini, 1995 and Kannien, 1995). Meleddu and Pulina (2016) investigated the individual's willingness to pay for tourism and used it on quantitative data and applied logistic model.

### Model Specifications

In this study we used two different models as given below, first equations used for flat sum of money which asked to the tourists that how much you are willing to pay for this visit (i.e. 20, 50 or 100 PKR. Moreover, the second equation are based on binary logistic model, where the respondents showed their interest either they are willing or not (Yes-No). Both models' equation given below respectively:

$$Y_{i1} = \beta_0 + \beta_1 D_{i1} + \beta_2 X_{i1} + \beta_3 X_{i2} + \beta_4 X_{i3} + \beta_5 X_{i4} + \epsilon_i \quad (A)$$

Where  $Y_{i1}$ , is the flat sum of money in PKR; Dependent variable (DV) of the Ordinary Least Square (OLS) model; this is a simple linear regression model and other Independent Variables (IVs) of this model are showed with  $X_{i1}$ ,  $X_{i2}$ ,  $X_{i3}$  and  $X_{i4}$ . To interpret the results;  $\beta_0$ ,  $\beta_i$  are used as an intercept and coefficients of the OLS model respectively, while  $D_{i1}$  is a dichotomous variable of the model which is having the values in the form of (0 & 1). Below is the second equation (B)

$$Y_{i2} = b_0 + b_1 D_{i1} + b_i X_{i1} + \mu_i \quad (B)$$

Where  $Y_{i2}$ , is the Dependent Variable (DV) of the Binary logistic model; the independent variables of this model shown with  $X_{i1}$ , and To interpret the results;  $b_0$ ,  $b_i$



are used as an intercept and coefficients of the binary logistic model respectively, while  $D_{i1}$  is a dichotomous variable of the model which is having the values in the form of (0 & 1).

$Y_{i2}$  = Dichotomous Variable (Yes/No)

$X_i$  = Independent Variables like age, income, total cost and distance

$\epsilon_i$  &  $\mu_i$  = Error Terms of the models.

The survey data were used to analyze the socio-economic characteristics of the tourists through MS Excel and the econometrics techniques were applied to estimate the WTP of the tourists through statistical package (SPSS).

### Findings and Analysis

The results of the tourist's socio-economic characteristics given above in figure 2; the male tourists were in higher numbers 60% as compare to female 40%. Nunkoo and Gursoy, 2012) estimated that females' tourists do less support to tourism rather than males. As for concern to age level, the most of the tourists were in the age of 16 to 25 years, and other tourist's age (years) were 32%, 12% and 16% respectively according to their distribution, majority of the students who came there were studying in the colleges (56%). In addition, higher level of education tourists have positive attitude for tourism (Haralambopoulos & Pizam, 1996). Over 56% were married and 44% were single. The categories according to their occupation, a high percentage were students, public servants, 20% self-employed or privately working and 28% were not working 16%. Students founded more interested in visitation of urban places and cultural heritages. According to income level most of the tourists 48% were belonging to middle class, were belong to higher income level, income level is a key determinant of this study because income level play an important role in tourists WTP.

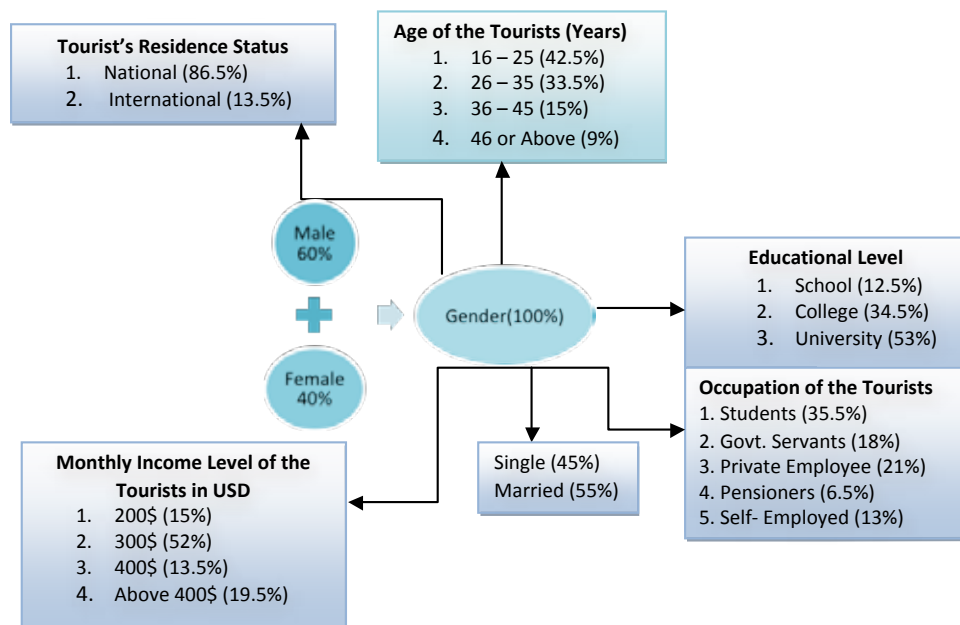


Figure 2. Socio-Economic characteristics of the tourists.

Tourists pre-visit analysis on urban tourism given in figure 2. Majority of the visitors 60% gathered information about urban tourism from TV/Internet. 44% tourists made decision on their behalf to experience urban tourism, 31% were those who came on the suggestion of family members and 25% came through friends. In the current period of time, technology is very accessible for every person so people get information through social media/internet etc. Majority of the tourists 32% came on visit to make it memorable. This type of urban tourism and cultural tourists has been prominent whose seeks a deep cultural experience of other culture or heritage (McKercher, 2002). Familiarity with the place also encourages people to visit that site (Mark Morrison and David John Dowell, 2015). In the study of Lankford and Howard (1994) highlighted that visitors with greater familiarity with the place or having sufficient knowledge about urban tourism is more favorable. There are other authors who reached at same conclusion: Davis et al. (1988) and Anderreck et al. (2005). Only few came alone at urban spaces and cultural heritages, almost equal percentage of tourists who came with friends and in the groups or trips of educational institutes. Tourists motivation to go on holidays to experience urban tourism, 28% were wanted to have a good change in mood, 12% wanted to decrease their stress level, 16% had the reason to explore new place, 12% came to spend time with family members or friends and 32% interested to meet new people. The tourists' motivation for visit cultural heritage has been explored by Poria, Butler and Airey, (2004).

<i>Tourist's attitude</i>	<i>Frequency</i>	<i>Percentage</i>
<b><i>Pre-tour analysis</i></b>		
<b><i>Information acquisition before travel for urban tourism</i></b>		
<i>News paper</i>	60	24
<i>TV/Internet</i>	150	60
<i>Friends/family/colleagues</i>	40	16
<b><i>Travel decision maker for urban tourism</i></b>		
<i>Tourist themselves</i>	110	44
<i>Family</i>	70	25
<i>Friends</i>	70	28
<b><i>Reasons for Travel for urban tourism</i></b>		
<i>To make it Memorable</i>	80	32
<i>To have experience of urban tourism</i>	40	16
<i>Familiarity</i>	60	24
<i>Popularity</i>	70	28
<b><i>Who is with you during this visit?</i></b>		
<i>Alone</i>	60	24
<i>Friend</i>	110	44
<i>Group/trips</i>	40	16
<i>Family</i>	40	16
<b><i>Motivation to go on holiday on urban tourism</i></b>		
<i>To have a good change</i>	70	28
<i>To decrease stress</i>	30	12
<i>To explore new place/heritage</i>	40	16
<i>To Spend time with family and friends</i>	30	12
<i>To meet new people</i>	80	32

Figure 3. Tourist's attitude toward urban tourism.

Post-visit Analysis of the Visitors	In Favor	Against
Both urban tourism and cultural heritages of the city have attraction for tourists?	94%	06%
Would you like to return again to this city?	95%	05%
Are you satisfied by visit of this city?	92%	08%
Are you satisfied about the way Management or stakeholders caring this city?	65%	35%
<b>What did you like most about this city during your visit?</b>		
Buildings within a city (Emporium Mall, Packages mall etc.)	97%	3%
Museums and art galleries	80%	20%
Religious mosque & temples	90%	10%
Buildings with some historical interest (Educational institutions)	75%	25%
Parades, conferences, or demonstrations (Wagah Border)	88%	12%
To learn, discover, experience and consume the tangible and intangible cultural attractions	70%	30%

Figure 4. Tourist's attitude toward urban tourism and cultural heritage.

Tourists' attitude has been the flashing point of many studies so far that focus on factors that influence such attitude (Akis et al., 1996), Tourists' post visit attitude for urban tourism; are given in figure 4. Most of the tourists 94 percent were agreed that both destinations have attraction for tourists, 95 percent would like to visit again, 92 percent were satisfied to their visit at cultural heritage, satisfaction of the tourists also substantiated by Kerstetter et al., (2001) and most important, more than half of the tourists were satisfied by the stockholders of the destination.

Costs (Rs)	Mean (Rs)
<b>Transportation</b>	15081.4
<b>Food &amp; Beverages</b>	2000.9
<b>Accommodations</b>	3500
<b>Shopping</b>	2590.7
<b>Other Costs</b>	1500
<b>Total Costs</b>	<b>24673</b>

Figure 5. Description of travel costs to tourists for urban tourism.

Tourists' expenditures were the significant factor of the urban tourism; these are the factor that supports local industry or builds opportunities for unemployed people and enhance the economic activities. Tourists total cost in many studies founded negative with willingness to pay Gutiérrez et al., 2017; Mahboob et al., 2020. Tourist's descriptive analysis regarding urban tourism visit are given in figure 5.

Variables	Binary logistic	OLS
Dependent Variable (DV)	Willingness to Pay (Yes/No)	Monetary Term
Age (IV)	-.016 (.02) <sup>ns</sup>	.024 (.058) <sup>ns</sup>
Income (IV)	.0013 (.00003) <sup>***</sup>	.00042 (.000034) <sup>***</sup>
Total cost (IV)	-.00007 (.00002) <sup>*</sup>	.000009 (.000060) <sup>ns</sup>

Figure 6. Results of logistic model and ordinary least square. Note; Standard error in parenthesis (R-square .63) Note: significant level: \* $p < 0.05$ , \*\* $p < 0.01$ , \*\*\* $p < 0.001$ ,  $p^{ns} > 0.05$

Results of the binary regression and OLS given in figure 6, where age negatively related with WTP FOR urban tourism as age increases visitors wouldn't go to experience urban tourism. Further, age isn't a significant factor of the WTP as results showed. The studies about the age factor are mixed and probably ambiguous (Kuvan & Akan, 2005), Ritchie (1988) observed in his study that younger tourists had a positive relationship as compare to aged; there are studies that show older age had positive attitude toward tourism (King et al., 1993; Tomljenovic & Faulkner, 2000). Income is the significant determinant in both models as income level goes up which also urges the visitors to pay more urban tourism. Mostly income level has a positive association with income level (Chen, 2015; Mahboob et al., 2020). Total cost has negative relationship with WTP in both models but only significant in binary regression which indicates, as total cost of visitors goes high WTP of male/female tourists goes down Abuamoud et al., 2014. Many studies examined similar findings that tourists WTP for urban tourism and cultural heritage depends on the money used towards sustainability, improving and conserving the destination (Reynisdottir, Song and Agrusa, 2008; Kim et al., 2007; Mahboob et al., 2020). In the findings of Teo et al., 2011) identified that environment concerns a significant relationship with cultural heritage tourism.

### Conclusion and Implications

A multicultural status of Lahore has the potential to attract the tourists all over the world due to his historical background. The city's historic urban landscape, one of the constituent that make it so attractive to tourists, is being threatened by a rapid tourist satisfaction process (Jansen, 2009). The rising numbers of the visitor is having a positive impact on the local residents of the Lahore. In terms of the urban layout, the loss of quality in the historic site and its image is particularly striking. In Lahore, tourism has produced urban landscape. In fact, it has given the city many iconic buildings that are part of its tourist image, like Badshahi mosque, Royal fort, Minar-e Pakistan, Emporium mall, Railway station and famous parks etc. The threats affect the formal, socio-economic and symbolic aspects of this urban tourism. Because of its historic origins, public space in the Lahore is limited. The streets, which are pedestrianised, are narrow and there is hardly any open space. As a result, the growth in visitor numbers leads to overcrowding and causes serious mobility and car parking problems. Visitors and residents view large numbers of people very differently. However, the extent of the impact is different depending on which aspect you look at. This study provides appreciation of urban tourism and cultural heritage notably it assesses the tourist's attitude for visit

urban cultural tourism and also estimated willingness to pay of the visitors. CVM was used to estimate the WTP of the visitor for urban tourism. Male tourists were mostly attracted towards urban tourism and cultural heritage, younger tourists came in high numbers and educated people have greater interest in urban tourism. Major determinant of the WTP was income level tourists having good level of income to experience the urban tourism. Social media and internet playing an important role in tourists interest to urban tourism and cultural heritage, because many tourists get information through internet and TV. Tourists motivated by differently, their attitude towards urban tourism and cultural heritage vary when they decide to visit cultural heritage as supported by Kerstetter et al., (2001) and Goh (2010). Tourism planners need to start tourism curriculum in schools and colleges to get involvement of national residents. Understanding to tourist's attitude is a useful tool in destination marketing decisions. Tourist's attitude towards urban tourism and cultural heritage especially with regards to Badshahi mosque and Royal fort depends on authorities. Tourists' spending during their visit; may encourage local industries (e.g. hotels, handicraft products and transportation) to generate economic benefits.

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# The Practice Of Creative Music And Dance Performances *Of The Asli Mala Group*

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## Abstract

What are the contexts and conditions important to the sustainability of an expressive culture, especially in the face of an everchanging socio-cultural environment? This research examines the strategies used by the Asli Mala performance group to adapt the traditional rong ngeng Pattani performance into their creative repertoire. Using data gathered from observations and interviews during fieldwork in 2018-19 and drawing on Bourdieu's practice theory, I asked: How might we read Asli Mala's creative works in terms of fields, capitals and strategies? While I argue that there are dominant and dominated agents operating under four sub-fields, the strategies employed by the Asli Mala involve a constant negotiation of their performance productions to meet the terms and conditions of the sub-fields. These strategies emerged from changing habitus caused by the accumulation and expansion of different forms of capital. Despite its popularity, these new performances are still considered unauthentic by traditional rong ngeng Pattani advocates.

**Keywords:** *Traditional Rong Ngeng Pattani, Strategy, Capital, Habitus, Asli Mala, Creative Music, Creative Dance, Pierre Bourdieu, Thailand, Cultural Sustainability*

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## Introduction

Rong ngeng is one of the common folk dances of Southern Thailand. The dance is performed in pairs, usually male and female. The primary accompanying instruments are a *Rammama* frame drum, a gong and a violin. Rong ngeng is usually performed during festive events. According to the local history, during the late 19th century, female clerks in the Rayayaring Palace of Phraya Phiphitsenamat received Rong Ngeng training and gave performances as a welcoming gesture to state guests at festive events (Rueangnarong, 2011:77-79).

Based on scholarly literature the rong ngeng can be divided into two categories. One is the rong ngeng of the western coast of Southern Thailand in the provinces of Krabi, Phuket and Satun. The other is that of the East coast in the three southern border provinces of Pattani, Yala, Narathiwat (Khwanpradap, 1997). Both types of rong ngeng are distinct from one another in terms of instruments, ensemble, repertoire, choreography and costumes, among other details. Each rong ngeng performance group has specific customs and traditions that distinguish one group's tradition from the other.

In a book titled *Bu-nga Pattani: The Folklore of the Southern Border Thai Muslim*, a Southern Thai folk music expert states, regarding the performing arts in the three Southern Thai border provinces, that “these performances are now being eclipsed by those coming from the West and the Central Thai. Like the folk performances in other regions, they are fading away over time” (Rueangnarong, 2011:77). That-saniya Khanthacha, performance creator of Asli Mala performance group adds, “rong ngeng in Pattani is also facing a decline in popularity. Changing social contexts, differing interpretations of music and dance versus religions are some of the main reasons behind the fall” (Khanthacha, 2017: personal communication).

A survey reveals that there have been attempts by multiple performance groups and the Rong Ngeng Pattani Practitioners' network to revive the performance's social significance to its local culture. This has led to the rong ngeng preservation initiatives and activities in several areas. For instance, the Revitalization and Preservation of Southern Thai Folk Music group in Pattani was active during 2000 (Anukul, 2007:34-37). Another example are new performance creations of rong ngeng in Songkhla province by students of Songkhla Rajbhat University and Thaksin University. These movements intend to encourage the engagement of local rong ngeng practitioners with the student's own creative works (Phromnuchathip, 2017: personal communication).

In addition, rong ngeng competitions were held throughout the three Southern border provinces, notably the 56th rong ngeng competition held along the Watthanatham road during the city celebrations and the Red Cross exhibition in Yala province in 2018. Preservation and transmission of rong ngeng in Southern Thailand has since been undertaken seriously by practitioners, academic and government institutions and the private sectors alike.

In 2018, Asli Mala became an outstanding rong ngeng group in Songkhla province for their performance novelty. Yet they identify themselves as inheritors of the

traditional form of rong ngeng Pattani from the local practitioners. Two individuals are the driving force behind the Asli Mala's creative works. Aphichat Khanthacha is responsible for musical works. Aphichat is a student of Khader Waedeng, a national artist renown for folk violin virtuosity (Department of Cultural Promotion, 2006). The second individual is Thatsaniya Khanthacha, a choreographer who graduated from Songkhla Rajbhat University. This university is at the forefront of fostering creative performances as an integral part of its Bachelor of Arts degree, offered by the arts department. Thatsaniya receives training in the traditional rong ngeng Pattani and Pattani folk dance from several teachers including Chao Chantharachit, Kaukiat Tharanon, Nopphamat Phromnuchathip and Nawapaun Sukumaraphan.

Asli Mala is a performance group that embraces the "traditional" knowledge – a system of belief, rules, customs and cultures – of rong ngeng Pattani and they reflect it through their costumes, instruments, repertoire and choreography. This traditional knowledge is subsequently blended with the innovation of new creative performances.

Asli Mala was founded in 2004. The group has a distinct approach to the accompanying musical repertoire for rong ngeng Pattani. I will refer to this approach as the "traditional rong ngeng Pattani." This repertoire is transmitted from Khader Waedeng, whereas the choreography is handed down from the rong ngeng groups of Chao Chantharachit, Kaukiat Tharanon and Nopphamat Phromnuchathip.

In 2008, Asli Mala debuted with three performance categories: traditional rong ngeng Pattani, Pattani folk dances and creative works. The choice of performance is contingent upon the prescribed convention of the event in question, the requirements of the hirer and the expectations of the audience.

Asli Mala plays a role not only in preserving and continuing traditional rong ngeng Pattani and other folk dances from the province but also in creating new performances in response to changing contexts, thereby constantly expanding its service territory. For this reason, I am interested in the practice that occurs within the creation of music and dance by examining the strategies used by Asli Mala to adapt traditional rong ngeng Pattani and incorporate it into their creative performances during 2008-2018. I draw on Pierre Bourdieu's (1997) cultural critique as the main theoretical framework. Equally valued in my methods is ethnography as both analytical and interpretative tools to read the lived experiences. This study thus represents an analysis through the lens of cultural studies. It brings out the analysis of the contexts and conditions that are important to the sustainability of Asli Mala, especially in the everchanging socio-cultural contexts. It is hoped that this study will generate further discussion to problematize other folk performances and eventually understand the socio-cultural mechanics behind the creativity of folk performances in these contemporary and turbulent times.

### Research objectives

- To examine the strategies used by Asli Mala's to adapt the traditional rong ngeng Pattani and incorporate it into their creative performances during 2008-2018.
- To analyze the contexts and conditions that are important to the sustainability of Asli Mala, especially in the face of an everchanging socio-cultural environment.

### Research Methods

Data for this study was gathered through participating in music and dance performances. In-depth and informal interviews were conducted as a primary tool to collect data from active agents within the field of study along with non-participant observation and focus group discussions. The obtained data was then interpreted through the lens of Pierre Bourdieu's concept of cultural critique concept (1997) with an emphasis on the adaptation strategies used by Asli Mala in its creative music and dance performances informed by rong ngeng Pattani during 2008-2018. I draw specifically on field, capital and habitus to address the objectives of this study. Based on the resultant critique, I then suggest some possible common grounds between the contemporary and traditional forms of rong ngeng Pattani in the face of an everchanging socio-cultural environment. Related literature served as foundation for designing research methods that centered on my fieldwork and research tools, which included the following: interview question frames for key interlocutors, inclusivity criteria, planning the field sites, non-participant observation, music and dance performance recordings and academic seminar. These ultimately allowed for an analysis of data and the subsequent results of the study as discussed below. I conducted fieldwork between 2018 and 2019 using in-depth and informal interviews and non-participant observation. The field data was gathered during Asli Mala's rehearsals and performances in Songkhla and Pattani.

### Fieldwork

1. Preliminary Survey: In order to determine the research question, establish a rapport and plan the actual fieldwork phase, I contacted the leader of Asli Mala group for permission to witness their performances and conduct informal interviews with the group members.
2. In-depth interview and informal interview: I divided the interlocutors into four groups: Asli Mala group members, traditional rong ngeng Pattani practitioners, other rong ngeng Pattani practitioners and related individuals. These groups were categorized based on the interview questions.
3. Non-participant observation: While public performances were at the heart of this part, I also paid special attention to preparation and backstage moments to observe the processes leading up to each performance; these mostly centered around rehearsals.

4. Collecting materials music and dance: This included video recordings of Asli Mala creative performances during 2008-2018, footage of which was examined for musical and choreographic characteristics. I also photographed the group's performance outfits, instruments, choreography and stage design. These audio-visual materials were supplemented by video footage and audio recordings that are both publicly available and copyrighted.

### **Broadening Research Topics through Seminar**

1. Adding and auditing available information: I organized a two-part academic seminars based on the research topic *Creative Rong Ngeng: Values and Meanings of Sustainability* to present the findings of this study and to exchange and discuss ideas with local performance troupes from Southern Thailand. The seminar also provided an opportunity for the audiences to critique the methodology and accuracy of my research and its findings.

2. Validation, analysis and conclusion: I validated the qualitative data with the related literature, interviews, observations, audio-visual recordings of the performance and the seminar. I then presented the data obtained from the various sources before categorizing it based on relevant issues according to the theoretical framework. Finally, I delivered my finding through descriptive analysis.

### **The Key Interlocutors and Inclusion Criteria**

1. **The Members of Asli Mala:** I interviewed the creators of rong ngeng music in search of in-depth insights into the creativity by considering the concept, capital, habitus or the tendency to creativity and factors leading to the changes in rong ngeng performances within the field and sub-fields of the study. The key contributors for this part of the research were Aphichat Khanthacha and Thatsaniya Khanthacha, creators of music and dance, respectively, for Asli Mala.

2. **Traditional Rong Ngeng Pattani Practitioners:** Since Asli Mala initially practiced traditional rong ngeng Pattani during its formative years, I decided to learn from the artists whose music and dance exerted the influence of traditional rong ngeng Pattani on Asli Mala, namely Khader Waedeng, a National Artist of folk performing arts and Seng Abu, a traditional rong ngeng Pattani practitioner. I also sought input from another rong ngeng artist, Nopphamat Phromnuchathip, who received training from Khun Charuwisetsueksakaun and her student Kaukiat Suktharanon. Nopphamat and Kaukiat transmitted some of the traditional rong ngeng Pattani movements to the choreographers of Asli Mala.

3. **Pattani Folk Dance Practitioners:** The creative performance of Asli Mala are inspired by the traditional rong ngeng Pattani. Their invented performances still retain the characteristic movements and costumes of the traditional rong ngeng Pattani. Individuals associated with these creations are Nopphamat Phromnuchathip, Kaukiat Suktharanon, Chao Chantharachit and Nawaphaun Sukumaraphan, some of whom, it should be noted, also appear in the traditional rong ngeng Pattani group.

**4. Related individuals:** This group refers to rong ngeng performers outside Thailand, patrons of the art, those who hire performers or are responsible for rong ngeng competitions and academic institutions that support the transmission of rong ngeng.

### Limitations

Per the requests of my interlocutors, some of their personal information cannot be disclosed in this research. This limits the analysis, explanation, elaboration and presentation of the data gathered in the field.

I designed my research and answered the central questions using Pierre Bourdieu's cultural critique, focusing on fields, capital and habitus. Together, this frameworks was deployed to unpack the strategies applied by the agents to adapt traditional rong ngeng Pattani for incorporation into the creative performances of Asli Mala during 2008-2018.

Tradition, in the context of this research, refers to conventions, beliefs, customs expressed in the forms of dress, instruments, repertoire, lyrics and performances rooted in traditional rong ngeng Pattani and performance-related beliefs. This "tradition" can be observed in the creative performances of Asli Mala.

### Construction of the Mainstream Rong Ngeng and its Power

As a performing art, Rong ngeng Pattani was associated with the Pattani court during the time of Phraya Phiphitsenamatyathibaudisisurasongkhram, also known as Niso, who built the Yaring Palace in 1895. Training in rong ngeng was given to female palace clerks. These women then served as dancing partners to the noble male guests who frequented the palace for feasts and celebrations (Watcharasukhum, 1997:33-72). Refined and elegant, this form of rong ngeng has strict conventions and explicitly laid out theories. In Pattani, this version of the dance was considered a mainstream tradition. Not only was the dance's status used to glorify the province's ruler at that time, it also played a role in diplomacy. The movements and costumes contained religious references – a symbol of upper-class Muslims. As the popularity of this form of rong ngeng declined in the court around 1932, it spread beyond the palace through the folk dance-drama mak yong. As a result the subtlety, conventions and refinement of the court rong ngeng was "toned down." For example, physical contact between the male and female dancers became permissible and other rhythmic elements like rumba and samba were introduced. The revised form of rong ngeng however, only enjoyed a short span of popularity before eventually fading away (Watcharasukhum, 1997:33-72).

The Pattani court version of rong ngeng was revitalized in 1951 by Khun Charuwetsueksakaun (also known as Chemu), the lead education officer in Meuang Pattani district. Much like the standardized folk dance from Central Thailand, ramwong mattrathan, the revival followed the government's nation-building policy issued by Marshall Phibun Songkhram to "civilize" Thai citizens. Rong ngeng again became a political as well as diplomatic tool to showcase the ruler's status, the loyal submission to the state's policy of religion affiliation and the state's "civi-

lized” status. This standardization thus led to the construction of what is today known as the “traditional rong ngeng Pattani” (Phrommanuchatip, 2017: personal communication). The standardization of rong ngeng was executed through the clothing, musical instruments, repertoire, song texts, performance practices and social conventions and beliefs. These regulations went beyond rong ngeng itself and were applied to other Pattani folk dances and later the creative works of Asli Mala.

### Elements of the Mainstream Rong Ngeng Tradition

**1. Costumes:** Male dancers wear a round-neck, long sleeve t-shirt with a sash and a black hat. Female dancers wear a Javanese-style blouse with an ankle length sarong. The quality of the garments is also a class statement of the wearer.

**2. Musical Instruments:** Violin, mandolin, accordion, rammana or frame drum and maracas. The musicians sit in a row with the violin in the center.

**3. Repertoire and Song Texts:** There are seven musical pieces with lyrics: “Laghudu-wo,” “Lanung,” “Pujopisang,” Cinta Sayang,” “Ano Didi,” “Mak Inang Java,” and “Mak Inang Lama.” I did not find any individuals who could sing the lyrics of these pieces.

**4. Performance Practices:** The dance is performed by at least five male and female pairs. The dancers stand in two rows facing one another, at an equal distance between each for aesthetic reasons. The dancers must perform a salam or Muslim acknowledgment bow before and after each performance item.

**5. Performance-related Conventions:** In the traditional rong ngeng Pattani, Mr. Charuwisetseuksakaun established the conventions for the performance and transmission of rong ngeng so as to avoid variations of the movements and ensure group cohesion. These conventions are strictly observed.

**6. Customs and Beliefs Related to the Performance:** The movements must not be modified and doing so would be a wrongdoing and show disrespect to one’s teacher. Since the performance attire is based on Muslim Malay traditional dress, the dancers must be fully covered. There is also no physical contact in any of the dance movements.

### The Fall of Mainstream Rong Ngeng and the Rise of Creative Rong Ngeng by Asli Mala

Scholars and artists both assert that folk performances and rong ngeng Pattani is gradually on the decline. Praphon Reuannarong (2011) claims that expressive cultures from Central Thailand and the West are encroaching and overwhelming the local performances whose existence is made possible by the preservation, promotion and refinement.

I found that the decline of the traditional rong ngeng Pattani is due mainly to five factors. These are: (i) The changes in society and the encroachment of other forms



of entertainment. (ii) The conflict between religious ideology on the one hand and the clothing as well as the transmission among the Muslim practitioners on the other. (iii) The out-migration of potential inheritors caused by political unrest and violence in the area. (iv) The difficulty in selecting suitable inheritors of rong ngeng Pattani. (v) The restrictions imposed by traditions and conventions. Despite these factors and the fact that they are from a different area, the Asli Mala performance inherited rong ngeng Pattani and set about incorporating external musical and dance characteristics into their rong ngeng performances. The accumulation of diverse performance experience slowly shifted the goal of transmission from mere reproduction to innovation.

### Research Results

#### Asli Mala's Strategies for Adapting the Traditional Rong Ngeng Pattani and Incorporating it into Their Creative Performances During 2008-2018

The results revealed details of the four *fields* of musical and dance creation that are influenced by traditional rong ngeng Pattani. The first relates to the dominant agents, namely, music and dance creators of Asli Mala, Aphichat Khanthacha and Thatsaniya Khantacha. The second includes the dominated agents, who are Khader Waedeng, Seng Abu, Nopphamas Phromnuchathip and Kaukiat Suktharanon. All of the above are practitioners of traditional rong ngeng Pattani or the once mainstream rong ngeng in the Pattani court. The third *field* is the tradition – a set of rules determined by the structure. This tradition consists of dress, musical instruments, repertoire and song texts, performance practices, performance-related conventions and customs and beliefs in the performance. The last consists of subfields, circles and related institutions. This includes rong ngeng knowledge from outside Thailand, patrons and hirers of competitions, academic institutes and transmission, all of which constitute the basis for the adaptation strategies. This is in turn the result of capital accumulation of the dominant agents, leading to two important changes of habitus.

#### Asli Mala's Capital Accumulation Period Prior to 2008

This period involved economic, social, cultural and symbolic capital. The music and dance creators exhibited a great deal of cultural capital, meaning they were well-versed of the traditional rong ngeng Pattani, Pattani folk dance, Thai classical dance and *manora*. They also possessed social capital in the form of the rong ngeng Pattani practitioners' network, Pattani folk dance practitioners' network, *pheua chiwit* musicians' network, scholars and *manora* practitioners' network. These sources of capital played an important role in its subsequent expansion.

#### Asli Mala's Capital Expansion During 2008-2018

The capital expansion saw dramatic changes in habitus during the designated period and led to the creation of new performances. The specific expansion of the four sources of capital that continuously affected the changes in habitus were: (i) five new performance pieces namely *Tari Lileng*, *Kipas Payong*, *Tari Rebana Tamburine*, *Tari Diker Hulu* and *Tari Kerish Qama*; (ii) support from patrons and hirers in, for example, the Karichaphaun Pattani event; (iii) competitions; and (iv) transmission of performances and creative processes in academic institutions. Most important



during this period were the practices and strategies used, within the field of music and dance creations influenced by the traditional rong ngeng Pattani, to negotiate with the tradition. The strategies and negotiations with the tradition in the field of music and dance creations are discussed below.

### ***1. Inviting Dominated Agents to Participate in the Creative Performances***

Inviting the dominated agents into the process of creating a new performance was one of the creators' strategies used to negotiate with the tradition. This filtered out and checked for any possible violation of the tradition; and in case of a deviation, the act in question may still be accepted by certain groups of traditional practitioners.

### ***2. Negotiation Through Naming Performance Titles: Avoiding Rong Ngeng***

The dominant agents purposely avoided the word "rong ngeng" in the title of their new performances created after 2008. While these performances contain aspects from music and dance derived from rong ngeng, there are more than a few elements borrowed from outside the tradition. Some of these external aspects are movements from other folk dances, foot movements from Malaysia's asli dance, sapin dance. The dress used in these performances is also different from that found in traditional rong ngeng Pattani and Pattani folk dance. Such deviation is, as suggested, accepted only by certain groups of tradition bearers – its acceptance is by no means consensual. Thus, avoiding the prefix "rong ngeng" before the new performance titles implies an intention to evade a head-on collision between the dominant and dominated agents over the designation of the new creations.

### ***3. Creating Flexible Performances Under Conditions and Limitations in the Subfields***

The expansion of sources of capital made available by the dominant agents was laden with strategies to negotiate with tradition over the prescribed rules and conventions. This process may occur unbeknownst to the dominant agents because it was driven by the context, conditions and limitations specific to each field. This includes the circle of patrons and hirers, academic institutions, transmission process and competitions. The conditions and limitations faced by the agents are, in other words, the rules of each subfield. In addition to the practice framed by the rules of the tradition, there are also rules predicated by the subfields. and it is under these constraints that the agents must operate.

The new performances created by the agents are flexible within the limitations and conditions in each subfield. This flexibility serves as a strategy to negotiate with and subsequently modify the tradition's structure, resulting in a new rule that applies to the new performances. In considering the traditions and limitations they were faced with, the creators did exhibit agency in employing the strategies under the limited and conditioned subfields of patrons and hirers. For example, the patrons and hirers subfield predicated a fixed duration of the performance and necessitated a storyline featuring a *keris* dagger. Within these frameworks, the creators incorporated various Indonesian performing arts: accompanying music, rong ngeng, sapin and silak dances. These performances were created only within the hiring territory and did not contain the word rong ngeng in any of

their titles despite the using rong ngeng music and dance moves. Other subfields were academic institutions, transmission process and competitions.

### Context and Conditions for the Sustainability of Asli Mala Within a Changing Socio-Cultural Environment

1. The creation of new performances that are continuously changing under the subfield conditions: Asli Mala thrives through creating new performances under the conditions set by the subfields. The subfield that perhaps plays the most significant role in determining the extent of change in Asli Mala performances is the patrons and hirers subfield, as it may trigger changes in the attitude of the dominant agents. It is also a space to express the group's creativity. Hiring thus provides an opportunity for identity articulation and consequently the leads to the sustained existence of groups such as Asli Mala.

2. Expansion of territory for creativity and boldly transcending the field and structure of the traditional rong ngeng Pattani within the contemporary socio-cultural context: Finding new territories for showcasing new performances and delimiting the tradition's rules placed on the field of creativity was key to the success of Asli Mala. One of the strategies used to transcend traditional conventions was taking the music and dance to the creative realm and finding platforms for new performances within the appropriate subfields. Exposing creative spaces for the music and dance works of Asli Mala, along with their attempts to revise their performances so as to comply with the social contexts and conditions, challenges the traditional structure. This strategy allowed Asli Mala to exist within a changing society despite facing bias and value judgement from certain individuals.

### Discussion

#### Changes in the Tradition of the Creators When Placed Within Suitable Fields

In this section I discuss the relationship between the fields of creation and the dominant agents, particularly regarding the negotiation of and with the tradition of the dominant agents through the expansion of sources of capital in the subfields; changes in tradition within the fields of creation demonstrate the fields' symbiosis and interdependence.

Based on Bourdieu's concepts of field and habitus, the negotiation serves as both the site and the result of the expansion. When the capacity of an agent changes, the field's rules also change (Kaewthep and Hinwiman, 2008:122-123). The performance creators of Asli Mala, as dominant agents, adapted their new music and dance creations to fit the tradition and rules of the fields. This included engaging the dominated agents in the process of performance creation and negotiation through conditions on naming, specifically, avoiding the use of rong ngeng in the new performance titles and ensuring that new performances were flexible enough not to transgress the conditions and limitations predicated by the subfields. Consequently, the creators are able to level the playing field with the dominated agents while strategically and subtly deviating from the traditional structure inherent to the group prior to the new creation. With the fields enlarged, it led to the expansion of expression and therefore a broader performance area and wider

acceptance. Thus, the dominating agents replaced traditional rong ngeng Pattani practitioners as well as folk dancers as the holders of the rules in the creation field. In other words, the creators initiated changes to the traditions within the field of creation.

### Agents and Subfield Dynamics

The performance creators played an important role in causing changes to the music and dance and these changes depended on several factors. Using Bourdier's practice theory, two perspectives, one from the agents and the other from the structure, may be applied to explain these changes. From the agents' perspective, multiple options are available for practice with respect to the rules and capital accrued by the Asli Mala group members within the field. Regardless of the strategy eventually employed, it must operate under the framework set by the structure's rules (Kaewthep and Hinwiman, 2008:122-123). This shows that the agents are not free actors but represents the culmination of capital accumulation and expansion of habitus within the fields.

Within a heterogenous society, the creation of new performances under various subfield conditions, the expansion of the creation fields and the crossing of fields and structures of the traditional rong ngeng Pattani, conditioned the dominating agents by placing limits to the creativity. Nonetheless, the creators were able to strategically negotiate with the tradition through the expansion of capital within other subfields. Although the creators need to operate under the socially restricted purview of the tradition, they were willing to chart new journeys to new fields and locations for their benefit, that is, experimenting with the tradition.

### Research Suggestions

While this research draws partially on Bourdieu's concepts of field, capital and habitus, to interpret the strategies behind the fieldwork experience regarding music and dance adaptation behind Asli Mala's creative performances based on traditional rong ngeng Pattani during 2008-2018, I must note that the results in no way represent other practices in the field. For future research, I suggest that the roles played by various agents in these practices be understood more thoroughly. This is because within the fields there is always competition for capital and the greater capital one possesses, the more the power one has to determine the rules and structures.

This research did not strictly follow the "old school" investigation of music and dance per se, thus leaving room for the musical and movement analysis. This information could serve as more "tangible" evidence to nuance the adaptations made by Asli Mala in their creative performances. For future projects like this, one may emphasize formalist analysis of music and dance and use these as a lens through which other theoretical frameworks cultural studies can be explored.

### Suggestions for Local Creative Performances

New local performing arts, created to comply with the societal demands, should not be treated as a subversion, but rather as an adaptation aimed at the sustain-

ability of the artists and artform itself. However, maintaining expressive art forms like this should not only rely on adaptation and creation within the conditions and mechanism set by the markets and patrons and nor should it solely count on governmental support. Instead, creators, performers and practitioners alike must be able to express cultural values and traditions in their performances, regardless of whether it is a traditional or contemporary presentation. This is to ensure the continuity of rong ngeng Pattani and its expressive identity of the local culture for younger generations.

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# Preservation Of Heritage School Buildings In The Philippines:

## *A Case Study Of The Gabaldon Buildings*

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### Abstract

This research is an attempt to revisit the Philippines' Gabaldon school buildings (GSB) in the light of Republic Act 11194. The research offers scrutiny of the law vis-a-vis prospects on practices of preserving and advocating the historical and cultural value of GSB. Using qualitative method of research, this study particularly employs content analysis of RA 11194. The discussion of this paper is clustered into two main sections: The narrative of GSB since its beginning, along with presenting notable details of select edifices which still serving the Philippine education system and an in-depth reading and analysis of RA 11194. It scrutinizes the provisions of the law, along with sectional mandates and its implications. A closer examination of RA 11194 brings varied perspectives on how the law can effectively contribute to successful preservation of GSB. Its mandates encompass Filipino nation-building as evidently showcased in the preservation of GSB. Preserving these structures provides an in-depth reflection of how the Filipino identity has been affirmed. RA 11194 is also an invitation for stakeholders to work together for a common cause. It provides opportunities to highlight organizational functions as once known as a classroom building becomes a significant aspect of Philippine history. Analyzing the law can be seen through three distinct perspectives: agent for Filipino nation-building, mechanism to intensify stakeholder involvement and lens to view a sustainable Filipino culture.

**Keywords:** *Gabaldon School Building, Heritage Schools, Philippines, Education, Conservation, Policy, Preservation*

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## Introduction

As globalization invades the school setting, teaching, and learning as a process is shaped by numerous drivers. Culture is one aspect that plays a significant part in the students' curricular and academic journey. The students' overall experience in and out of the classroom contributes to the way they exhibit favorable academic performance. A study by Usen (2016:73-80) suggested that teachers employ school facilities in their practices to contribute to the "academic growth" of learners. True enough, prioritizing upkeep of school facilities and infrastructure provide a solid contribution towards equitable and quality education. "Modern, comfortable, and safe" classrooms are a few prerequisites for students to be engaged academically (Brunner & Vincent, 2018:43). Even Dagli & Gencdal (2019:166-180) stated that there exists a moderate and positive relationship between school building and teacher's organizational commitment.

The improvement of physical facilities in the context of education yields crucial impact on the academic achievement of students. Great efforts have been made to enhance curricular offerings, teacher training, and student welfare, but the fact still remains that the "buildings in which students and teachers teach and learn" have captured the attention of authorities (Gertel, McCarty & Schoff, 2004:20-24). School facilities, particularly buildings in the campus have been consistently referred to as old-age and in dire need of repair and renovation. A study by Rivera (2019, 16) showed that policies are criticized as the allocated budget for school facilities are "inadequate, inequitable, and inefficient," thus the need to enhance these policies. Ensuring people's money is directed to appropriate school project and program is one step close to reaching the goals of education. Guaranteeing facilities being used by school children are safe, secure, and of good quality are mechanisms that reflect sound policies on fiscal concerns and infrastructures in schools. As stakeholders view the upkeep of school facilities to be a complex process, advocating restoration and maintenance of these infrastructures are not a priority (Nhlapo, 2019:20).

Several research attempts have been conducted regarding school facilities and its impact on student achievement advocating that a school's environmental attributes play an important role in students' academic performance, attitudes, and behaviour (Maxwell, 1999:91). Authors have identified a clear link between school buildings and effective learning. With these in mind, it is imperative that education authorities and key persons emphasize the provision of acceptable environment, school facilities. Hopland (2013:162-171) noted how poor facilities breed negative impact on academic achievement of students in some countries. It has also been argued by Earthman (2018:47-61) that research scholars in the field have attempted to study the link between school buildings and students' academic achievement, yielding positive results, even though concerns on various methodologies have also been identified.

It is worthy to note how school facilities and structures clearly reflect the institution's legacy and contribution in the process of teaching and learning. School buildings act as a concrete evidence of the institution's past as it provides a glimpse of how it envisions itself towards the future. These artifacts, grand or not, concrete or temporary, are traces of solid school culture that serve as a reminder

that their necessary upkeep will be beneficial in understanding current school affairs and visualizing the future.

Schools in the Philippines boast grand architectural artifacts reflecting historical and social narratives of the Filipino people. Particularly in the elementary and high schools, Gabaldon school building (GSB) were buildings designed by American Architect William Parsons thru Act Number 1801 authored by Philippine Assemblyman Isauro Gabaldon (Cepeda, 2017). While some of these GSBs stand up to this day, some buildings of the same type are also being left unkept and demolished to make way for new structures. Temporal and spatial elements have posed challenges to keep the GSB functional and in good condition.

In 2019, Philippine President Rodrigo Duterte signed Republic Act 11194 which mandates the preservation of the architectural, historical, and social significance of GSB (Placido, 2019). These edifices have witnessed the daily lives of Filipino students and teachers and the quest for quality education in the country. These school buildings, which have stood for more than a hundred years, characterize high-pitch galvanized iron roofing and high ceiling to match the Philippines' tropical climate. As these buildings are part of the long history, these deserve to be treated as a cultural heritage (Honda, 2015).

Physical integrity is one concept that relates to a building being historic (Mazzarella, 2015:23-31). However, as public-school buildings face threat of deterioration and neglect, there are only limited renovations due to lack of funds (Mora, et al., 2018:969). Cultural heritage artefacts in the Philippines also manifest these dilemmas leaving minimal efforts for restoration and preservation due to fiscal concerns. With legal mandates at hand, it is expected that in the future, Filipino heritage buildings would be given emphasis and importance with respect to the roles they played in history.

This research is an attempt to revisit GSB in the light of RA 11194. The research offers scrutiny of the law vis-a-vis prospects on future practices in terms of preserving and advocating the historical and cultural value of GSB. RA 11194 signals the dawn of looking back at Filipino heritage and putting premium on rich architectural, historical, and social impact of GSB built in the 1920s. Beyond its great pillars and concrete walls, these buildings are gradually defeated by spatial and temporal elements which could eventually lead to destruction, condemnation, and demolition. As an initial study of a larger research on the preservation and conservation of heritage school buildings in the Philippines, this paper attempts to present the narrative of GSB. With the passage of RA 11194, this study seeks to look at the plight of GSB given legislative mandates, with prime consideration to temporal and spatial elements.

How do the mandates of RA 11194 capture the proactive and efficient efforts of preserving and conserving heritage buildings? What clauses of the law put premium on the temporal and spatial challenges of upholding Filipino culture by preserving heritage school buildings in the country? How does the law capture the es-

sence of being responsive in the light of heritage structures being at the threat of destruction, condemnation, and demolition? These inquiries guide the researcher in outlining the flow of this study. The government is also called on to advocate its commitment as reflected in budgetary resourcing (Benade, 2017:22). With the current challenges faced by the education sector such as ballooning student enrolment and education demands, management and sustenance of school buildings remains a big task (Al Shboul, 2018:79-91). It is hoped that while the research is contextualized in the conservation and preservation of heritage schoolhouses, this inquiry would also be relevant in terms of its contribution to limited local literature, research-based practices, and theory-founded decision making.

The significance of this research is reflected on the crucial need to document heritage edifices in the Philippines. These structures face the threat of destruction and eventual demolition. This research is a contribution to highlight Filipino heritage to instill awareness and advocate the study of Filipino culture and heritage among the readers.

### Methodology

As an initial inquiry, this study is a part of a large research project on the preservation and conservation of heritage school buildings in the Philippines built in the country during the colonial period. Using qualitative method of research, this study particularly employs content analysis of RA 11194. The discussion of this paper is clustered into two main sections. The first part deals with the narrative of GSB since its beginning, along with presenting notable details of select edifices which still serving the Philippine education system either as classrooms or administrative offices. With the challenge of having limited available literature related to this study, the researcher compiles mostly online repositories and websites dedicated to the study of GSB. The second part of the study provides an in-depth reading and analysis of RA 11194. It scrutinizes the provisions of the law, along with sectional mandates and its implications.

As a study involving purely public documents, this research poses no ethical threats to humans. The researcher is guided by the principles of fairness, honesty, and objectivity in ethically handling available data used in this study. Careful analysis of gathered documents has also been observed by the proponent of this study and these data were used only for the sole purpose of this research.

### Results and Discussion

#### The Heritage Filipino School Building Called “Gabaldon”

It is said that in 1909, at least 3,000 GSB that were constructed as mandated by Act No. 1801. Notably, the inspiration of the design came from the traditional bahay kubo (nipa hut) or bahay na bato (house of stone). Both bahay kubo and bahay na bato were regarded the typical Filipino homes, showcasing traditional architecture, during the colonial period. Bahay kubo is considered as the “most indigenous domestic house” (Ogura et al., 2002:233-238), while bahay na bato served as the place for the wealthy.





Figure 1. Bahay kubo. source: <https://philippineculturaleducation.com.ph/bahay-kubo/>.

Kim and Lim (2013:29-37) noted how both bahay kubo and bahay na bato have stood the tests of nature (climate and earthquakes) and even social and cultural occurrences. Felipe (2006:16-29) has regarded bahay kubo a “fundamentally Filipino architectural icon” while bahay na bato boasts the Philippines’ “traditional style showing the strong spatial separation functionally and space wideness” (Kim and Lim, 2013:135-144).



Figure 2. Bahay na bato. Source: <https://philippineculturaleducation.com.ph/bahay-na-bato/>.

Isauro Gabaldon, the man behind GSB was born in the province of Nueva Ecija and he became the governor of the province then later became a member of the Philippine Assembly when he authored the Gabaldon Act that led to the construction of GSB all over the country with a budget of only Php 1 million. The said school buildings are intended to house for a daily attendance of at least sixty (60) students.

Inclusive Years	Key Events
1907	Act No. 1801 (Gabaldon Act) was passed, authored by Assemblyman Isauro Gabaldon and school buildings were designed by American Architect William Parsons
1907 – 1915	Modern public schools were built in the Philippines with an appropriation of Php 1 Million
2019	Republic Act No. 11194 “Gabaldon School Buildings Conservation Act,” was signed into law by President Rodrigo Duterte

Figure 3. A table showing time periods and key events related to the GSB.

According to Lopez (2019), these GSBs are characterized as 7x9 meter edifices which elevate 1.2m from the ground. The structures feature concrete posts with design to prevent flooding. Located in a tropical country, the construction of GSB provided gaps in between the wooden floor to facilitate cool air ventilation.

The roof of the building is composed of lightweight nipa or galvanized iron as extensions to block the sun and raindrops (Enriquez, 2019). Further description from Enriquez (2019) featured GSB as equipped with:

“Large swing-out capiz shell inlay windows run along the stretch of the single-loaded open corridor. Ventanillas or transom windows were then used to ensure that cross ventilation is achieved, and natural lighting reaches the inside.”

Currently, the Department of Education (DepEd) and the National Historical Commission of the Philippines (NHCP) oversee the GSB (Quizon Garciano 2019) and it is imperative to recognize how natural calamities present threats to the heritage structures. NHCP is the main government arm tasked to promote the history of the Philippines. NHCP maintains a repository of historic sites and structures in the country. Included in the website repository are pictures and notes about several GSB. Succeeding figures are few images which can be found in the NHCP Historic Sites website.



Figure 4. Rizal Elementary School Gabaldon. Source: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>.

### Scrutinizing RA 11194: Preserving the Past for a Better Tomorrow

A closer examination of RA 11194 brings varied perspectives on how the law can effectively contribute to successful preservation of GSB. Analyzing the law can be seen through three distinct perspectives: agent for Filipino nation-building, mechanism to intensify stakeholder involvement and lens to view a sustainable Filipino culture. This section presents criticisms as well as strong points that point to abovementioned concerns. Central to the analysis of RA 11194 is its ultimate goal of conserving the heritage structures.

### *More Than a Schoolhouse: Highlighting Filipino Nation-Building*

GSBs are mute witnesses of the glorious past of the Filipino people. These grand structures boast the Philippines rich culture, which also reflect the struggles and success during colonization, war, independence, and nation-building. Utilized as classrooms, GSB nurtured young minds as future leaders of the country under the expertise of Filipino teachers. As noticeable as GSB structures, each concrete wall echoes its striking contribution to Filipino nation-building through education.



Figure 5. Negros Occidental High School Gabaldon. Source: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>.



Figure 6. Rizal Elementary School. Source: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>.



Figure 7. Rizal Elementary School Gabaldon. Source: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>.

The mandates of RA 11194 encompass Filipino nation-building as evidently showcased in the preservation of GSB. The law captures advocacies that strengthen the Filipino spirit that is concretized by Philippine history, culture, and society. RA 11194 presents GSB beyond the impressive pillars and solid walls. Certain provisions of the law act as reinforcement in pinpointing nation-building and championing the Filipino spirit.

The Section 2 – Declaration of Policy of RA 11194 clearly states the policy of the State to conserve and promote historical and cultural structures such as GSB through conservation and restoration in order to preserve its architectural, historical and social significance which is a move towards the preservation of our national heritage that has been neglected over the years like these buildings that have been serving countless generation of students who are usually unaware of their historical significance and are destructive and careless in their use.

Also, Section 4 – GSB as Cultural Properties declares all GSB as part of Cultural properties under RA 10066 can be seen as a move that cements the role of the structure as a valuable asset. Elevating the status of GSB as “cultural properties” can be seen as an aggressive move in recognizing its roles in the past and even in the future of Philippine education system. It does not only capture how GSBs are treated in the realm of teaching and learning but also in the context of history, society, and culture of the Filipino people.

To be able to fully embed how GSBs have played a significant role in the past, a mandate could also be issued on the historical narratives of the structures: how it stood over the decades in the midst of nature and man-made catastrophe. As GSB can be found all over the country, it is no doubt that each structure had been a crucial factor in shaping local or even national events. In the long run, integrating lessons on GSB could provide an avenue for a more contextualized lesson in Social



Studies, Local History, and other related academic subjects. This could also deepen the students' identity and sense of pride when it comes to the narratives of the past.

Conserving GSB all over the country is one step towards realizing a strong foundation for Filipino nation-building: rooted on the glorious past of the people, stories of the people, and narratives for the people. Preserving heritage structures in the country can also be equated to formally laying the steppingstone towards strengthening Filipino consciousness through historical and social aspects.

#### ***Stakeholder Commitment and Involvement***

It is worthy to note how the law upholds the contribution of each stakeholder in advancing advocacies towards the preservation of Filipino heritage. Section 5 explicitly calls for each local government units to adopt measures stipulated in the law with regards to the preservation of GSB. By doing so, each locality will be given a sense of history of their own as these structures can be seen right at their communities. Citizens will also be given the opportunity to contribute since these buildings have been part of their collective, if not just individual consciousness. Sustaining commitment and involvement of various stakeholders cannot just be confined to education personnel. Even civilians can also participate in the efforts of preservation since it is assumed that once in their lives, a relative or even they have been part of the history of GSB.

Section 4 – GSB as Cultural Properties exempts public school teachers the liability for acts that may cause damages that may lead to emergency repairs to the structures. As these buildings were built decades ago and some classes are held in GSB, it is significant to note how teachers could be placed in a situation that the practice of their profession could also create an impact on the general appearance of the building due to continued use. True enough, the current increase in student population should be revisited as this greatly affects GSB's deterioration.

In Section 6 – Appropriations, mandates the DepEd the funding inclusion to implement RA 11194. Though DepEd will be working hand in hand with NCCA, NHCP and NM, funding for the conservation of the said buildings are solely to be shouldered by the department while it waives through educational advancements brought about by the implementation of the country's new curriculum, instead of sharing the funds with National Commission on Culture and the Arts, National Historical Commission of the Philippines and the National Museum who are also intended to safeguard the country's heritage sites thus declaring these buildings as heritage sites bears no meaning. Working and funding the project implementation and involving linked government agencies would surely bring a shared commitment and sense of ownership as each institution would take pride in advocating the preservation of GSB not just for instructional purposes, but also for historical and social gains.

Finally, RA 11194 has created a niche for collective efforts among involved government agencies to work hand in hand for a common cause. The legal mandate has provided an avenue to forge institutional linkages between concerned public institutions. While GSBs can be found at the heart of public schools in the Philippines, DepEd is not left alone in this quest to preserve and conserve the structure. The commitment and involvement of stakeholders become central in implementing RA 11194.

#### ***GSBs: The Past in the Present for the Future of Filipino Culture***

GSBs reflect the glorious past of the Filipino people. It is evident that the quest for quality education has been at the core of Filipino consciousness even during colonial times. The present-day GSB tells how the Philippine society has evolved and preserving these structures is one step ahead towards bringing its narratives to the next generation. Sustaining the future of the Filipino culture is one significant mechanism to express value for history, identity, and consciousness.

Section 5 explicitly prohibits the “modification, alteration, destruction, demolition, or relocation” of GSBs. This order as stated into law provides an assurance that GSBs will be first and foremost given the attention it deserves. Mechanisms that uphold the original design of GSBs could also signal a sense of history: Mandating the preservation of the façade and GSBs unique characteristics also contribute to holistic efforts in putting investments on the past for the future of the Filipino culture.

To ensure that GSBs could stand the current situation, particularly the dawn RA 10533, permit and technical consultations are required in case conservation measures are necessary. GSBs do not just echo the past but it also leaves a statement that it can be of significance in the contemporary times.

The preservation of GSB goes beyond maximizing the practical use of school buildings. It creates a vital understanding to Filipino heritage and consciousness. More than adhering to environmentally accepted industry practices, the preservation of GSB resurfaces the glorious past of the Filipino people. As GSBs are given space for sustainable use, its preservation signals the comeback of its original historic forms and stability. It is high time that policy makers put premium on reviving culture and heritage through preservation and restoration. It is imperative that programs and policies concerning heritage buildings be revisited as it not only fulfills historical interest, but it also nurtures sustainability. Responsive and timely guidelines must be advanced to uphold GSBs past and identify. This way, the needs of the contemporary times are met while preserving the golden experiences of the past.

GSB is a gift from the past for the future generations of Filipinos. As these can be found all over the Philippines, it brings another perspective of the country's culture and the preservation of GSB can be considered as stream of knowledge and consciousness of the past. The narrative of GSB cannot just be confined on education contexts alone; it also encompasses cultural, social, and historical chronicles.

## Conclusions

As an initial inquiry of a larger study, this paper attempts to revisit RA 11194 in relation to efforts to preserve GSB in the Philippines. For its humble beginnings which can be traced through bahay kubo to bahay na bato, GSBs serve as testaments of the Filipino struggles towards quality education even during the colonial period. The structures showcase the glorious past of the Filipino people and the unique characteristics of GSBs are sophisticated features of the colorful and celebrated historical past.

GSB can be seen as an agent towards nation building. Preserving these structures provides an in-depth reflection of how the Filipino identity has been affirmed. GSB tells the stories of the great Filipino ancestors and their quests. RA 11194 is also an invitation for stakeholders to work together for a common cause. It provides opportunities to highlight organizational functions as once known as a classroom building becomes a significant aspect of Philippine history. Lastly, RA 11194 is one step towards realizing a sustainable culture: preserving and conserving the past so the future generation can also contribute to its narratives. RA 11194 is an assurance that GSB can still be witnessed by the future generations of the Filipino people.

Preserving heritage building can be seen as an aspect towards knowledge generation rooted on historical past. It provides contemporary perspectives in order to visualize the future. Studies such as these are platforms that celebrate cultural experiences for continuity and sustainable future. Especially during the contemporary times, advocating the preservation and conservation of GSB call for stringent measures. Social development in the midst of efforts to value the past requires commitment and sound policy attempts to ensure cultural resources are valued and given attention.

Future studies will focus on specific inquiries regarding particular GSB in Luzon, Visayas, and Mindanao. It will highlight features and characteristics the how these structures can be compared and contrasted, despite known common similarities. How each GSB has significantly played roles towards community development will also be explored.

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Figure 1: <https://philippineculturaleducation.com.ph/bahay-kubo/>

Figure 2: <https://philippineculturaleducation.com.ph/bahay-na-bato/>

Figure 4: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>

Figure 5: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>

Figure 6: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>

Figure 7: <http://nhcphistoricsites.blogspot.com/search/label/Gabaldon%20School>



# Moving Towards Equity In The Arts:

## *Is America's Silicon Valley A Cultural Backwater Or Harbinger?*

Tom Borrup,<sup>+</sup> Heidi Wagner,<sup>++</sup> Elizabeth Taing<sup>3</sup> & Amanda Rawson<sup>4</sup> (United States)

### Abstract

During a time when American cultural institutions and their funders have committed to advancing cultural equity and reverse patterns of white supremacy, this study illustrates a possible scenario of what that might look like. The nonprofit arts and cultural landscape observed in Silicon Valley raises questions of how American cities and regions might look in their movement towards equity. Data on these nonprofit organizations in this California region were examined in 2019 and compared with data from a decade earlier. These included numbers and start-up years of nonprofit arts and cultural organizations, their types, expenditures, and mission-based focus. In addition to a decade of change within this landscape, it was contrasted with nine other U.S. city-regions. We found Silicon Valley decidedly different from its peers. In spite of its large central city of San José, and a metropolitan population of over three million, there are comparatively few large institutions representative of Western-European cultures in Silicon Valley. In fact, the number of such organizations and their expenditures declined significantly while in other regions such organizations grew, often substantially. At this same time, smaller, culturally specific organizations in Silicon Valley grew significantly revealing an entrepreneurial region with a high percentage of new organizations more closely aligned with the diversity of the its population.

**Keywords:** Cultural Equity, Diversity, Nonprofit Arts, Silicon Valley, Cultural Sector

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### Honoring Place

The authors wish to acknowledge and honor the Thámien Ohlone and other Indigenous peoples who have continuously inhabited the area now known as Silicon Valley for at least 10,000 years. Their unceded lands and lifeways were colonized by Spanish missionaries beginning in 1769. These lands continue to be of great significance to the present-day Muwekma Ohlone Tribe of the San Francisco Bay Area. Over three million people from all over the world now reside in Silicon Valley.

### Introduction

Could letting go of large cultural institutions that represent White or Euro-centric cultures be a hallmark of success for American cities that desire movement towards racial and cultural equity? Are hundreds of new, grassroots organizations starting up – organizations largely tied to communities of color and immigrants – another indicator of success? What kinds of changes might be fitting as cities and the cultural sector at large in the United States claim to prioritize racial equity and turn their attention to undoing systemic racism? How does a city-region and its cultural sector assess progress towards equity? While not central to what we set out to examine in a recent study of the nonprofit arts and cultural sector in Silicon Valley and its “Capital City” of San José, these questions arose.

Across the United States, large, well-funded institutions housed in iconic edifices stroke the egos of city promoters and business tycoons. They have been linked by researchers as key to economic growth and global distinction. Do these “anchor” institutions actually help White supremacy hold its position in changing tides – as anchors are designed to do?

As a follow-up to our 2009 study described in this publication in 2011 (*The Emergence of a New Cultural Infrastructure: Lessons from Silicon Valley*), our 2020 study provided an in-depth picture into changes in the nonprofit cultural sector in a region that is as diverse, dynamic, well-educated, and wealthy as any in the world.

Both 2009 and 2020 comparative data studies examined arts and cultural organizations in Silicon Valley as expressed by the numbers, types, expenditures, and geographic distribution of nonprofit organizations along with municipal investments in arts and culture. Both studies also compared San José with the same nine peer cities across the U.S. to gain perspective on how the landscape is organized and evolved in contrast to these peers. Those cities were selected in 2008 based on characteristics related to population, economy, and active cultural sectors. Data for this study were collected prior to the impacts of COVID-19. Uniform U.S. government data was collected for nonprofit arts and cultural organizations for all the cities. Silicon Valley organizations were further examined through California State data and through web searches for all organizations.

### Questions of Equity

Recent global research stresses dynamic relationships between vibrant arts and cultural scenes and thriving economies; but thriving for who? The persistent fly in the ointment of this body of generally pro-arts research is the growing economic and racial inequities in the very cities with burgeoning cultural sectors. Creative

class champion Richard Florida in his 2017 *mea culpa* book, *The New Urban Crisis*, drew clear connections between the most “successful” creative cities and growing economic inequalities.

Between 2009 and 2020 the City of San José saw four of its seven largest cultural institutions (budgets over \$5 million) dissolve or shrink dramatically – institutions that focused on White or Western European cultural forms. This came after the prolonged struggle of the city’s 123-year-old symphony orchestra that folded in 2002. During this same time in nearby San Francisco, 16 organizations joined the ranks of those with annual expenditures over \$5 million, doubling the number of large organizations there in a decade. Inequities related to income, housing costs, etc., continued to grow in both cities. It could thus be argued that equity in relation to the cultural sector went in opposite directions between the two cities.

While there is no formal, agreed-upon yardstick to measure a healthy cultural sector, most assessments seem to begin with institutions, generally exemplified by strong balance sheets and by the numbers of people annually going through their doors or sitting in their seats. And while more institutions have begun to look closely at the racial and ethnic makeup of their audiences, artists, staffs, and boards, does changing the colors of the faces in the seats, on the stages, or at the desks truly represent equity?

Next on the list of measures of a healthy sector might be existence of a robust “middle class” of medium-sized nonprofits. How well they play together, and support artists and cultural production, might be added to the list. Another measure of an active cultural community may be its rate of nonprofit start-ups. This is often considered undesirable by funders of the arts who see newcomers exacerbating distribution of limited resources.

Our study found the arts and cultural landscape of Silicon Valley, and its capital city of San José, displayed significant differences from similar-sized American cities and metropolitan areas. While this region certainly has not overcome economic inequities, there may be clues here relative to cultural equity. In the past ten years the formal dimensions of Silicon Valley’s cultural landscape evolved in material and symbolic ways coming into closer alignment with the region’s changing demographics. Its nonprofit and municipal actors exhibited responsiveness to evolving populations, cultural interests, and regional identities. Silicon Valley’s nonprofit arts and cultural sector demonstrated high value placed on varied expressions of culture and in making the Valley home to an increasingly diverse population.

Our findings resonate with two earlier Silicon Valley studies that documented participatory and informal arts and cultural activities. Dr. Pia Moriarty, in 2004, found widespread participatory cultural practices among immigrant communities in both informal and formal settings.<sup>1</sup> In 2005, Dr. Maribel Alvarez examined and documented robust cultural practices outside formal settings in communities across Silicon Valley.<sup>2</sup>

As Moriarty and Alvarez found, the cultural landscape of this region is composed of more than the activities of formally organized nonprofits. They documented considerable activity taking place through for-profit and unincorporated enterprises, informal settings among families, neighborhoods, and social interest groups as well as through public sector and educational entities and nonprofits not categorized as arts and culture in standard data sources. The same is likely true in other cities as well. Nonetheless, we assert the nonprofit sector serves as a key indicator of the region's cultural landscape. Further, standardized nonprofit data sources make possible comparisons with other cities so as to provide a relative picture of this indicator.

### **A Different Cultural Landscape**

A city of over one million people, San José centers a region of more than three million – one of the most prosperous and well-educated populations anywhere. San José displays a mix of cultural organizations unlike those found in any of the nine peer cities. In contrast, San José is not home to a cohort of large Euro-centric cultural institutions – in spite of concerted past efforts to build them. This may be partly in deference to its proximity to San Francisco. However, in multiple other American city pairs – where travel distance and time are similar – each city maintains its own such institutions. Patterns in San José and Silicon Valley suggest an adaptability and permeability related to cultural organizations that enables newcomers to make their cultural voices heard and make this place their home.

In the 2020 study we found three distinctive characteristics of the nonprofit arts and cultural landscape in Silicon Valley and city of San José detailed further below.

**1. Expression of Regional Identity.** An increasing number of newly formed nonprofits during the past two decades were categorized as culturally specific. Of those, less than 20% were identified as addressing Western European cultures. Meanwhile, some older, Euro-centric organizations disbanded, shrank, or became inactive. The result is an overall profile more in tune with the region's diverse demographics and identity in regards to both numbers of organizations and their collective expenditures.

**2. Active Start-up Environment of Entrepreneurial Organizations.** The region demonstrated robust start-up activity among arts and culture nonprofits. Essentially half or 49% of the 1,063 nonprofit cultural organizations found to be active in 2019 were 10 years old or less. In the 2009 study we similarly found a pattern of entrepreneurship for which the region is widely known alive in the nonprofit sector.

**3. Supportive Municipal Platforms.** Municipal spending for arts and culture in the cities and towns of Santa Clara County, representing two-thirds of Silicon Valley's population, played an important role in supporting the cultural landscape. Public sector support in arts and culture in the County grew between 2008 and 2019 at a faster rate than inflation, population growth, and national averages for municipal support of the arts. The largest expenditures were for facilities used by the changing and growing cast of cultural producers and presenters.

The cultural landscape of Silicon Valley and San José exhibited characteristics distinct from other regions and cities in the U.S. It may be considered what Silicon Valley African Film Festival Director, Chike Nwoffiah, called, “a valley of many voices.” In short, Silicon Valley generated an unusual, permeable, diverse, and responsive cultural landscape more in tune with its population and regional identity. Its cultural vitality depends less on large institutions built on business models from earlier centuries and more on small and medium-sized, entrepreneurial organizations and informal activities.

Our 2009 report concluded:

No place in the world is better known for technological innovation. No place can boast a more open and robust environment for new ideas and entrepreneurs. No place has the kind of widely-vested diversity where new arrivals so readily connect, organize, invest, and contribute to a vibrant economy and culture. No urban region is so consistently diverse in population. There is no place like Silicon Valley. In the midst of this world-famous high-tech capital a cultural infrastructure has emerged that enables the start-up of new cultural enterprises and fosters participant-generated self-expression by an unprecedented range of people. This environment evolved simultaneous to the emergence of a global workforce, creative economy, and diverse population. Silicon Valley's illustrious business environment and global impact have sparked many analysts to re-think corporate structures and global economics in the post-industrial age.<sup>3</sup>

Patterns observed eleven years later continued to characterize the arts and cultural landscape of Silicon Valley and San José.

### **Study Details: Expressions of Regional Identity**

Based on their stated purposes and/or missions, we identified Silicon Valley nonprofits that indicated a culturally specific practice or orientation and that fit within cultural or ethnic practices relative to global regions using World Bank categories.<sup>4</sup> We also included LGBTQ communities that are generally included in definitions of diversity in the U.S. Specific art forms such as orchestral music, ballet or modern dance, and theatre were characterized as Western European unless expressly serving a different cultural group. Of a total of 1,063 active organizations in 2019, 41% or 431 organizations, were categorized as culturally specific. This compares to 274 identified in 2008.

We found the remainder, or 59% of the organizations, serving – or endeavoring to serve – the community as a whole, although arguments could be made that many of these serve a cultural “status quo.” These included arts councils and advocacy groups, arts education organizations, most media and publishing organizations, as well as general and multi-purpose organizations focused on non-culturally specific music, dance, theatre, folk, and craft arts.

Between 2008 and 2019, we found 31 newly formed organizations whose missions and/or art forms were rooted in Western European cultures. During the same time, we found a total of 106 new organizations rooted in East Asian and Pacific,

South Asian, and Asian cultures. Organizations identifying with Latin American and Caribbean, Middle Eastern and African, and other cultures grew only slightly in numbers.

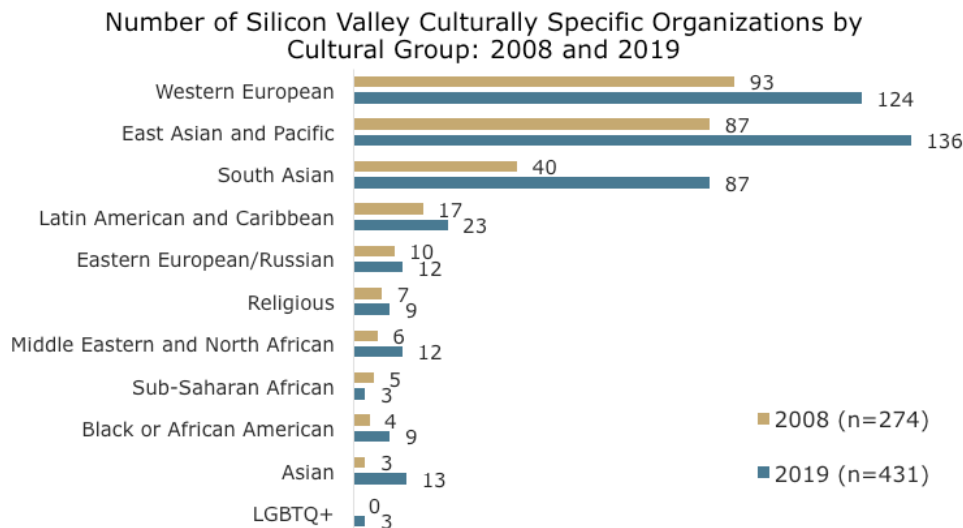


Figure 1. Numbers of Silicon Valley organizations by cultural group and change from 2008 to 2019.<sup>5</sup>

Of organizations identified with a specific culturally based form or community, the percentage of the total identified with Western European cultures declined from 34% to 29% of the total between 2008 and 2019 (Figure 2). Meanwhile, South Asian and Asian groups grew by seven points as a percentage of the total. All other groups changed more or less by only 1%.

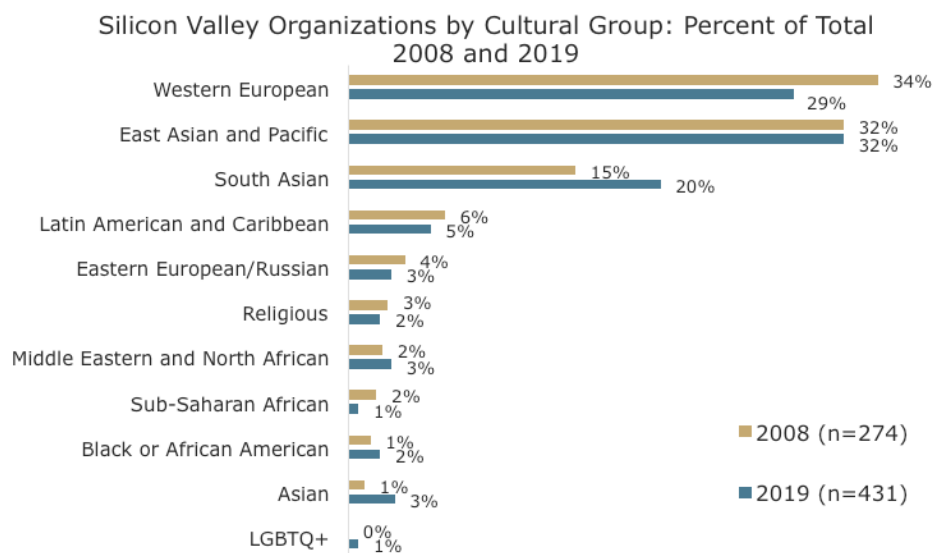


Figure 2. Percent of total organizations per cultural group comparing change 2008 to 2019.

Expenditures by culturally specific organizations demonstrated a more dramatic shift. As aggregated (Figure 3, top) using broader demographic categories, expenditures of White organizations declined by one-half. Asian organizations nearly doubled their expenditures.



This decline in expenditures of Western European organizations during the decade was largely because of the demise or downsizing of several larger organizations as noted earlier. This coincided with rapid growth in organizations rooted in Asian cultures and modest growth of Latinx organizations. As a result, there is a closer balance of cultural resources in conformance with population changes in Silicon Valley (Figure 3, below).

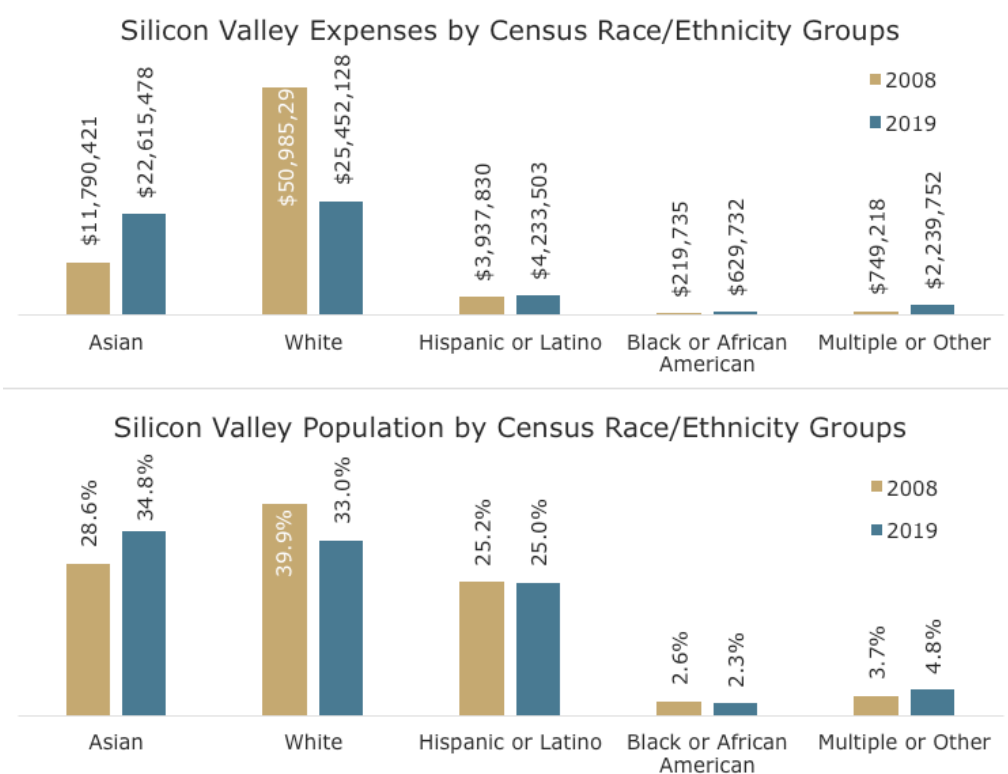


Figure 3. Silicon Valley expenses by race/ethnicity groups adjusted for inflation (top) and Silicon Valley population by race/ethnicity groups (bottom).

While data show that Latinx organizations grew modestly in numbers and expenditures, they continued to lag in relation to the size and longevity of this population in the region. While long underserved by philanthropic and public sector support, it is also likely that this lag is partly due to ways in which the region's long-established ethnic groups celebrate and participate in culture. In other words, informal activities, festivals, churches, family groups, and other modes of participation in traditional and creative activities take place more outside the context of nonprofit organizations as Moriarty (2004) and Alvarez (2005) found. Newer immigrant communities, however, formed nonprofits at a higher rate presumably to provide formal structures around which to gather, replicate, and celebrate home cultures.

The types of arts and cultural organizations founded before 2008 in Silicon Valley and those founded since also reflected distinct differences. National Taxonomy of Exempt Entities (NTEE) categories are self-defined by each organization as part of their tax filing reflecting activities they undertake. We examined the types of

groups formed prior to 2008 and between 2008 and 2019. The largest change by a considerable measure was seen in the growth of Cultural and Ethnic Awareness and Multi-purpose organizations as well as Performing Arts and Other Art, Cultural, and Humanities organizations.

### Active Start-up Environment

Since our 2009 study, Silicon Valley continued to demonstrate robust start-up activity and an entrepreneurial character in the arts and culture sector. It must be noted that we did find other cities, most notably Austin, that exhibited robust start-up rates during this time. However, while Austin's start-up rate was high, the beginning number was small. In the ten years leading up to 2008, 286 newly active organizations joined the sector in Silicon Valley. They represented 44% of the total of 653 organizations identified at that time. During the subsequent years leading to 2019, there were 519 newly active organizations out of a total of 1,063. Essentially half or 49% of the active nonprofits in 2019 were 10 years old or less (Figure 4).

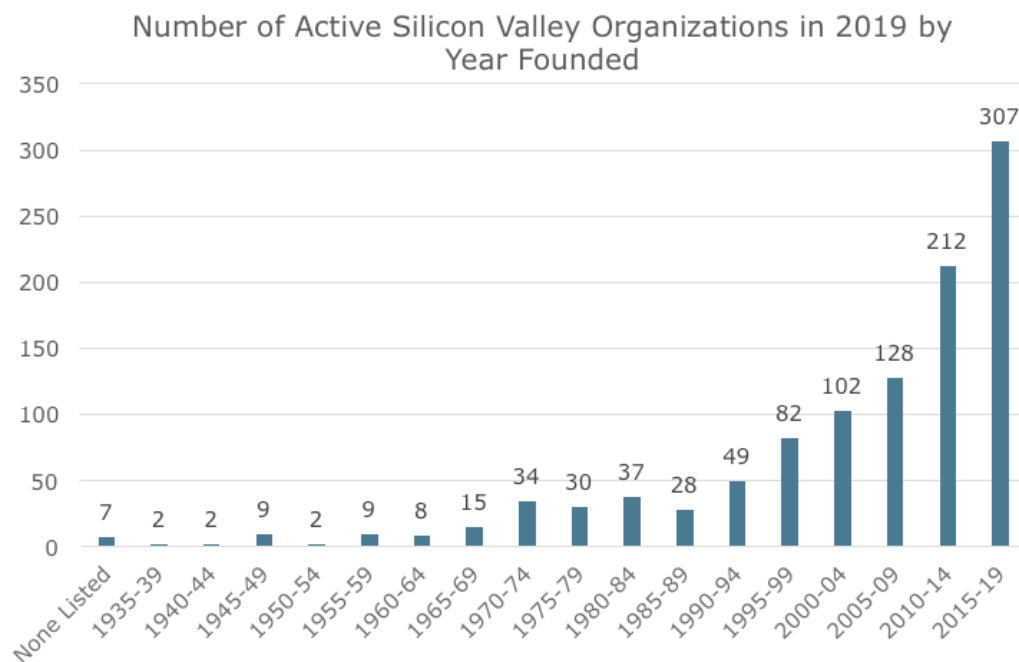


Figure 4. Numbers of Silicon Valley organizations active in 2019 by year founded in five-year intervals.

Those 519 organizations founded since 2010 that remained active in 2019 reported total expenditures of \$26.03 million. This represents an average expenditure of \$50,100 this is a substantial sum for relatively young organizations.

In a comparable period between 2000 and 2009, 230 organizations formed and remained active. Data from 2019 showed their collective expenditures of \$41.08 million, an average of \$179,000. Between 1980 and 1989, a period of prolific public investment in the arts in San José, 65 organizations formed that remained active. They reported a total of \$68.66 million in spending in 2019, or an average of \$1,056,000 per organization. These include some of the largest organizations still active.

For purposes of this study, organizations with expenditures of \$5 million or more were categorized as large. Those with expenditures between \$50,000 and \$5 million as medium, and those with \$0 up to \$50,000, as small. While the numbers of organizations grew in all expenditure categories in Silicon Valley (except those over \$5 million), the percentages of the total declined at both the low end and the high end indicating the greatest level of growth and activity was in the medium-sized organizations. The numbers that reported \$0 in fiscal activity grew from 352 to 526 but still declined as a percentage of the total. Those between \$1.5 and \$5 million and over \$5 million also declined as a percentage of the total.

In contrast to all nine peer cities, San José was home to fewer large cultural nonprofits (budgets over \$5 million) in 2019 as well as those at the lowest end of the expenditure scale. San José had the smallest percentage of cultural organizations reporting \$0 in expenditures in 2019, tied with Minneapolis (Figure 5).



Figure 5. Organizations reporting \$0 in expenditures as a percentage of total organizations and relative percentages 2008 and 2019.

Within the city of San José, between 2008 and 2019, large organizations decreased from seven to three but the number remained constant at seven in Silicon Valley due to the growth of some organizations outside San José. In all other cities the numbers of large cultural organizations increased in numbers – in some cases dramatically. In Austin, they grew from one to eleven, in San Diego from six to twelve, and in San Francisco from sixteen to thirty-one. Minneapolis showed the most relative stability with eleven in 2008 and thirteen in 2019.

One assertion for the dearth of larger cultural organizations in San José is that San Francisco is relatively close with an abundance of such institutions. While this no doubt has impact on the make-up of San José and other Silicon Valley arts and cultural organizations and activities, the situation is not dissimilar to multiple

other city pairings in the United States where travel distance and time are similar. Each maintains proportionately large Western European-focused museums and performing arts organizations as well as presenting venues.

### Entrepreneurial Character

In keeping with its robust start-up environment, San José, as well as Silicon Valley arts and cultural organizations demonstrated a participatory and entrepreneurial character. Both San José, and Silicon Valley have a higher percentage of organizations in the \$1 to \$50,000 category – double or nearly double the rate of most of the other peer cities (Figure 6).

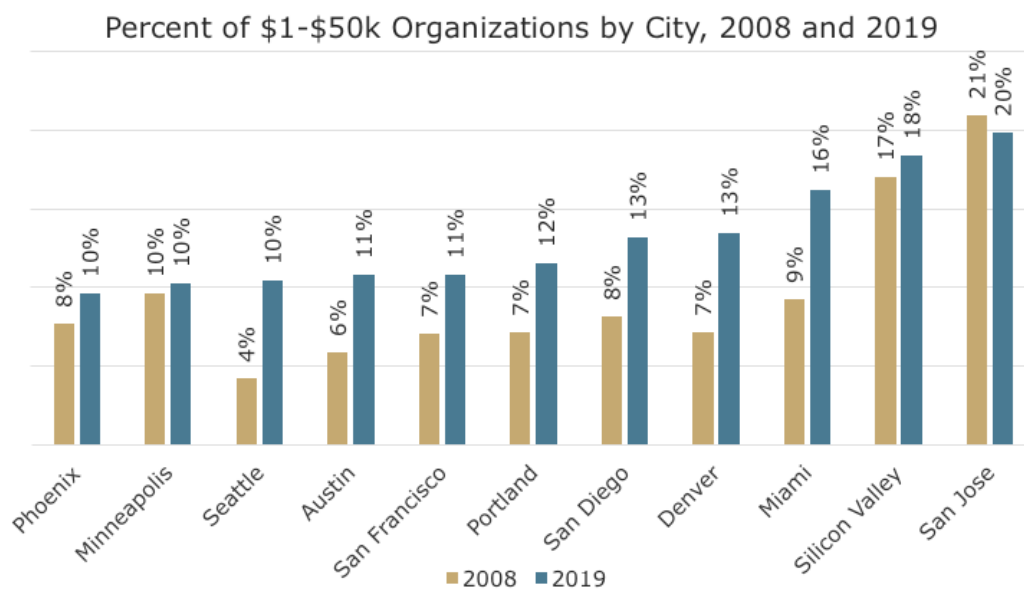


Figure 6. Small organizations reporting expenditures between \$1 and \$50K by city as a percentage of total organizations and change between 2008 and 2019.

This suggests that in San José, new organizations, and those that have operated on a strictly volunteer level, find contributions and/or earn money to support their activities at a higher rate than in peer cities. They demonstrate an inclination, at least, to operate as a business and/or they successfully generated revenues in contrast to those in other cities where small organizations either choose to operate without funds or were not successful at generating revenue.

While not standing out among peer cities for the numbers or percentages of cultural organizations with expenditures in the \$50,000 to \$5 million range, San José maintained a moderate percentage of its total organizations in that category, 34%, in 2019 in comparison to Miami on the low end with 28% and Minneapolis on the high end at 42%. In this category San José ranked with San Francisco and Denver, and slightly above Seattle, cities with more robust philanthropic sectors that focus on arts nonprofits. Given a less robust philanthropic sector for the arts in San José, yet a far higher percentage of organizations in the \$1 to \$50k range, this points to higher entrepreneurship.

### Supportive Municipal Platforms

Another dimension of both 2009 and 2020 studies is municipal investments in arts and culture in Santa Clara County, a jurisdiction representing two-thirds of Silicon Valley's population. The 15 cities and towns in the County, including San José, played increasingly significant roles in supporting the region's arts and cultural landscape. We found public sector spending on arts and culture among those municipalities during the past decade became more sophisticated and grew at a faster rate than inflation, population growth, and national averages. More of these municipalities formalized their arts and cultural commissions and public art programs.

Growing investments in facilities, events, grants, and public art reflect efforts among Santa Clara County municipalities to support activities of meaning and build on a sense of place for residents. Investments such as festivals, public art, and cultural facilities, in particular, illustrate efforts by those towns and cities to include more forms of creative expression and for their cities to feel like home for residents and newcomers. Public facilities make it possible for growing numbers of small and medium-sized organizations to carry out activities with more flexibility and with less concern for overhead costs. These municipal investments represent significant elements of infrastructure that support start-ups, small and medium-sized organizations, and public activities serving diverse communities.

### Conclusions

As observed in 2009, the formal arts and culture landscape of Silicon Valley exemplified a kind of Do-It-Yourself environment where many nonprofits started in response to specialized cultural interests. In retrospect, this was a mischaracterization. Many of these included participatory traditional and creative activities of immigrant communities as described by Moriarty (2004). Thus, their character appears to be in line with Do-It-Together organizations.<sup>6</sup>

In spite of a philanthropic climate for arts and culture that is not as generous as those in many other cities and regions its size, San José and Silicon Valley maintained a higher-than-average pattern of nonprofit start-ups. It is hard to know what fuels this other than proximity to the region's legendary entrepreneurial technology sector and growing immigrant communities who are generally well-educated and prosperous. The dearth and decline of conventional Western European cultural institutions in the region in comparison to its peers – being replaced by organizations in keeping with the region's diverse population – appears unique among major American cities.

Among key conclusions made in our 2009 study – and born out a decade later – were that:

Most large U.S. cities and their cultural infrastructures grew up during the industrial age. They each established a handful of large, formal cultural institutions that represented stability – the preservation and reinforcement of a dominant culture and the idea of artistic excellence. Innovative arts activity and cultural diversity in those

cities emerged much later as smaller, secondary activities. Silicon Valley's ecosystem and cultural organizations represent a tectonic shift. The milieu there instead produced an adaptable do-it-yourself platform for culture, one in which diversity and informal organizational structures are central to cultural vitality rather than on the edges.<sup>7</sup>

Large, formal cultural institutions represented social stability for American cities – the preservation, reinforcement, and transmission of a dominant culture. They were built around ideas of artistic excellence, honoring solitary genius (mostly male and White), centralized production, distribution to mass audiences in highly controlled environments with oversight by influential and wealthy civic and business leadership. Innovative arts activity and cultural diversity emerged on what we consider the fringes. Diverse and innovative cultural activities remained smaller, secondary activities in a continual fight for existence and recognition.

Silicon Valley's cultural landscape represents something different. The milieu there produced an adaptable Do-It-Together platform. Yes, a symphony, ballet, contemporary art museum, and repertory theatre remain part of that landscape. However, they never gained traction to the same degree as similar institutions in peer cities and are far smaller than counterparts in those cities.

Instead, in this global, high-tech capital a cultural landscape emerged that fosters start-up of new and diverse cultural and creative enterprises as well as participant-generated self-expression by an unprecedented range of people – a “valley of many voices.” This pattern signals a more permeable cultural environment. Will other cities and regions with diversifying populations follow similar patterns?

While cities in the United States may have measured success of their cultural sectors by the age and financial wherewithal of their arts institutions, Silicon Valley has seen the decline of Euro-centric cultural organizations and demonstrated capacity to generate new, culturally relevant, participatory organizations. Will a new success indicator be an environment willing to let institutions built around White cultures dissolve or shrink? Will cities instead measure their cultural vitality by diverse start-ups and the relevance of organizations to ever-changing cultures and people and their creative entrepreneurial energies? Further studies over time will be needed to answer these questions and to know whether Silicon Valley is an anomaly or a harbinger of what's to come.

## Endnotes

- 1 *Immigrant Participatory Arts: An Insight Into Community-building in Silicon Valley*, 2004, Cultural Initiatives Silicon Valley.
- 2 *There's Nothing Informal About It*, 2005, Cultural Initiatives Silicon Valley.
- 3 *There's No Place Like Silicon Valley: An Emerging Cultural Ecosystem for the 21st Century – A Report on the Cultural Infrastructure of California's Silicon Valley*, Creative Community Builders for 1st Act Silicon Valley, July 1, 2009, page 5.

- 4 Cultural Groups based regions defined by the World Bank: <http://datatopics.worldbank.org/sdgatlas/the-world-by-region.html>.
- 5 2019 data from Guidestar.org, cultural group identification done manually, 2008 data from 2008 Guidestar, cultural group identification updated manually to align with 2019 data and groups.
- 6 John Hagel III, John Seely Brown and Lang Davison, *From Do It Yourself to Do It Together*, Harvard Business Review, February 18, 2010.
- 7 *There's No Place Like Silicon Valley: An Emerging Cultural Ecosystem for the 21st Century – A Report on the Cultural Infrastructure of California's Silicon Valley*, Creative Community Builders for 1st Act Silicon Valley, July 1, 2009, page 6.

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# Repurposing Of Junk: From Household Metal Waste Into Utilitarian Assemblages

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## Abstract

This study aims at explicating the design and production processes involved in repurposing a variety of household metallic wastes into useful assemblages. The study used an art-based research approach. An assortment of household metallic wastes such as; scrap knives, spoons, forks, cooking utensils, door hinges, empty food and beverage cans as well as pieces of steel plates were used in producing the various assemblages depicted. The works were produced using various techniques including; soldering, welding, brazing, riveting cutting, drilling, bending and hammering. The research yielded a total of 34 utilitarian assemblages. These comprised; phone holders, egg holders, a food warmer, a hot pot stand, tissue paper holders, as well as napkin holders and rings. Others include; a fruit bowl, coasters, side bowls, a cruet set holder, a flower vase and candy bowls. This study aims to guide, encourage and inspire many creative people to embark on similar artistic projects.

**Keywords:** *Assemblage Art, Junk Art, Junk Aesthetics, Utilitarian Objects, Metal Art, Recycle, Repurposing, Art-based Research*

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## Introduction

The industrial revolution of the nineteenth and twentieth centuries spear-headed the design and production of various articles that enhanced the living standards of man. But as man's living standards improved, the negative culture of accelerated build-up of waste materials and dross becomes the norm in many cultures (Strasser 1999). As vividly articulated by Burges (2014:202) "Every time we advance historically, things, structures, and people are rendered obsolete," leading to the constant generation of detritus. Junk objects emanating from domestic settings, industries, workplaces, and many other environments of human existence continue to build-up in societies across the globe. Evidently, the world has metamorphosed into a disposable society; with many people throwing away articles at varying degrees of depreciation, instead of recovering and repairing them. This is contributing to the heightened build-up of assorted waste objects in our global space. Over the years, attempts have been made to control these trash build-ups in many countries by employing various trash appropriation methods such as recycling, upscaling, repurposing, reuse, just to mention a few. Whiteley (2011) even reports that a field of study known as "garbology" had been developed towards the study and understanding of the characteristics of trash and waste, and how best they could be managed.

Artists, since time immemorial, have been using art to draw attention to issues plaguing society in various ways. The garbage menace has equally captured the attention of many artists around the globe, who employed diverse discards in the production of a variety of assemblage artworks. The historiography of assemblage art traced the development of this artistic genre to the humble efforts of artists such as Jean Dubuffet, Pablo Picasso, Kurt Schwitters and Marcel Duchamp. Historical records revealed that the creative efforts of the above artists culminated in a major exhibition curated by William Seitz and Peter Selz, at the Museum of Modern Art (New York) in 1961, titled; "The Art of Assemblage." It is on record that the term "assemblage," was variedly used by Arthur Dove as early as 1925, and by Jean Dubuffet in 1953 (Whiteley, 2011). The nomenclature as explained by Whiteley (2014:32), "refers to a technique in which an assortment of things, often found objects and discarded materials, are combined to create three-dimensional artworks."

Assemblage art is fast gaining ground in Africa (Whiteley, 2011; Evans, 2010; Sylla & Bertelsen, 1998), and many artists are seeing trash as the trope of the twenty-first century (Whiteley, 2011). Despite the growing popularity of the art form on the African continent and around the world, the researchers observed that there are limited documents to inspire and guide students and artists interested in repurposing found objects into assemblages. Because assemblage art has become a crucial component of many art curricula, it is believed this study would be an invaluable resource material for art students and assemblage art lovers in detritus appropriation and repurposing. Specifically, it is believed this study would arm many originative people with the knowledge to transform household metal wastes into useful artistic products, which could be used in various homes or sold to generate income, instead of allowing them to clog our environments.

## Methodology

The researchers applied Art-Based Research (ABR) approach. ABR is a practice-based research method (Irwin & Springgay, 2008), which employs artistic techniques, materials, expressions and products in an orderly and scientific manner as the principal method of studying and understanding an artistic phenomenon (Rolling, 2010; Irwin & Springgay, 2008; McNiff, 2009). Sullivan (2006) argues that artistic products are birthed through systematic creative activities that reveal “thematic patterns of evidence from which meaning is made vivid.” Sullivan elaborates further that artistic processes and the corresponding artistic products, constitute research. Indeed, Cahnmann-Taylor and Siegesmund (2008:99) postulate that the “visual is not just a tool for recording, analyzing or interpreting data; it has become a tool for creating data.”

McNiff, articulates further that over the years, artists realized that just sampling “methods from the sciences cannot fully address the complexity of human learning in all its artistic richness” (2009:21), hence the development and introduction of ABR, as a way of providing a tailor-made methodological approach for creative researchers. Though ABR reports are language-based, the experimentations employ “artistic forms that are used to capture, reflect, and inquire into the multiple textural realities being explored” (Sullivan, 2006:23).

The study is a studio-based investigation, that experimented with various household metallic discards such as; cutlery, pans, hinges as well as empty food and beverage containers, using series of relevant processes and techniques. The detailed methodological processes undertaken by the researchers are chronologically detailed below.

## Collection and Cleaning of Discards

The various discards used in producing the assemblages were collected from friends, drinking bars, restaurants, waste bins and other public places. All the metallic discards were first thoroughly washed with detergents and subsequently grouped according to their material compositions before using them.

## Materials, Tools and Equipment Used

Materials	Uses
Scrap knives, spoons, forks, cooking utensils, door hinges, empty food and beverage cans and pieces of steel plates	Metal wastes used in producing the assemblages
Aluminium, brass and copper brazing rods	For brazing works
Welding electrodes	Employed in welding works
Silver solder	Used in soldering some stainless-steel metallic materials
Aluminium filler metals	For welding aluminium objects
Sulphuric and hydrofluoric acid	Used as pickling components to clean fire scales and corrosive flux residue from soldered and brazed pieces.
Powdered Borax	Used as flux
Rivets (both solid and hollow rivets)	For joining
Annealed copper and brass	For decorative inlaying

Figure 1. Materials and their Uses.

## Tools and Equipment

Tools/Equipment	Uses
Oxy-Acetylene torch	For welding and heating
Gas welding plant	For heating, soldering and brazing
Ceramic Brick	Used as welding and soldering stands (torch work)
Hand Riveting Gun	For setting rivets
Soldering torch	Employed in soldering activities
Metal shears	Utilized in cutting empty food and drink cans
Anvil	For hammering
Bench Vice	For securing objects during fabrication
Power Drill	Used in boring holes
Jewellers Saw	Employed in making small and intricate cuts
Hack saw	For cutting household waste metals
Steel files	For filling works
Jobbing Hammer	For forming, hammering and texturing of metal surfaces
Emery Paper	For sanding brazed, soldered and welded surfaces after filling
Pliers	Used in forming and shaping works
Steel punches	For boring holes and chasing work
Safety glasses and gloves	For protection during welding, brazing, soldering and hammering activities.

Figure 2. Tools and Equipment used.

## Design and Production of the Assemblages

### Design Stages

Many sketches were produced by the researchers before commencing the actual production processes. The sketches made it possible for the researchers to generate visual images of possible assemblages that could be produced from the various waste objects collected for the project. The drawings covered articles such as; egg holders, candles holders, flower vases, mint bowls and wine holders. Others are; phone holders, hot bowl stands, napkin rings, just to mention a few. Some of the sketches are captured in figures 3 and 4 below.



Figure 3. Sketches of egg and candle stands (left), sketches of flower vases and mint bowls (right).

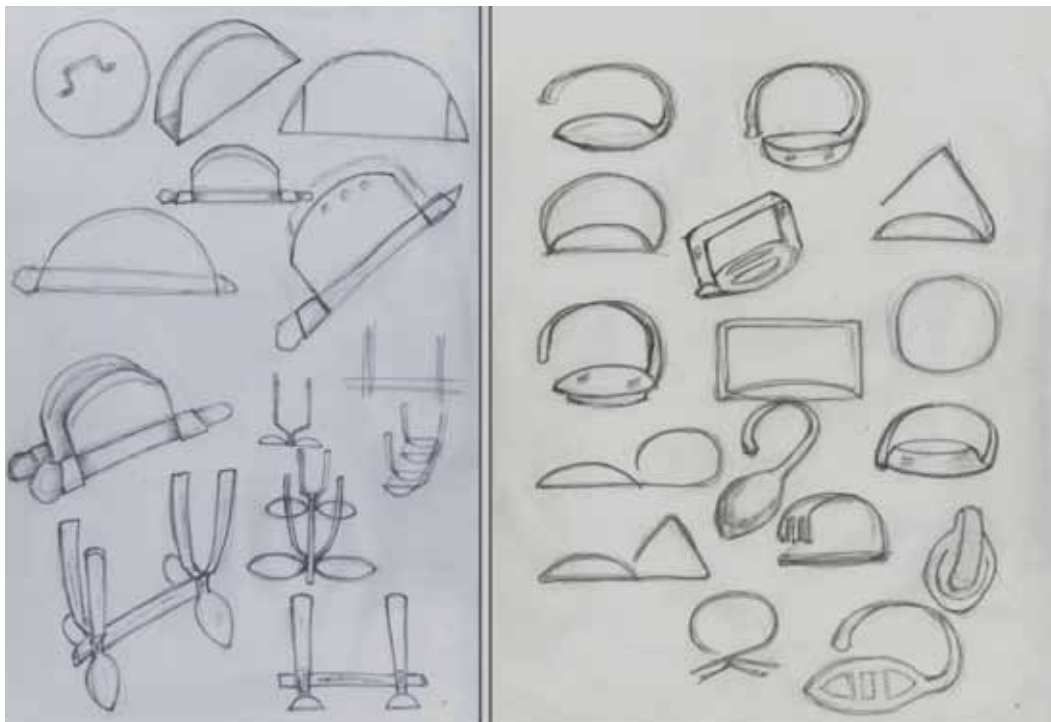


Figure 4. Sketches of napkin/tissue paper holders (left), sketches of napkin rings (right).

### Production Techniques Used

The joining methods used to assemble the household waste objects are mainly, soldering, welding, brazing and riveting. The above techniques were used in assembling metallic materials such as stainless steel, aluminium and tin-coated iron. The researchers experimented with joining processes that best complements the available materials. Series of experimentations were carried out to determine the appropriateness of the joining techniques in fabricating the various sketches prepared for the project.



Figure 5. Arc-welding of stainless-steel knives (A), welded knives (B).

### Soldering, Welding and Brazing

The researchers experimented with aluminium welding; using aluminium filler materials, aluminium rods and powdered borax as flux. These experiments were



unsuccessful due to the high temperature generated by the oxy-acetylene torch. Subsequently, riveting technique was used in assembling all the aluminium materials.

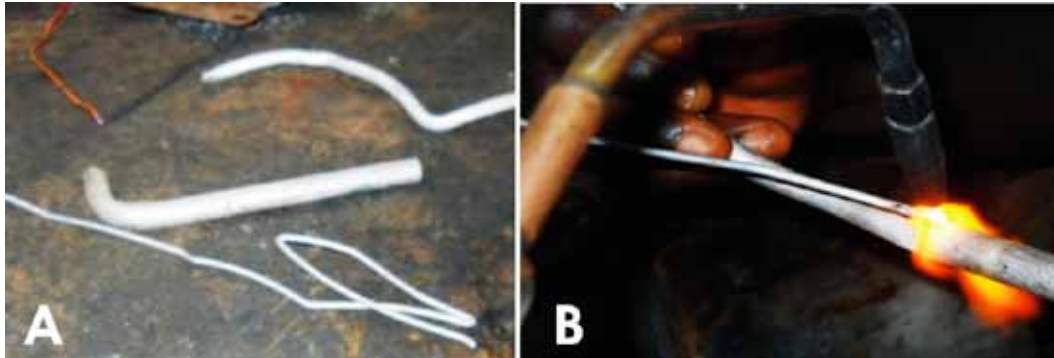


Figure 6. Aluminium filler materials (A), test welding of aluminium material (B).

Soldering was also carried out on stainless-steel metals using silver solder in another experiment (see figure 7 “B” below). The stainless-steel scrap cutlery attained the required temperature for the solder to flow into its joints to bind them together successfully. Soldering was by oxy-acetylene torch, which produced higher flame temperature and the flux used was borax in water.

Generally, all the brazing tests done on stainless steel materials with brass rods were very successful; especially when borax was used as flux. It was noted that when a solution of borax and water was used, a better result was achieved. The flux solution flowed into the joints easily to accelerate capillary action, thereby firmly securing the scrap materials together.

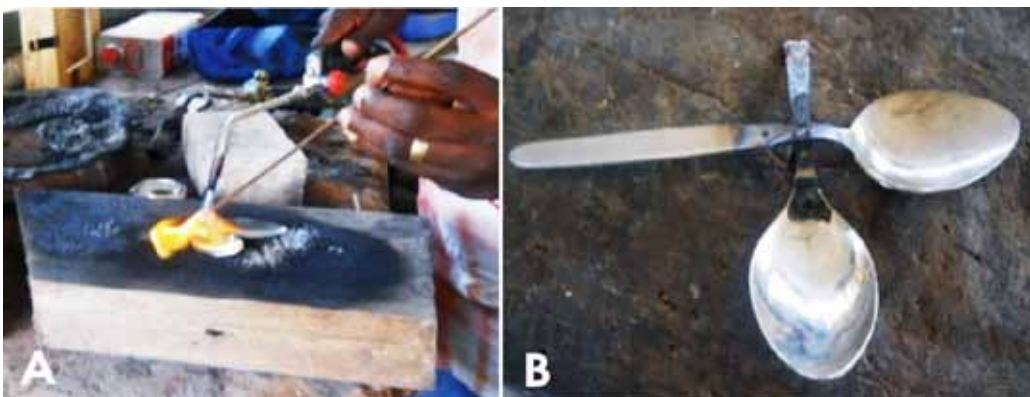


Figure 7. Brazing of stainless-steel spoons using brass brazing rod (A), soldered stainless-steel spoons using silver solder (B).

### Riveting

Solid and hollow rivets were successfully tried on aluminium and tin-coated iron food cans. The rivets were affixed with a hammer and a hand anvil, as demonstrated in figure 8 below. The researchers carried out other trials with improvised rivets processed from small metal tubes and rods.



Figure 8. Riveting of food can.

#### *Cutting, Drilling, Bending and Hammering*

Some of the household discards were shaped by cutting, bending and hammering to achieve the desired shapes. The researchers used hacksaw blades, a hammer, an anvil and a bench vice in accomplishing the above activities. A Jewellers saw was also used to cut intricate decorative designs on some of the metallic materials before joining them. Both manual and power drills were equally used to bore holes for decorative inlaying and riveting activities.

#### *Filing and Sanding*

Steel files were used to smoothen all cut surfaces. The files were also utilized in levelling welded, soldered and brazed joints of some of the metallic objects. The researchers equally employed various grades of emery paper to smoothen and polish the filed surfaces of the objects.

#### *Inlaying*

Inlaying is a decorative procedure used in embedding pieces of different materials into the surface of a material. The researchers commenced the process by cutting skeletal veins into the surfaces of some of the waste metallic objects with a steel punch and a hammer. Thereafter, pieces of annealed copper or brass wires were aligned in the cut veins and hammered to embed them (See figure 10 “A” and “B” below).

#### *Chasing*

The chasing technique was used to embellish the metallic surfaces of some of the assemblages. Chasing refers to a decorative metalworking technique used in creating low relief designs on malleable metallic surfaces using various tempered punch tools and hammer (see figure 16 below).

#### *Pickling*

The pickling technique was used to remove impurities and scale from the surfaces of some the assembled objects. The scales, or oxide layers, are normally deposited during hot working processes. After filing and sanding, the assembled objects

were dipped in pickle solution prepared from eight parts of sulfuric or hydrofluoric acid and two parts of water. Subsequently, the objects were thoroughly rinsed in warm water and then wiped.

### Assemblages

#### Cell Phone Holders

Two designs of the cell phone holders were created. The first one (See figure 9 “A” below) is a single cell phone holder. The holder was crafted from a fork, while the base of the holder was made from a scrap spoon bowl. It is inlaid with brass strips to enhance its aesthetics. The second design is a double cell phone holder (See figure 9 “B” below) which reflects the Ghanaian adage “two heads are better than one.” The upper part of the fork which forms the holder was assembled from two forks. The triangular base was crafted from scrap knives.

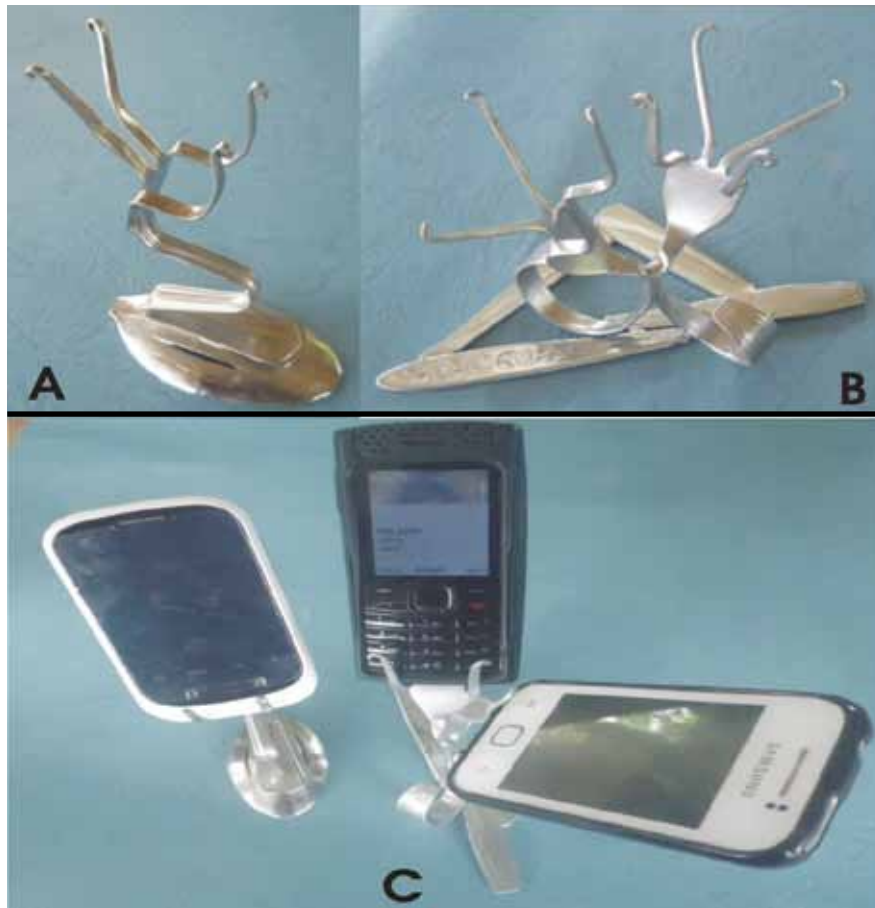


Figure 9. Single phone holder (A), double phone holder (B), phone holders in use (C) - assembled from a spoon, a knife and a fork.

#### Egg/Candle Stand

The similarity of the shape of an egg and that of the bowl of a spoon inspired the researchers to create the egg stand (See figure 10 below). The researchers decided to design a stand to hold six boiled eggs for the dining table with the possibility of



the seventh bowl, at the top, serving as a candle-holder. The artefacts were mainly constructed from spoons. The holders have incised skeletal designs, with parts inlaid with copper.



Figure 10. Egg stand for two eggs (A) Egg/candle stand (B), egg stands in use (C) – assembled from metal spoons.

#### ***Food Warmer/Stand***

Two assemblages were fabricated as part of this project. Both objects were manufactured from forks, spoons, and knives. In the first design, the tines of the fork were spaced-out to conveniently support a standard bowl or saucepan. To keep the food warm, the bowl of a spoon was brazed to other components to form a holder for a candle, which when lit, could warm-up the food in the saucepan. The spoon bowls supporting the first design (figure 11 “A” has intricate Adinkra symbols cut into them to give cultural touches to the products. The second design (figure 11 “B”) is triangular-shaped. The second product was designed to be used as a hot bowl or pot stand.

#### ***Napkin/Tissue Paper Holder***

Two varieties of the napkin/tissue paper holders were fabricated. An old saucepan lid, two knives and an empty beverage can were the basic raw materials for the first design (see figure 12 “A” below). The saucepan lid was cut and folded into a shape suitable for holding napkins. Thereafter, the sides of the folded lid were reinforced with scrap knives to give the piece a firm stand. Sheets of red colored beverage cans were wrapped at sections of the folded plate and riveted to hold them in place. Subsequently, brass screws were affixed on the knives to embellish them. The second design (see figure 12 “B” below) was crafted with four scrap tea-

spoons and a table knife. The spoons were shaped and then welded to the knife. Thereafter, brass strips were inlaid at various parts of the assemblage to enhance its visual appeal.

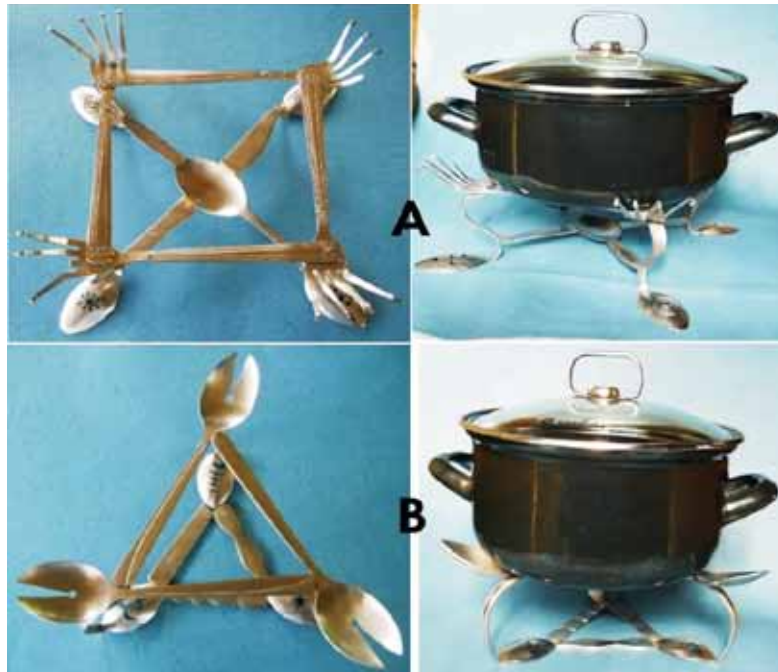


Figure 11. Food warmer (A), Hot pot stand (B) - assembled from forks, spoons, and knives.



Figure 12. Napkin/Tissue paper holders – assembled from a saucepan lid, knives, spoons and an aluminium beverage can.

### Wine Holder

The wine holder (see figure 13 below) was designed to support the base, body and neck of wine bottles. The holder was entirely fabricated from spoons. The spoons were shaped and brazed to hold a wine bottle. Parts of the holder were pierced and cut out in various designs. Some portions of the holder were also inlaid with copper to ornament them.



Figure 13. Wine holder – assembled from scrap metal spoons.

### ***Napkin Rings***

Six assortments of napkin rings (see figure 14 below) were produced. The articles were entirely crafted from discarded metal spoons, which were shaped into various designs. Some of the rings are closed while others are slightly opened. The napkin rings were ornamented with brass and copper rivets and inlays. The researchers also cut intricate designs on the bowls of the spoons to increase their allure.



Figure 14. Napkin rings – produced from metal spoons.

### ***Fruit Bowl***

The bowl captured in figure 15 below was fashioned out of an old handleless frying pan and beverage can tops. To produce this object, ten beverage can tops were cut and riveted around the rim of the pan. Thereafter, portions of the frying pan rim were cut out into semi-circular shapes to harmonize with the shapes of the beverage can tops. The researchers also cut triangular shapes below the rim of the pan to beautify the object and aid airflow.



Figure 15. Fruit bowl – assembled from an aluminum frying pan and aluminium beverage can tops.

### **Coaster/Side Bowls**

The coaster and side bowls (see figure 16 below) were entirely crafted from empty aluminium beverage cans. The upper parts of the beverage cans were first cut-off with metal shears. Thereafter, the walls of the cans were sliced into multiple strips and rolled into coils. Some of the coiled strips were spread out horizontally while others were left to stand vertically. Adinkra symbols were also chased on the bases of some of the objects to embellish them.



Figure 16. Coasters and side bowls - crafted from aluminium beverage cans.

### **Cruet Set Holder**

The cruet set (see figure 17 below) was produced from tomato paste and beverage cans. The three tomato paste cans forming the holders were assembled around a triangular column crafted from a beverage can. The column was topped with an inverted base of an empty beverage can. The items were all mounted on a square base composed of a flattened tomato can. The various components were riveted together to firmly hold them in place.





Figure 17. Cruet set holder – crafted from tomato paste and aluminium beverage cans.

### *Flower Vase and Candy Bowls*

This artefact was designed to be used as a flower vase and a mint bowl stand. The object was created from discarded spoons, the bowl of a ladle, a piece of steel plate, door hinges, knives and an aluminium sheet cut from a beverage can. The bowls and handles of the spoons were first bent to form the shape of the vase. Thereafter, designs were cut on the bowls using a jewellers saw. The items were then brazed around the outer surfaces of the two sets of rings shaped from the knives. Subsequently, a sheet metal cut from an empty coke can was rolled-up and inserted into the centre of the structure, to create a receptacle for the flower stalks (Figure 18).



Figure 18. Flower vase – assembled from spoons, steel plate, knives and an aluminium beverage can.

To ensure that the artefact serves as a vase and a mint bowl stand, the researchers designed the base of the object to accommodate a square stand when the artefact is used as a flower vase. When inverted, the stand could be replaced with a small aluminium bowl with a serrated edge (see figure 19 below) which serves

as a mint bowl. The square stand was produced from a piece of steel plate, while the mint bowl was crafted from the bowl of a ladle. Both items were mounted on metal tubes fashioned out of the door hinges. One of the metal tubes was brazed on the square steel stand, while the other one was riveted on the bowl of the ladle.



Figure 19. Candy bowl – assembled from spoons, the bowl of a ladle, door hinges, steel plate, knives and an aluminium beverage can.

Figure 20 below shows another version of a candy bowl produced from scrap beverage cans and their opening tabs. To produce these versions of the mint bowls, the researchers first cut-off the top of the beverage cans. Subsequently, the vertical walls of the cans were sliced into strips. Several opening tabs were then linked together with the cut aluminium strips to form a basket for holding the candies.



Figure 20. Candy bowl – produced from aluminium beverage cans.

## Conclusion

The results of this study showed that assemblage art could be used in manufacturing myriads of alluring utilitarian objects which could be used by many at homes, offices, hotels, restaurants, just to mention a few. These artistic objects could also be a reliable source of income for many creative people.

The researchers hold the view that the findings of this research would not only guide those interested in assemblage art, but would also inspire and encourage artists, students and many innovative people to embark on similar junk repurposing projects, which would not only generate myriads of useful artistic objects for society, but also aid in controlling the increasing menace of waste build-up in our communities.

Garbage build-up is a menace affecting all societies around the world. Various methods are being employed by many in controlling the increasing cumulation of rubble and discards. The outcome of this study equally demonstrates the possibility of using artistic technologies in tandem with other scientific approaches to minimize the effects of the canker.

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# Measuring & Evaluating A Competitive & Smart Border Village In West Kalimantan Indonesia

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## Abstract

Today, most of the border areas include categories of lagging areas with limited infrastructure and less competitiveness. To accelerate border village development, one of the concepts used is a smart village. The smart village concept and its application may increase regional competition. This paper aims to identify the conditions and indications of village competitiveness and the readiness to apply the smart concept. The research activities include the following: (1) scoring the village competitiveness (2) scoring the Information and Communication Technology - ICT literacy (3) exploration of trends in the use of technology, (4) proposed a strategy, and (5) simulate the results. From the findings, Aruk village has a “sufficient” score in the level of village competitiveness and village officer’s competence in using ICT. However, the readiness of the community in ICT literacy to support the smart village application is still a low score. The development of Aruk village can then be carried out by focusing on the aspect of social, economic, and health sectors as well as the readiness of the community in using ICT. Some strategies can be applied such as to encourage community facilitation and initiate a smart system. In the future, Aruk village is projected to have an increased level of competitiveness if the strategies have been applied.

**Keywords:** Competitive, Smart Village, Aruk Village, West Kalimantan, Indonesia

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## Introduction

Based on the spatial planning law, a strategic area is determined based on the national interests spread across Indonesia. In a national urban system, it is known as a national strategic activity center (PKSN), which is an urban area that has been set up to encourage development in national border areas. Currently, there are 26 national strategic activity centers throughout Indonesia, and five of them are in West Kalimantan, distributed in Paloh-Aruk (Sambas), Jagoibabang (Bengkayang), Entikong (Sanggau), Jasa (Sintang), and Nangabadau (Kapuas Hulu). The conditions of border areas in West Kalimantan are generally still lagging behind, and most of them are included in "the lagging area" category based on the definition issued by the Ministry of Villages, Development of Lagging Areas, and Transmigration (Kemendes). This condition has developed due to limited infrastructure and other life-supporting facilities. For this reason, villages in border areas find it difficult to be compete in terms of relevant supporting sectors of growth such as economic growth rates, human development index, etc. (Kemendes, accessed August 2018).

Previous research (Muazir, 2016) has been found that the tendency of orientation and interaction between the capital city of the regency (developed city) and the border area tends to not be optimal due to several factors including distance, limited regional finances, and the extent of development. As for the lack of optimal relations, it creates limitations in the "transfer" of development results from developed areas to lagging areas (in this case, border areas). An interesting thing that is also found in the relationship or interaction between areas, is the use of technology/information media that tend to have no obstacles in communicating and interacting between areas. Through information technology media (digital), people in border areas can access and interact with communities in other advanced areas without significant obstacles, even though in certain conditions, they are constrained by the availability of telecommunications infrastructure.

This opportunity is in line with the issues of smart city development that utilize digital data compilation to provide information for efficient asset and resource management. In Indonesia, the concept of smart cities and their application has been initiated. Additionally, at the end of 2017, cities that implemented "smart" governance were awarded, which certainly has an impact on the efficiency in governance and the management of the city. Furthermore, in the face of the Industrial Revolution 4.0, there needs to be a "cyber-physical" approach that integrates digital and autonomous systems with connectivity. In their development, smart cities sometimes "hypothesize" to correlate with the increasing competitiveness of a region. Nick's research (2016) has proved that the development of smart cities has a strong positive impact on ranking from a region. In his research, "smartness" in terms of economics, innovation, education and population flexibility became the main clusters driving the competitiveness ranking.

The Industrial Revolution 4.0 is believed to have influenced the future development of the city or region. The development of smart cities in Indonesia is being increasingly undertaken. Along with the problem of border areas, the aforementioned "smart" concept can be the hypothesis in developing village competitiveness on the border through a "smart village" development approach. This ap-

proach may maximize digital data compilation devices according to regional characteristics to make management more efficient in relation to the limitations of distance and area, which ultimately correlate with increasing competitiveness.

According to Ramachandra et al. (2015) the framework for smart village should be adjusted to the availability of resources, both natural and labor, as well as social acceptance from the local community. They continued, the main stage in the development of a smart village is to knowing the existing resources in the village which is then implemented with technological interventions that can support agricultural, plantation and livestock activities. As stated by Ahlawat (2017), the concept of a smart village should be based on conditions or geographic location which can provide an overview of the availability of infrastructure and the effect of technology use on it. According to Shukla (2016) smart village will be interactive and multi-functional which combines many people and activities through the media. One of the most important things is the internet network. With the availability of the internet, it will connect agricultural/plantation business networks between farmers and other parties. Developed by PWC (2017) there are 4 pillars of development issues/problems that can be considered, which are issues regarding physical infrastructure, social issues, environmental issues, and governance. Each pillar of the issues can be "intervened" through technology that can be developed in several forms such as smart building, e-government, e-health, smart school, and others. These forms of intervention are then applied through the latest state-of-the-art technologies such as the Internet of Things (IoT) and Information and Communication Technology (ICT) which provide solutions to problems in the village.

The relationship between a smart (city) approach and the increased regional competition is strong (Garggiulo, C and Tremiteera, 2015). In their research, increased competitiveness can be achieved with "smart" applications that use an ICT approach, effective governance, and demographic strengthening. Also, summarized by them, that the use of ICT and increasing innovation and knowledge are the most important things in a region (city) to improve competitiveness from the aspect of regional "intelligence."

Competitiveness in a certain regional scale (regional) according to USCPC (OECD, 1997) is the ability of a region to produce goods and services that meet or are in accordance with national and even international markets. Besides, residents can also enjoy a sustainable standard of living. According to several sources summarized by Nikolic et al. (2016), regional competitiveness can be defined in several terms and indicators, including (1) the ability to increase the income and welfare of the local community, (2) ability to attract investment, and (3) productivity growth. Scoring or competitiveness measurement can use several variables (Ridwan et al., 2017) including labor productivity, gross regional domestic product per capita, employment rate, and per capita household expenditure. Furthermore, from each of these variables, a comparison can be made. Besides, according to Muta'ali (2015), indicators of village development can be assessed from several aspects such as road conditions, business fields, facilities and infrastructure, labor, and population density.

To strengthen the regional competitiveness, adapted from the ACI (Asian Competitive Institute), competitiveness simulation can be carried out with a “what-if-analysis” approach based on a simulation of increasing 20% of the weakest indicator which then recalculates all competitiveness scores (Tan and Rao, 2015). Regional competitiveness can be influenced by many factors (Bristow, 2010), including the level of technology and industrial development, feasibility of infrastructure, easy access to energy and telecommunications, skilled labor, good business atmosphere, good resource processing skills, education and innovation, strengthening demographics, health and culture, entrepreneurship, investment, and public services (Nikolic et al., 2016; Cuckovic et al., 2013; Tan and Rao, 2015). According to Porter (2013) a city or region can compete by considering several things, including providing a productive business and labor, creating clusters or business/industrial groups, considering strategic locations and networks close to national/international main nodes as well as developing regional policies that are effective and integrated with other vertical policies. Concerning small areas and outside the core of development, according to Thissen et al. (2013) strengthening competitiveness can be done by localizing economic activities with certain uniqueness or specialization in a limited distribution and utilizing local suppliers.

Based on the above considerations, the purpose of this paper is to identify the conditions and indications of border village competitiveness as well as the indication of the community's ability to use communication devices (ICT literacy) as one of the conditions for developing smart villages in the border area to support better competition. Afterwards, it will propose a strategy for smart village development within the framework of efforts to increase village competitiveness

## Methods

This research was conducted in the border villages (Aruk Village) of Sambas Regency, West Kalimantan Province. In West Kalimantan, there are five regencies that are directly adjacent to Sarawak, Malaysia. This case study was based on Aruk village in the Sajingan Besar District (Figure 1), and data collection was carried out through field observation, interviews, and surveys.



Figure 1. Research Location. Source: Authors, 2019.

There were several stages in the process of conducting the research:

1. Scoring the village competitiveness, including the condition of infrastructure, business fields, public facilities, facilities and infrastructure, labor, and population density.
2. Scoring the smart village indicators (community ICT literacy); scoring was done by dividing the weighting classification (value) starting from the best condition (high parameter) to the worst condition (low parameter).
3. Exploration of trends in the use of technology/development and smart village development study cases to construct discussion by taking into account the conditions of border villages (competitiveness and ICT literacy) and the possibilities of development based on the case study.
4. Proposed a strategy for smart village development in border area by creating the possible improvements or the solutions based on the issues/problems that will be resolved within the framework of competitiveness scoring and smart village pillars.
5. Simulate the results of smart village planning through the “what-if” analysis approach which is carried out by increasing the assumption of an increase in the “index” of competitiveness by a maximum of 20% from the weakest indicator, then recalculating the level of competitiveness and describing its trends.

## Findings and Discussion

### Aruk Village Profile

Aruk village is located directly close to Sarawak, Malaysia. In this village located a cross country post. The population of Aruk village is 1522, with 877 are above seventeen years old (productive age). The residents of Aruk village come from various ethnic groups including Malays, Chinese, Bugis, and Dayaks who are the most dominant. The residents of Aruk village also follow various religions including Islam, Protestant Christianity and Catholicism which is the most popular. The average person in Aruk village is married with a profession as civil servant, trader, honorarium teacher, village official, contract employee, student and farmer which is the most dominant.

The land in Aruk village is mainly used for plantations and agriculture. The plantations include that of rubber, pepper, and oil palms, while the agriculture is in the form of rice fields and some vegetables and fruits, such as corn, bananas, and cassava. The distribution of Aruk village settlements can be divided into three categories: (1) village settlements that are distributed on Kampung road, (2) pioneer settlements spread on Perintis road and (3) settlements on Border road, which are mostly populated by non-residents of Aruk. The average person's residence is private and built permanently. Aruk village houses generally have one floor with a gable roof that has wooden construction and a zinc covering. The walls are constructed using plastered brick and paint finishing, while the flooring has ceramic finishing.

In terms of infrastructure, Aruk village has two main transportation routes, the new road or Perintis road and Kampung road, both of which have predominately

concrete and asphalt pavement surfaces. Another available infrastructure is a drainage line, which is unevenly distributed only on the shoulder sides of Merdeka road, Border road, and partly on Kampung road. The source of clean water in Aruk village comes from mountain springs that are channeled using pipes to housing units. However, this mountain water piping system is not evenly distributed due to the capacity of mountain water flow. There is also communication as well as social and economic infrastructure: there are three telecommunications towers, two military posts, a credit union office, courier service, a non-permanent market and a post office. Furthermore, Aruk village has several public facilities including elementary school, junior high school, an early childhood program, village mess, village office, multipurpose building, health center, small market, security post, and house of worship (church and mosque). The Aruk village public facilities are distributed at the end of Jalan Perintis and Jalan Kampung. The following figure (Figure 2) can describe the situation of Aruk village.



Figure 2. Aruk Village Condition. Source: Author Observations, 2019.

In measuring the competitiveness of villages, in general, data collection was carried out in several ways, such as observation, interviews, and distribution of questionnaires to residents in Aruk village. The number of respondents is adjusted according to the literature (Krejcie and Morgan, 1970), which is adjusted to the willingness of respondents in the field. In measuring the competitiveness of village, the survey was conducted on 233 respondents (community/villagers), who willing to fill the questionnaires and to be interview. In the survey activities several indicators were used, such as infrastructure, socio-economic and health, and area (Nikolic et al., 2016; Ridwan et al., 2017; Muta'ali 2015, Ridwan et al., 2017; Sutikno & Maryunani, 2007; Suliswanto, 2017; Ministry of Finance, 2014; Huggins et al. 2013; Sinarti et al., 2018; Huovari et al. 2002).



No	Indicators	Classification	Percentage (%)
1	Gender	Male	49.24
		Female	50.76
2	Age	18-40	57.21
		41-65	34.93
		0-17	7.42
		Other	
3	Education	Elementary school	35%
		Senior high school	24%
		Junior high school	19%
		Other	
4	Occupation	Farmer	55%
		Student	23%
		Not working	5%
		Other	
5	Marital status	Married	63%
		Not married	35%
		Other	
6	Ethnic	Dayak	97%
		Malay	2%
		Batak	1%
		Other	
7	Religion	Catholic	90%
		Protestant Christianity	5%
		Islam	5%

Figure 3. Table of respondents (community) data.

Based on the below table, the measurement of the competitiveness level in Aruk villages is carried out by dividing 3 level of classifications, such as (1) high competitiveness, (2) medium competitiveness, and (3) low competitiveness. The calculation is carried out by multiplication between the highest (3) and lowest scores (1) of the indicators with the total number of the indicators (37) The highest score is  $3 \times 37 = 111$ , and the lowest score is  $1 \times 37 = 37$ . Based on the table above, the scoring results for the level of competitiveness is 69 and included in “Medium Competitiveness” category.

No	Indicators	Classification and Weight	Score			Justification of Score
			1	2	3	
Infrastructure and Facilities						
1	Road material dominant	1. Asphalt (3) 2. Concrete (2) 3. Soil (1)	1	2	3	Concrete roads are more dominant and are located along village roads
2	Education facilities	1. Senior high school (3) 2. Junior high school (2) 3. Elementary school (1)	1	2	3	There is only one Elementary School and Junior high school
3	Public health facilities	1. There is a community health center (3) 2. There is a village health center (2) 3. There are no health facilities (1)	1	2	3	There is only a village health
4	Communication facilities	• There are Post Office and telephone line (3) • There is only public telephone (2) • No Post Office and telephone line (1)	1	2	3	There is a post office and courier office as well as two towers belonging to mobile phone provider
5	Fresh water sources	• Provide by local water company (3) • Local piping (2) • Other (1)	1	2	3	Use of drinking water from local piping 78%, local water company PDAM 21%, and another 1%
6	Domestic fuel sources	• Gas/Electricity (3) • Kerosene (2) • Firewood/Others (1)	1	2	3	Gas consumption 99%, firewood 1%
7	Households' percentage using electricity	• Above/equals to 80% (3) • Between 50% - 80% (2) • Below/equal to 50% (1)	1	2	3	All households are using electricity (100%)
8	Ease of reaching health facilities	• Very easy (3) • Quite easy (2) • Difficult (1)	1	2	3	The closest distance from the house is 16 m, and the farthest distance from the house is 2.67 km
9	Ease of reaching public market	• Very easy (3) • Quite easy (2) • Difficult (1)	1	2	3	The closest distance from the house is 22 m and the farthest distance from the house is 2.32 km
10	Ease of reaching shops	• Very easy (3) • Quite easy (2) • Difficult (1)	1	2	3	On the main road there are shops row and several small shops
11	Ease of reaching education facilities	• Very easy (3) • Quite easy (2) • Difficult (1)	1	2	3	The closest distance from the house is 10 m and the farthest distance from the house is 2.77 km

Figure 4. Table of village competitiveness indicators. Source: Data Collection &amp; Analysis, 2019.

No	Indicators	Classification and Weight	Score			Justification of Score
			1	2	3	
Infrastructure and Facilities						
12	Bank and credit facilities	<ul style="list-style-type: none"><li>There are banks and credit/insurance facilities (3)</li><li>There is only banks or credit facilities (2)</li><li>No facilities (1)</li></ul>	1	2	3	There is a Credit Union Company
13	Public Market	<ul style="list-style-type: none"><li>There is a permanent market and open every day (3)</li><li>There is a non-permanent market and open every day (2)</li><li>There is a non-permanent (1)</li></ul>	1	2	3	There is a non-permanent market, and open only in Saturday and Sunday
14	Houses percentage with good sanitation	<ul style="list-style-type: none"><li>Above/equals to 80% (3)</li><li>Between 50% - 80% (2)</li><li>Below/equal to 50% (1)</li></ul>	1	2	3	99% of the houses have used a toilet/septic-tank
15	Telecommunication facilities	<ul style="list-style-type: none"><li>Strong internet connection (3)</li><li>Delayed internet connection (2)</li><li>No connection/network (1)</li></ul>	1	2	3	There is an internet connection, but not to strong
16	Sport field/facilities	<ul style="list-style-type: none"><li>There is more than 1 sports field (3)</li><li>There is 1 sports field (2)</li><li>No sports field (1)</li></ul>	1	2	3	There is no sports field
Social, Economy, and Health						
17	Employment/business field dominant	<ul style="list-style-type: none"><li>Entrepreneur (3)</li><li>Public services (2)</li><li>Farming (1)</li></ul>	1	2	3	The majority of people work as farmers 55%, traders 1%, civil servants 3%, students 41%, not working 5% and others 13%
18	Medical workers	<ul style="list-style-type: none"><li>There is a doctor (3)</li><li>There are Paramedics (2)</li><li>there is a midwife (1)</li></ul>	1	2	3	There are 1 nurse and 1 midwife
19	Population density (square kilometers)	<ul style="list-style-type: none"><li>More than 950 people (3)</li><li>Between 500 to 950 people (2)</li><li>Less than 500 people (1)</li></ul>	1	2	3	Total population are 1522 people, total area is 117.42, population density around 13 people/km2
20	Farmers household percentage	<ul style="list-style-type: none"><li>Below/equal to 50% (3)</li><li>Between 50% - 80% (2)</li><li>Above/equals to 80% (1)</li></ul>	1	2	3	Farmers households are 55%
21	Average income	<ul style="list-style-type: none"><li>Middle to upper (3)</li><li>Fair and enough (2)</li><li>Low income (1)</li></ul>	1	2	3	Average income: 1 million/month (44.53%), 1.5 million (17.97%), 2 million (14.84), etc.
22	Percentage of productive age who are unemployed (15 - 64 years old)	<ul style="list-style-type: none"><li>Below/equal to 50% (3)</li><li>Between 50% - 80% (2)</li><li>Above/equals to 80% (1)</li></ul>	1	2	3	Percentage of not working is 5%
23	Percentage of productive age who are working (15 - 64 years old)	<ul style="list-style-type: none"><li>Above/equals to 80% (3)</li><li>Between 50% - 80% (2)</li><li>Below/equal to 50% (1)</li></ul>	1	2	3	Total population of productive age is 877 people or 57.6%
24	Average education level at age of 15 and over	<ul style="list-style-type: none"><li>Up to senior high school/college (3)</li><li>Up to junior high school (2)</li><li>Up to elementary school (1)</li></ul>	1	2	3	The last dominant level of education is: elementary school SD 35%, junior high school 19%, vocational high school 13%, senior high school 24%, college 3%, no school 6%
25	Percentage of workers whose wages/income are above the Regency/ City/Province minimum wage	<ul style="list-style-type: none"><li>Above/equals to 80% (3)</li><li>Between 50% - 80% (2)</li><li>Below/equal to 50% (1)</li></ul>	1	2	3	The minimum wage is 2.3 million. The percentage of income 2.3 million and above is 15.62%, below 2.3 million is 84.38%
26	Health (average length of life)	<ul style="list-style-type: none"><li>Over/equal to 60 years (3)</li><li>Between 20 - 60 years (2)</li><li>Under/equal to 20 years (1)</li></ul>	1	2	3	Age above/equal to 60 years is 7.43%, between 20 - 60 years is 77.72%, and under/equal to 20 years is 14.85%
27	Completed education up to high school	<ul style="list-style-type: none"><li>Above/equals to 80% (3)</li><li>Between 50% - 80% (2)</li><li>Below/equal to 50% (1)</li></ul>	1	2	3	The last dominant level of education is: elementary school SD 35%, junior high school 19%, vocational high school 13%, senior high school 24%, college 3%, no school 6%
28	Completed education until higher education (college)	<ul style="list-style-type: none"><li>Above/equals to 80% (3)</li><li>Between 50% - 80% (2)</li><li>Below/equal to 50% (1)</li></ul>	1	2	3	The last dominant level of education is: elementary school SD 35%, junior high school 19%, vocational high school 13%, senior high school 24%, college 3%, no school 6%
29	Locally-generated revenue per month	<ul style="list-style-type: none"><li>Above 40 million (3)</li><li>Between 20 million - 40 million (2)</li><li>Below 20 million (1)</li></ul>	1	2	3	Annual locally-generated revenue per month Rp. 458.0730615 = Rp. 38,172,801/month
30	Investment	<ul style="list-style-type: none"><li>There are many (3)</li><li>There are few (2)</li><li>None (1)</li></ul>	1	2	3	There is no investment in the village
31	Number of tourist visits	<ul style="list-style-type: none"><li>There are many (3)</li><li>There are few (2)</li><li>None (1)</li></ul>	1	2	3	No tourist visits
32	Village specific products that have been sold to other areas	<ul style="list-style-type: none"><li>Industrial product (3)</li><li>Agriculture product (2)</li><li>None (1)</li></ul>	1	2	3	Selling products from the agricultural sector, which are pepper, rubber and oil palm

Figure 4. (Cont.) Table of village competitiveness indicators. Source: Data Collection &amp; Analysis, 2019.



No	Indicators	Classification and Weight	Score			Justification of Score
			1	2	3	
Social, Economy, and Health						
33	Home industry	<ul style="list-style-type: none"><li>There are many (3)</li><li>There are few (2)</li><li>None (1)</li></ul>	1	2	3	There is no home industry
34	Teacher ratio to number of student (for elementary and junior high school students (max 1:20)	<ul style="list-style-type: none"><li>The ratio is in accordance with standards (3)</li><li>Only one is in accordance with the standard (2)</li><li>The ratio is not accordance with the standard (1)</li><li></li></ul>	1	2	3	For elementary school: The number of teachers is 7 people and students are 198 Ratio = 1: 28 For junior high school: The number of teachers is 13 people and students are 136 Ratio = 1: 10.5
35	Vocational/engineering graduates (high school/college)	<ul style="list-style-type: none"><li>Above/equals to 80% (3)</li><li>Between 50% - 80% (2)</li><li>Below/equal to 50% (1)</li></ul>	1	2	3	The last dominant level of education is: elementary school SD 35%, junior high school 19%, vocational high school 13%, senior high school 24%, college 3%, no school 6%
Territorial						
36	Percentage of areas prone to disasters (earthquakes, landslides, floods)	<ul style="list-style-type: none"><li>None (3)</li><li>Below 50% of the area (2)</li><li>Above or equal to 50% (1)</li></ul>	1	2	3	Floods often occur in Perintis road
37	Percentage of area in protected areas	<ul style="list-style-type: none"><li>Below/equal to 50% (3)</li><li>Between 50% - 80% (2)</li><li>Above/equals to 80% (1)</li></ul>	1	2	3	There are no protected areas
Total Score			69			

Figure 4. (Cont.) Table of village competitiveness indicators. Source: Data Collection &amp; Analysis, 2019.

Based on the above table, the measurement of the competitiveness level in Aruk villages is carried out by dividing 3 level of classifications, such as (1) high competitiveness, (2) medium competitiveness, and (3) low competitiveness. The calculation is carried out by multiplication between the highest (3) and lowest scores (1) of the indicators with the total number of the indicators (37) The highest score is  $3 \times 37 = 111$ , and the lowest score is  $1 \times 37 = 37$ . Based on the table above, the scoring results for the level of competitiveness is 69 and included in "Medium Competitiveness" category.

High Competitiveness	Medium Competitiveness	Low Competitiveness
Score: 86.6 - 111	Score: 61.6 – 86.5	Score: 37 – 61.5
Aruk Village Competitiveness Total Score = <b>69</b>		

Figure 5. Table of village competitiveness indication. Source: Analysis, 2019.

### ICT Literacy Readiness Measurement

In measuring the community ICT literacy/readiness it is related to the use of technology and media, where one of the most important elements is the existence of an internet network and its use (Ahlawat, 2017; Shukla, 2016). To measure readiness to apply the smart village, it is necessary to first measure the literacy or ICT readiness in the community, so that how prepared the village community is in terms of applying the smart village concept is understood. Some indicators were developed based on several studies (Burhan, 2015; Covello, 2010; Johnson, 2007; Catts et al, 2008; Wahyono et al, 2010). In the survey activities, there are 233 residents (community/villagers) respondents were willing to provide information related to research indicators. From the measurements that were made, the indications of ICT readiness in Aruk village can be described as follows:

No	Indicators	Classification and Weight	Score			Justification of Score
			1	2	3	
1	Percentage of households mastering PC/Laptop	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Having a computer = 13%, none = 87%
2	Percentage of households with internet access	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Frequent internet access = 27%, not often 15%, and never 59%
3	Percentage of population listening to TV broadcasts	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Frequently watching TV broadcasts = 92%, rarely watch = 5%, and no TV = 4%
4	Percentage of population listening to radio broadcasts	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Frequently listening to radio broadcasts = 0%, rarely listening to radio = 1%, and no radio = 99%
5	Percentage of population reading newspapers	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Subscribing to newspaper = 1%, not subscribing, but read newspaper = 2%, not subscribing = 97%
6	Percentage of households owning a line-phone	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Yes = 0%, None = 100%
7	Percentage of households owning mobile phone	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Using mobile phone = 74%, no mobile phone 26%
8	Percentage of book (references) ownership	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Owning books = 3%, No books = 97%
9	Percentage of mobile phone application availability	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	phones with applications, 51%, no applications 49%
10	Percentage of computer and internet use	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Can use internet = 27%, Not often = 15%, never 59%
11	Percentage of knowledge about the consequences and impacts of ICT use	Above/equal to 80% (3) Between 50% - 80% (2) Below/equal to 50% (1)	1	2	3	Knowing the impact of ICT = 74%, not knowing = 26%
<b>Total Score</b>			<b>16</b>			

Figure 6. Table of community ICT literacy/Readiness Indication. Source: Data Collection & Analysis, 2019.

Based on the above table, the measurement of the ICT literacy/readiness in Aruk villages is carried out by dividing 3 level of classifications, such as (1) very ready, (2) quite ready and (3) not ready. The calculation is carried out by multiplication between the highest (3) and lowest scores (1) of the indicators with the total number of the indicators (11) The highest score is  $3 \times 11 = 33$ , and the lowest score is  $1 \times 11 = 11$ . Based on the table above, the scoring results for the level of competitiveness is 16 and included in “not ready” category.

Very Ready	Quite Ready	Not Ready
Score: 25.1 - 33	Score: 18.1 - 25	Score: 11 - 18
Aruk Village ICT literacy/Readiness Total Score = 16		

Figure 7. Table of community ICT literacy/Readiness Indication. Source: Analysis, 2019.

After understanding the conditions of ICT literacy/readiness in Aruk village, Based on several studies (Somwanshi et al, 2016; Fannel et al, 2018; PWC, 2017; Ramachandra et al, 2015; Shukla, P Y. 2016), it is generally found that there are 4 village pillars then classified in seven measurement indicator categories that consist of the following: (1) physical infrastructure, (2) energy, (3) sanitation and drainage, (4) socio-economic factors, (5) the environment, (6) community and government, and (7) ICT competencies of the village officer. From the measurements that were made, most of the indicators may include in the Village Competitiveness measure-

ment (figure 3). Based on the smart village pillars, one of the main indicators is an ICT competency of the village officers. To measure this competence, the survey was conducted on 21 respondents as village officials (not included in community/villagers' respondents), who willing to filled the questionnaires and to be interviewed. From the survey that have been made, the measurement of the village officers ICT competencies was found as follows:

No	Indicators	Classification and Weight	Score			Justification of Score
			1	2	3	
1	Internet access	<ul style="list-style-type: none"> <li>Frequently use (3)</li> <li>Not often (2)</li> <li>Never (1)</li> </ul>	1	2	3	Often use the internet = 85%, not often = 15%, never = 0%
2	Computer ownership	<ul style="list-style-type: none"> <li>Above / equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below / equal to 50% (1)</li> </ul>	1	2	3	Having a computer = 67%, none = 33%
3	Ability to do website search	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Can do a website search = 83%, Cannot do a website search = 17%
4	Ability to use internet services	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Can use internet services = 83%, Cannot use Internet services = 17%
5	Ability to create and manage a blog	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Unable to create and manage a blog
6	Ability to change the computer appearance	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below / equal to 50% (1)</li> </ul>	1	2	3	Able to change the computer appearance = 71%, Unable to change the computer appearance = 29%
7	Internet uses	<ul style="list-style-type: none"> <li>Use the internet frequently (3)</li> <li>Use internet, but rarely (2)</li> <li>Not yet using (1)</li> </ul>	1	2	3	Often use the internet = 57%, rarely use = 43%
8	Knowing the positive impact of the internet	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Knowing the positive impact of the internet = 70%, not knowing it = 30%
9	Knowing the negative impacts of the internet	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Knowing the negative impact of the internet = 74%, not knowing it = 26%
10	Cell phone ownership	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Everyone owns a Mobile Phone
11	Ownership of social media applications on mobile phone	<ul style="list-style-type: none"> <li>Above/equal to 80% (3)</li> <li>Between 50% - 80% (2)</li> <li>Below/equal to 50% (1)</li> </ul>	1	2	3	Everyone has social media accounts
12	The most dominant Cell phone Use	<ul style="list-style-type: none"> <li>Internet access (3)</li> <li>Calling and sending messages (2)</li> <li>Others (games) (1)</li> </ul>	1	2	3	Calling = 48%, sending messages = 4%, and internet = 48%
<b>Total Score</b>			<b>32</b>			

Figure 8. Table of village officers ICT competencies indications. Source: Data Collection & Analysis, 2019.

Based on the above table, the measurement of village officer's ICT competencies in Aruk villages is carried out by dividing 3 level of classifications, such as (1) high competence, (2) medium competence and (3) low competence. The calculation is carried out by multiplication between the highest (3) and lowest scores (1) of the indicators with the total number of the indicators (11). The highest score is  $3 \times 12 = 36$ , and the lowest score is  $1 \times 12 = 12$ . Based on the table above, the scoring results for the level of competitiveness is 32 and included in high competence category.

High Competence	Medium Competence	Low Competence
Score: 28.1 - 36	Score: 20.1 - 28	Score: 12 - 20
Village Officer's ICT Competencies Total Score = <b>32</b>		

Figure 9. Table of village officers ICT competencies indication. Source: Analysis, 2019.

#### Towards A Competitive & Smart Village

From several findings mentioned above, it can be seen that the border village has been “built” through a physical infrastructure developmental approach. This can be seen from the average score of the physical infrastructure in each indicator’s categories of measurement in village competitiveness indication. Most of the indication are in the moderate score (score 2). However, when the readiness of the community to support the application of communication technology (ICT literacy/readiness) was considered, it was found that the community is still not ready as can be seen from the low score. In terms of ICT readiness, the public was found to be familiar with the use of televisions as sources of information. Furthermore, the use of and access to the internet is still relatively low, and the use of mobile phones as a communication medium is only for two-way communication (call) and not for the utilization of other technologies such as the internet. However, viewed from the readiness or competence of village officers in Aruk village, it can be seen that in general, village officers have been able to use devices or applications from ICT. These capabilities can be the important thing in helping the community in terms of ICT-based public services.

As per the measurement that has been done, it can be seen that Aruk village as a border village has the potential for physical development/existing infrastructure and the readiness village officers to operate the application of ICT. This needs to be undertaken with the development of non-physical elements so that the quality of human resources also increases. From the perspective of the development of smart villages, the quality of ICT literacy/readiness in the community also needs to be a serious concern. In terms of physical development, the acceleration of society following technological developments, especially ICT – which has become a part of everyday life – to support communication and searching for information needs to be considered.

From the discussion above, it underlined that the community's literacy is still low so that the correlation will be influential in line with the application of smart village concept and the efforts to increase the village competitiveness. In several discussions, it was discussed how the preparedness of implementing smart villages is related to the readiness of the village communities, especially the implementation of technology. According to Natarajan & Kumar (2017) the common lacks of infrastructure in villages are such as the inadequacy of irrigation, electricity, and clean water systems. For this reason, strategies that can be carried out are to provide an appropriate education for rural communities, increase awareness of the importance of using technology (ICT), and improve the skills needed by the market. Andari & Ella (2019) said that the development of rural areas had not been carried out well due to internal factors such as the lack of initiative and community knowledge, especially for technology. They continued, the application of smart

villages did not necessarily have to use the ICT approach, but the emphasis was on the appropriate technology to support the potential of communities, particularly in increasing agricultural and livestock production. Besides, in developing the smart village concept, a participatory approach also needs to be carried out to involve all parties, especially the village community, in determining the technology model that can be applied and learned by the communities.

According to Pwc (2017), one of the challenges in implementing smart villages is how to make "technology" accessible and used by the community. The issue of ease of application of technology is also a significant consideration in the research of Razak et al. (2013). In several studies, it was found that the ability of technology adaptation, including the inability of communities to use technology, was the primary evaluation of a smart village program succeeding or not. In supporting the application of smart villages in village communities, according to Shukla (2016) education for young people in villages is needed to prepare for the application of smart village concepts. For this reason, improvements in the quality of education and ICT literacy are required and are the main starting point for starting the idea of smart villages.

According to Vasisenaho & Sutinen (2010) one of the challenges in the application of ICT technology is its integration in the local culture, which is sometimes different from the technology or culture of the country of manufacture. Usually, people in developing countries do not have enough experience in utilizing technology to support their lives. The social activities of rural communities are often indirect with others and tend to be passive in the use of technology that supports their activities. For this reason, the application of smart villages must at least consider local cultural conditions and local needs. According to Zavratinik, Kos & Duh (2018) To develop smart villages can be done by looking at the potential, assets, and new opportunities that can be developed. From that perspective, the development of smart villages can involve traditional methods that are applied with digital media and telecommunications that aim to support the activities and businesses. The main thing is to ensure that all applications of the technology are in accordance with the capabilities of the community, desires, and cultural environment. These things can be done with a bottom-up planning approach that is integrated with a partnership with other parties involved. Ahlawat (2017) said that the development of smart villages could be done with the Information and Communication Technology (ICT) approach that is under with the existing geographical conditions and existing infrastructure and is supported by the possibilities of interaction between the surrounding areas to create trade and business. Like smart city, smart village concept is to have the same goal, which is to provide solutions to rural problems, such as poverty, health, education, technological backwardness, lack of information, and territorial issues (Subekti & Damayanti, 2019). At current conditions, the use of mobile phones (cell phones) has become common in the community, even in the rural area. So that in applying the concept of "smart village" the use of mobile phones can be crucial in implementing smart village applications because it is easy to use by the village community.

In supporting the development of smart villages, continuous and sustainable efforts need to be made with an emphasis on village potential and bottom-up planning. Also, the synergy between stakeholders needs to be elevated by strengthening each role (Subekti, Damayanti, 2019). Synergy includes efforts by the village government to use technological advances, the role of the community to continue to innovate and participate in encouraging the initiation of technology-based economic development. Concerning to Aruk village, the village officers has been working with residents to make a good impact on village development. In that case, the development of smart villages needs to have leaders who have good vision and strategy, as well as transparency in the village budget (Syaodih, 2018). The village officers then organize the villagers to work together with related parties to develop a smart village. Because one of the principles of smart villages is the synergy between elements based on the use of technology (Herdiana, 2019). In studies conducted in the Aruk village, the development of smart villages can be done continuously, especially on emphasis to increase the "knowledge" or human resources in the village for technology application (Sutriadi, 2018). Currently, Aruk village had strength in adequate infrastructure, since the implementation of priority development policies in the border and outer regions in Indonesia. On that basis, the development of smart villages in Aruk village can be initiated to improve the quality of public services and support the potential of the village.

In terms of its development, a smart village concept and its application that has been developed and discussed previously can be used as a case study. The development of smart village may increase the regional competition (Garggiulo, C dan Tremiteera, 2015). Some smart village case studies were taken through references (literature) from countries such as Indonesia, Malaysia and India. In Indonesia, there are several villages with different approaches, such as Hargotirto Village which implements smart tourism, Kulonprogo Regency which implements smart economy, smart governance, and smart living, based on study carried by Purwanto et al. (2019). In Malaysia there is one, Ks Besting. From the study of Razak et al. (2013), it generates a recommendation for smart village implementation plan. Also, in India there is one village namely Ragihalli panchayat based on the study of Ramachandra et al (2015). Some of the strategies that can be developed are as follows:

1. Develop or initiate a smart system with integrated management through conventional and digital systems, applied in marketing, financial management, and social media.
2. Develop local products for self-consumption or sale which are supported by an online marketplace system.
3. Develop smart governance by using information technology and telecommunications for public services.
4. Develop data and information for local products and tourism potential.
5. Develop smart living that aims to open information and access information in daily life, such as health, security, and public services.
6. Developing sustainable agriculture/plantation systems that lead to water and plant management, information systems, and training for agriculture.

The initiation of smart village development to increase the competitiveness may be done through several stages such as (1) community empowerment through literacy, recognition of potential, building technological expertise and promotion, (2) developing smart village systems through increased knowledge and ongoing collaboration and participation of other parties, and (3) develop sustainable information systems that help to solve villagers' problems and support community empowerment through information systems that have been formed through community participation in its development. Based on the result of ICT literacy assessment, the existing conditions, and the case study above, an indication of the initial strategy can be developed. In developing smart villages at the border area, several plans can be initiated through several steps as follows:

No	Aruk Village Condition	Strategy Indication
1	Community ICT literacy is still low	Community empowerment through literacy, recognition of potential, building technological expertise and promotion
2	Adequate infrastructure development	Start to develop or initiate a smart system with integrated management through conventional and digital networks, starting from public services to everyday living (smart living)
4	The competence of the Government Employee (civil servant) that has well managed to delivered public services at the village	Started to develop or initiate a smart system in public services with integrated management through conventional and digital systems
5	The local village product (outcome) from agriculture and natural condition are still not fully utilized	Develop local products for self-consumption or sale which are supported by an online marketplace system. Besides, online (tourism) promotion should be promoting as well
6	Low human resource competitiveness and socio-economic facilities	Developing community empowerment through information systems that have been formed through community participation in its development. Also, it can also be improved facilitation of technology literacy (ICT)
7	Less health workers	Developing e-health ICT based, which developed through online media to support active medical personnel at the village
8	Low level of education	Develop smart living that aims to open information and access information in daily life in order to provide information and education service to community. This strategy is a supporter of the main primary education service policy provide by the government

Figure 10. Table of strategy indications of border smart village (in Aruk Village) development. Source: Analysis, 2019.

Judging from the assessment of the level of village competitiveness in Aruk, the competitiveness has reached a fair category (medium competitiveness) with the strength in the facilities and infrastructure that the government has built in recent years. However, if a detailed look at each category, it can be seen that the social, economic, and health categories have quite a lot of minimum average score (score 1). This is also relevant to the readiness of ICT literacy in the community, the assessment has a low score. In this study, the development of a smart village would be one of the strategies to increase the competitiveness of villages that are relevant to the welfare of rural communities. If a "what-if-analysis" is carried out with the assumption of an increase in the score of 20% (maximum) from the current condition by carrying out development strategies on ICT literacy readiness in the community, the number of increased scores obtained is  $20/100 \times 16$  (current score) = 3.2., so that the projected total score obtained in ICT literacy readiness category is  $16 + 3.2 = 19.2$ . In this analysis and projection, the score can increase into the "quite ready" category.

## Conclusion

In the development of border smart villages, Aruk village generally has a “sufficient” score in the level of village competitiveness. The sufficient average score is on the assessment of the availability of facilities and infrastructure that have been built in recent years. However, if seen specifically regarding the readiness of the community in ICT literacy to support the smart village application, the assessment has a low score. On the other hand, from the assessment of the ability or competence of village officers in ICT, the assessment is quite promising with a high score and includes the category of “ready” to apply the smart village concept, especially in the use of ICT. Aruk village can be said to already have strong “assets” in the form of adequate infrastructure and ICT competence for village officers or leaders. The development of Aruk village can then be carried out in the aspect of social, economic, and health sectors as well as the readiness of the community in using technology, especially the literacy/readiness in the use of ICT. Furthermore, it is necessary to encourage community facilitation to prepare the community in using and manage existing infrastructure and prepare to use technology in particular to support the application of the smart village concept, which in turn can help increase the village competitiveness and community welfare. If development plans are carried out in the future, Aruk village is projected to have a high level of competitiveness, especially in the use of ICT “tools” towards a smart and competitive village.

Another contribution of this research is to provide an overview of the indicators in assessing and evaluating a smart village competitiveness in a lagging area or border area. From the summary of several previous studies as well as the indications that have been compiled beforehand, it is found that assessment and evaluation indicators in developing smart villages, including (1) infrastructure and facilities, (2) social, economic conditions and health, and (3) territory. Apart from that, the village can also be assessed for its technology use and media in the network system.

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# Rabam Desana Preaching:

## *Its Melodic Values To The Telling Of Desana Mahachati Lanna*

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### Abstract

Desana Mahachati is an annual Buddhist ceremony which involves monks recounting the story of Enlightenment of the Buddha (the Jataka) to convey dharma. Rabam Desana refers to the particular Lanna melodic and tonal voice style use the telling of this story. It is unique in the use of chest voice, falsetto and vibrato. These vocal techniques are found in six types of Rabam Desana: Manao long khong, Prao kwai bai, Nam tok tad, Mangpu chom duang, Nok khao hern and Chang kham tong. The value of Rabam Deasan is that its usage enhances. The story of the Enlightenment for both the listener and the teller using these techniques, with the moods of the characters and the story line being varied an emphasized by tonal and tempo changes. Nowadays, only a handful of Buddhist monks in Northern Thailand practice Rabam Desana in their religious activities.

**Keywords:** *Ethnomusicology, Jataka preaching, Lanna, Melody, Rabam Desana*

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## Introduction

Historically, the Northern Thai provinces of Chiang Mai, Chiang Rai, Lamphun, Lampang, Phayao, Phrae, Nan and Mae Hong Son formed the Kingdom of Lanna. Sarassawadee Ongsakul stated that the Kingdom was established in the 13th Century and, although Buddhism was already the formal religion of this area, a particular form – Lankavamsa Buddhism - expanded into it from the Sukothai area with the arrival of Phra Sumon Tera in 1371- in the reign of King Kue Na (1355-1385). Groups of Lanna Kingdom monks travelled to study in Sri Lanka, many returning with a more expansive knowledge Buddhist beliefs, reflected in their writings and in the adoption of a system of merit-making. (Ongsakul, 2014:28-2) A 12- month merit-making calendar was developed, with a particular event being held in each of the months. Lanna Buddhist arts flourished with religious architecture and the Lanna ceremonial sermon style used in Desana Mahachati (Vessantara Jataka) being just two branches of this.

Vessantara Jataka, or Desana Mahachati, is an historical merit making ceremony commonly held during November to December each year. The word “Mahachati” means the life of Vessantara as Bodhisattva, who was born to make a resolution for the last time to become a Buddha in the next life. Desana Mahachati/ Vessantara Jataka was composed in prose and poetry using old Lanna prosody. It was similar to “Long Cast” but accompanied by changes in tempo and voice to help with the pronunciation, understanding and interest in the Enlightenment of Buddha, which is recited using chanting and melodic voice patterns and story-telling. High and low pitch, short and long sound, loud and soft volume and tempo may all be employed. These changes are unique to the Desana Mahachati, and the preaching style became known as “Rabam Desana” in the Lanna language. The term being used, most typically, by the monks and others involved in the ceremonies. The word “Rabam” can be directly translated as “melody” and the word “Desana” “sermon.” Thus “Rabam Desana” is the Lanna preaching style of the “Desana Mahachati.” There is variation of the Rabam Desana over the geographical area of the old Lanna Kingdom, with differences in vocalizing characteristics having developed over time. The style of sermon may also differ from person to person, with distinctions being noticeable in tempo and tone of voice.

Research of sermon records with musical elements in Lanna Desana Mahachati from the era of Phra Pok Klao Chao Yu Hua (King Rama VII) and the present day showed that there were several types of recital styles representing the various tales of Vessantara Jataka and reflecting the preference of each province in Lanna. Today, Rabam Desana is of interest only to certain groups of Lanna monks, but still plays a subtle role in the lives of the people. This study of the “Rabam Desana” is primarily aimed at examining the current knowledge of Rabam Desana in Lanna, in order to enhance the understanding of the phenomenon, how it has developed, and what it has contribute to local Buddhist wisdom.

## Objectives

To examine the musical and social values of Rabam Desana.

### Conceptual Framework

The preaching of Vessantara Jataka of the story and teaching of the Buddha has existed since the ancient days. The form has been improved, and the voicing developed to show a melodic style and rhythm similar to music. Moreover, small elements have been incorporated into the technical knowledge of preaching that is unique to Lanna, and is called “Rabam Desana.” The knowledge of Rabam Desana serves as the convention for telling the story of Vessantara Jataka by preaching, to make it more interesting, increase personal faith, impress Buddhists with a preaching style that is rhythmic, and encourage new preachers to study more about it. These will all help promote Buddhism, and pass on the teaching of the Buddha in a sustainable way. One approach to promote the understanding of Rabam Desana is through the learning process of ethnomusicology. Another is transcribing the melody and rhythm into the way that Western music is recorded. Both these might help to create more value for the local culture, and serve as a foundation for more advanced study of traditional Lanna music in the future.

### Background

There has been research that included looking at Desana Mahachati in the Lanna style. For instance, the study by Manee Payomyong (Payomyong, 1976:371-372) found that the preaching method used in Desana Mahachati tradition in each region of Thailand, namely the north (Lanna), the northeast, the central, and the south, all exhibit different idioms, preaching styles and characteristics. These are influenced by each province’s dialect. However, the stories told are similar in each of these areas. Another study by Phra Kru Adul Sillakit (Sillakit, 2008:a-d) put forward that Vessantara Jataka has been popular in Thailand since the Sukhothai era. Lanna received Lankavamsa Buddhism from Sukhothai, and it prospered in Chiang Mai, which was the center of Lanna Kingdom. Factors that contributed to the popularity of Vessantara Jataka in Lanna included: 1) the composition that incorporates knowledge, wisdom, tradition, convention, and practices that have been carried on in Lanna into the story; 2) the preaching manner using a melodic voice, style, tempo that does not bore the audience and promotes belief in the story; 3) the listening - Rabam Desana has an introductory part that is an insertion of a poem. This poem presents a story or an anecdote that is fun and interesting. Furthermore, a study by Pornprapit Phoasavadi (Phoasavadi, 2016:155-212) which collected data from 2008-2013, for that people in the Lanna society placed importance on Desana Mahachati, and that it comes in two forms in the present time: the traditional annual preaching, and the preaching to prolong life which is found only in Desana Mahachati in the Lanna style. The rhythm and style of the preaching is called Rabam. The study summarized the analysis of Desana Mahachati in the Lanna style stating that: (1) there were various categories of Rabam to exhibit different melody of preaching; (2) preachers were selected based on their voice quality and the appropriateness of their voice for the preaching; (3) phrasing was arranged based on the breathing; (4) the beginning and ending voice was the main voice in the voice group; (5) voice intervals were used; and (6) the preaching rule and order were arranged in a systematic way. Nonetheless, the study has revealed a gap in the information that the researcher may be able to fill for the complete knowledge of Desana Mahachati in the Lanna style. The missing pieces that the

researcher has identified include: 1) the evidence of Desana Mahachati preaching in the Lanna style that is identified in a new resource, 2) the presentation of the main Rabam melody that was found in seven provinces influenced by the Lanna culture, 3) the teaching of the melody in the form of Western music notes, and, 4) current and contemporary state of the preaching in the Lanna style.

### Methodology

The researcher employed the research method of ethnomusicology, studied related research papers, organized field trips to observe the Tang Tham Luang ritual<sup>1</sup> in different regions, and interviewed experts including preachers. Data and information were arranged into categories to be analyzed in terms of general context and knowledge of Rabam Desana. The voice used in the preaching is reflected using the notes of the Western music, and presented to allow descriptive analysis. The methodology is as follows:

The researcher employed the research method of ethnomusicology, studied related research papers, organized field trips to observe the Tang Tham Luang ritual (see Endnote 1.) in different regions, and interviewed experts including preachers. Data and information were arranged into categories to be analyzed in terms of general context and knowledge of Rabam Desana. The voice used in the preaching is reflected using the notes of the Western music, and presented to allow descriptive analysis. The methodology is as follows:

- Preparation before the field trips: The researcher studied documents, research work, and videos of Desana Mahachati in the Lanna style from related websites, with the approval of the research ethics in human subject (Certificate of MU-SSIRB Approval) from the Ethics Committee of the Department of Social Sciences, Mahidol University.
- Selection of study areas: The researcher selected some study areas for the field trips using purposive sampling. Seven provinces in the upper northern region of Thailand were selected, namely Chiang Rai, Chiang Mai, Lamphun, Lampang, Phayao, Phrae, and Nan. These areas demonstrated existing knowledge of Rabam Desana.
- Population and sample groups included current and former monks and others with the history of using Desana Mahachati in the Lanna style. The sample groups were constructed using purposive sampling and snow ball sampling. There were two sample groups: 1) key informants, who were those that could provide a general context of it; and 2) casual informants, who offered in-depth knowledge of these melodies.
- Tools used in data collection included: 1) a questionnaire for primary information to collect basic data available in the study areas, and general context; 2) an in-depth interview to gather knowledge of the melodies; and 3) a photo and voice recording tool, a voice editing program, and musical instruments to help transcribe the preaching and translate it to Western music notes.
- Data collection: The researcher specified the data collection period from October 2016 to January 2018. The process was as follows: 1) Primary data collection, which is divided into two parts: 1.1) the study of documents, books,






and academic journals from the library and the online database; and 1.2) the interview of people who could provide in-depth information on the general context of it. 2) Data collection from field trips that followed the primary data collection. Data in this process was obtained from the interview of experts and monks, and from the researcher participating in it in different areas. The researcher applied to joined a training course on how to use it together with monks in Chiang Mai. This was to gain a better understanding; and 3) The voice recording of Rabam Desana for analysis. Recordings were made of the entire ceremony during the field trips, and of the interview of monks to demonstrate some sections of the it in a formal way.

- Data analysis was performed on all the collected data: The researcher categorized and arranged information based the geographical area and the knowledge of the melodies that were found, particularly information on the preaching voice. The researcher analyzed the information using perceptive listening, then arranged it in order of appearance in the ceremony. After that, the researcher transcribed the melodies into Western music notes with the “fixed do” technique, and reproduced the words phonetically.
- Presentation of the analysis results using descriptive analysis, together with sample of pictures, music notes, and various symbols.

### Origins and Results

“Rabam” is old Lanna word directly translated to mean rhythm and melody.

“Desana” means giving a sermon. When used together they have a specific meaning for those involved in the relating of Lanna Desana Mahachati, Rabam Desana refers to the melody of sections of the story of the Buddha’s Enlightenment. This incorporates the traditional pattern of pronunciation of the Lanna voice and its language, or “kam meuang” the filler word “Ue” to complete the rhythm. Voice techniques are also used, namely chest voice (symbolized by a normal musical note ) , falsetto (symbolized by ) and vibrato (symbolized by  ). Monks with proficient skills may choose to adjust their telling of Rabam Desana to sound more sophisticated and exceptional.

The tradition of Desana Mahachati in the Lanna style was believed to have originated in ancient times. Although there was no clear evidence for it, the study of Prakong Nimmanhemmin (Nimmanhemmin, 1983), Manee Payomyong (Payomyong, 1976), and Phra Kru Adul Silakit (Silakit, 2008), reinforced its antiquity. The support for this research was found in a recording of it by a monk in Chiang Mai. (made in approximately 1930)

The knowledge of the melodies of Rabam Desana can be broken down into smaller elements that can be analyzed using Western music theory. Each melodic section is given the name of something from nature that reflects the tempo and tone. For example, Manao long khong is the lime that is floating on the water and this reflects the bouncing rhythm of that section. Details about the sections are presented later in the article.

### **Old Voice Records and Lanna Rabam Desana**

From the study of documents and an old voice record of Poonpit Amatyakul (Amatyakul, 2018), photographic evidence of a vinyl record of the Nakhon Kaan, (Figure 1) the last section of the Desana Mahachati was found. It indicated the monk heard on this was “Phra Kru Khum Tan” from Chiang Mai. Further examination revealed that Phra Kru Khum Tan, (1907-2001), a former abbot of Wat Sansailuang in Chiang Mai, was a Lanna Desana Mahachati monk who was known for his particular style, voice, and pattern, was a role model for later generations of monks. He was particularly recognized from his preaching of the 13th section, Nakhon Kaan, in the voice record produced in the King Rama VII era (1925-1935). Poonpit Amatyakul commented that:

In the reign of King Rama VII, monks were invited from Chiang Mai (Lanna) to preach at the kathin festival at Wat Benchamabophit every year. Each year, the preaching was different. This was to let people with titles of Khun Ying and Jao Jom, and their descendants in Chiang Mai, who had come to live in the royal court since the King Rama V era, make offering of items from the North (Lanna) to the monks. At night, sermons were preached by monks from the North (Phra Kru Khum Tan). The preaching was highly admired by Jao Jom, Jao Dara Rasmi, as well as others with Jao Jom title. They conveyed this to Mr. Chai Bumrungrong, the owner of Ratanamala, a licensed recording company from England that produced records with the trademark His Master's Voice, or the dog logo. Phra Kru Khum Tan was invited to have his sermons recorded after the preaching for Jao Jom.



Figure 1. Cover of Desana Mahachati a vinyl Record from Poonpit Amatyakul (Author's photo, 2018).

In the interview of Phra Kru Sangaborihan, the abbot of Wat Sansailuang (Sangaborihan 2016), he said that

Phra Kru Khum Tan was often invited to Bangkok to preach Desana Mahachati in the Lanna style to Northern people who resided in Bangkok, regularly, every year. Phra Kru Khum Tan always stayed at Wat Benchamabophit in Bangkok.

In addition, the analysis of Phra Kru Khum Tan's recording found that his voice expression was stylish. He used word stress, loud voice, short and abrupt voice, recitative, and high-low notes that coincided with the melody of the local language, along with a few other techniques. As such, the Rabam Desana of Phra Kru Khum Tan was commonly recognized among preachers in Chiang Mai, As having a style that was melodious, unusual, distinct and become known locally as "Rabam Mataikanna." "Mataikanna" can be translated as how the dog walks along the dykes of the rice paddies, in other words it is of even and strong tempo with vocal Grace notes. This can be seen in the excerpt below:



Figure 2. Melody of Rabam Mataikanna by Phra Kru Khum Tan (Author's transcript, 2018).

Although in the present time "Rabam Mataikanna" is commonly referred to by monks, it is considered to be a temporary cultural phenomenon that stimulated a new generation. However, what is considered to be the main melody of the Lanna Rabam Desana is still audible in it. Though the research material is limited it is still worthy of research today.

#### **Knowledge of Melodies of Lanna Rabam Desana**

Many types of melody of Rabam Desana have been created over time. Of these, six types of melody are regarded as the exemplars and continue to be used widely in Northern Thailand. They are: 1) Manao long khong, 2) Prao kwai bai, 3) Nam tok tad, 4) Mangpu chom duang, 5) Nok khao hern, and 6) Chang kham tong. These types of melody can be used to preach any section that has the tradition of Rabam Desana. These melodic sections have the names Kaan Chuchok, Kaan Kumaan-baan, Kaan Matsi, Kaan Mahaaraat, Kaan Chaukrasat, and Nakhon kaan. Sections that do not have the tradition of Rabam Desana are preached only in normal speech. Though there are 13 sections of Vessantara Jakata only six use Rabam Desana. To tell the whole story in melodic style would take more than 13 hours, so seven sections are recited in plain voice for the purposes of brevity. The Rabam Desana sections contain the main messages and action of the story and benefit from melodic presentation.

The decision whether to use a specific type of melody for a section was made with consideration to the story in that particular section, since this dictated how the

monk would pronounce and chant words. Some types of melody are 72-96 times in one minute (Andante), such as Nam tok tad and Chang kham tong, which are more suitable for a story that describes a town or a forest, or a story told in the Pali language (that of the original story brought back to Lanna by the monks from Sri Lanka). In contrast, slow tempo types of melody, such as Prao kwai bai, Mangpu chom duang, and Nok khao hern, contain more chanting, thus are suitable for a story that describes sorrow and misery. Therefore, monks have a chance to demonstrate their skills by selecting appropriate techniques to use. Importantly, they must use breathing control to pause whilst preaching.

Next, the understanding of the story is another crucial point. Phrases used are pieces of writing from Vessantara Jataka. These come in many versions, but the main content is the same, and is divided into 13 Kaans (sections). Like Desana Mahachati in other regions of Thailand, that in Lanna Desana Mahachati has existed in different versions in the past, such as the Mahachati Jata Pakaew Muangfang version (1830). However, the main story preached today is the one that Phra Thammarachanuwat (Fu Attasiwo, 1901-1973) translated from the Lanna language to the Thai language, and named the Soisungkorn version. Phrases of this have been constantly adapted, generating many later versions, such as the Pajae Riewdang, Soipraw, and Phraya Peun versions. Which version to use depends on the monk's chosen way to teach dharma, using Rabam Desana and adding vernacular words and adding personal style.

In addition, the study found that there are four components of Rabam Desana, which are: 1) ue pattern, 2) poem pattern 3) namo pattern, and 4) dharma pattern. However, each section of Rabam Desana may or may not contain all the four components, as illustrated in the table below.

Rabam Desana	Components of Rabam Desana			
	Ue pattern	Poem pattern	Namo pattern	Dharma pattern (story-telling)
Manao long khong	✓	✓	✓	✓
Prao kwai bai	✗	✓	✓	✓
Nam tok tad	✗	✗	✓	✓
Mangpu chom duang	✓	✓	✓	✓
Nok khao hern	✓	✓	✓	✓
Chang kham tong	✓	✗	✓	✓

X = Used ✓ = Not used

Figure 3. Different types of pattern of Rabam Desana in order of their position in the sermon.

Components of Rabam Desana are ue, poem, namo, and dharma pattern. Some types of melody do not contain all these four components. From Figure 3, Prao kwai bai and Nam tok tad it can be seen to not employ Ue pattern. Likewise, Nam

tok tad, Nok khao hern, and Chang kham tong do not use poem. Interestingly, only Manao long khong and Mangpu chom duang display all the four patterns of Rabam Desana. These are further explored below.

1. 'Ue pattern' Ue is wordless vocalization - a sound made by the singer to fill a gap. More specifically, it is when the singer produces the Ue sound for a long duration and that in a smooth, rhythmic, and melodic manner. An example of this is in Mangpu chom duang. Ue is pronounced either as a long or as a short sentence, but always smooth and connected in style. It's may be used to mark the alternation between the use of Pali or northern Thai words. In this Mangpu chom duang, Vibrato is added to the sound to vibrate certain words to reference the vibration of the wings of mangpu (a big bee) when it flies from flower to flower.

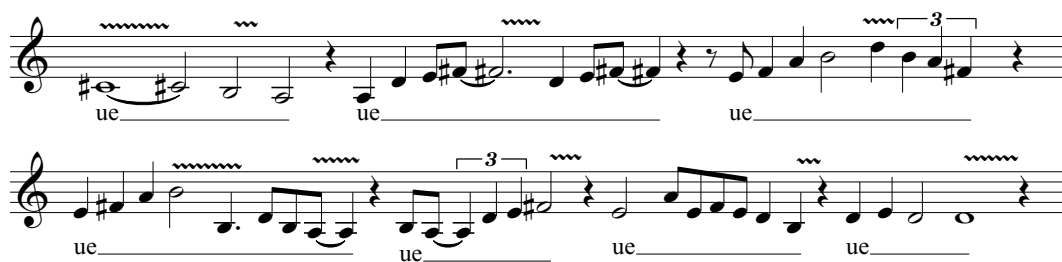


Figure 4. Chanting "Ue" throughout the pattern in Mangpu chom duang Voice by Phra Poomipat Tanasampanno, Lampang (Author's transcript, 2017).

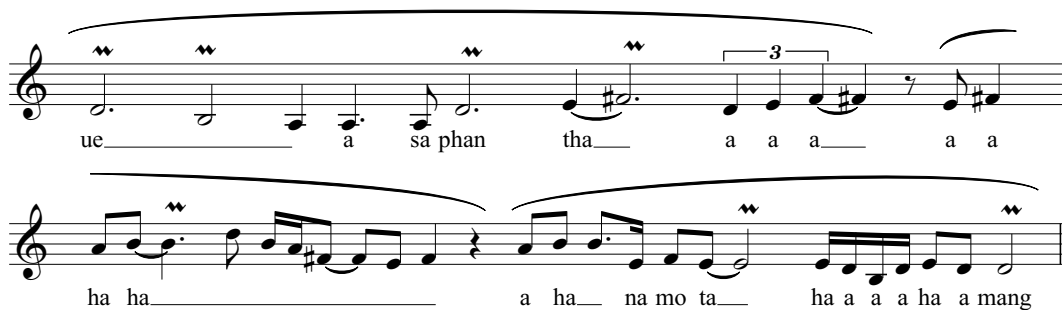


Figure 5. Alternating between 'Ue' and a Pali spell in Mangpu chom duang Voice by Phra Poomipat Tanasampanno, Lampang (Author's transcript, 2017).

2. 'Poem pattern' The monk may insert tales to support and enhance the story of that particular section. These tales are called 'poems.' The poem's melody and rhythm are one that is constructed with the pronunciation of the local dialect, and chanting filler words. This employs techniques such as chest voice, falsetto, and vibrato in positions that are in keeping with the practice of Rabam Desana. The following example depicts one entitled "Kap Pimpa" to preach Kaan Kumaan-baan or Kaan Matsi.



Figure 6. "Kap Pimpa" inserted in Kaan Kumaanbaan or Kaan Matsi Voice by Professor Chusak Pegtong, Phrae (Author's transcript, 2017).

3. 'Namo pattern' This is in the Pali language and recalls the memory of the Buddha, with the phrase 'na mo tat sa pha kha wa to ara ha tosam masam phut tha sa,' which is typically used to begin any Buddhist religious ceremony. Desana Mahachati, therefore, begins with this phrase said in the specific melody of Rabam Desana. It is said only once, except in Nok khao hern, where it is repeated three times at the beginning.



Figure 7. Voice of namo pattern in Prao kwai bai by Phra Baidika Channarong Chontasaro, Chiang Mai (Author's transcript, 2016).



Figure 8. Voice of namo pattern in Mangpu chom duang by Phra Poomipat Tanasampanno, Lampang (Author's transcript, 2017).

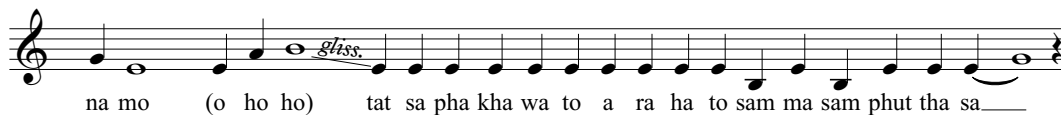


Figure 9. Voice of namo pattern in Nok khao hern by Professor Chusak Pegtong, Phrae (Author's transcript, 2017).

4. 'Dharma pattern' This particular type of pattern and melody employs chest voice, falsetto, vibrato, and filler words, as seen in the following example.

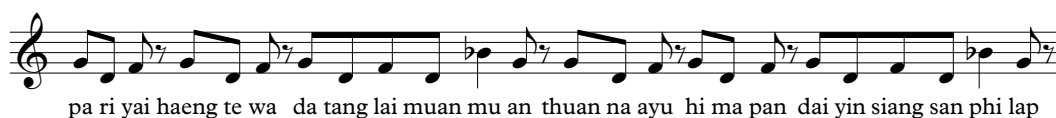


Figure 10. Conducting dharma pattern using Chang kham tong in Kaan Matsi Voice by Phra Maha Narongsak Suwannakit, Nan (Author's transcript, 2017).

The analysis based on perceptive listening, along with the transcription of Rabam Desana into Western music, established that it could be analyzed and then constructed to form a unique musical attribute. The researcher presents different types of Rabam Desana below.

#### *Musical Characteristics of Rabam Desana*

In the musical perspective, the presentation of Rabam Desana moves in multiple ranges, from high to low pitch, and short to long tempo, whilst also exhibiting the beat. These are musical characteristics. The researcher analyzed these characteristics in each type of melody, and summarized them in the table below.

No.	Type of melody of Rabam Desana	Pivotal Pitch Pivotal Pitch/ 2 <sup>nd</sup> pivotal pitch/ ending pitch	Tempo	Range
1	Manao long khong	G4, E4, F4/ C4, C5/ G4 C4 D4	72-102	C4-C5
2	Prao kwai bai	A4, D5, E5/ E4, G4/C5 G5	48-72	E4 – G5
3	Nam tok tad	G4/ A4/ G4	76-92	C4-C5
4	Mangpu chom duang	D4, F#4, A4, A5/ B3, A3/ D4, A5, D5	58-102	B3-D5
5	Nok khao hern	G4, Bb4/ D4, F4, Eb5/ F4, G4	48-86	D4 – Eb5
6	Chang kham tong	F4, Ab4/ G4, D4, Eb5/ Ab4, F4	72-96	D4 – Eb5

Figure 11. Overview of Musical Characteristics of Rabam Desana.

As Figure 11 demonstrates, each type of melody of Rabam Desana has its own type of pivotal pitch, which differs from others. The analysis presented in this section was created with the transcription of it into Western music notes. It was found that the voice could be assigned to music notes close or similar to those of Western music. Nonetheless, when the note frequency was considered, there was still some inaccuracy or inconsistency, which was due to the fact that prior to starting the section, the monk's voice wasn't guided by the musical key or tone of any instruments. As such, the monk memorized the tones by himself, so there is some individual variation. This is different from singing a local song that is led by instruments or other singers where they are able to listen to the different tones and adjust and compare their voice to them. In the researcher's perspective, the main difference among types of melody of Rabam Desana is because it is related in Northern Thai language. This has grammar and pronunciation that are notice-

ably unique to Lanna. This includes its alphabet, vowels, and intonation. In addition to this, although the North Thai dialect is generally used to communicate throughout Lanna, each province has its own dialect distinct from other provinces. These provincial dialects construct their own variations of Rabam Desana.

Prao kwai bai is a type of melody widely used in Chiang Mai and Lamphun. The tempo is relatively slow, and moves in wider range than other types. Prao kwai bai is typically used with poem pattern of Kaan Matsi and Kaan Kumaanbaan, because of its slow chanting, wide voice range, and ability to convey the sadness and disappointment of that section of the story. Nok khao hern is a type popular in Phrae, and highly regarded for its melodious quality. Chang kham tong melody is popular in Nan. It employs five notes, commonly used in Asia. Manao long khong usually employs the dharma pattern to tell the story. The rhythmic range is quite narrow. Interviews with a number of monks suggested that it is the oldest type of melody, believed to have originated in the Chiang Saen era (about 1328). Later wars forced people to move from Chiang Saen throughout Lanna, spreading their different styles of Desana Mahachati. One example of this is that Manao long khong is at times heard within the story-telling of Mangpu chom duang.

#### **Association between Sections and Rhythm of Rabam Desana**

The essence of Desana Mahachati is the life story of Vessantara Jakata. The story is divided into 13 sections, or Kaans. Every section presents a different part of the life story, with an individual atmospheric mood to it. The researcher observed what was used in each section /Kaan, and their association to each other in the context of use of Rabam Desana. This is demonstrated in the following table.

Kaan	Section	Preacher's Voice	Type of melody of Rabam Desana
1	Thotsaphorn	No specification	No use of Rabam Desana
2	Himaphaan	No specification	No use of Rabam Desana
3	Thaanaakan	No specification	No use of Rabam Desana
4	Vannaphravet	No specification	No use of Rabam Desana
5	Chuchok	Usually chest voice	Manao long khong, Nam tok tad, Chang kham tong
6	Julaphon	No specification	No use of Rabam Desana
7	Mahaaphorn	No specification	No use of Rabam Desana
8	Kumaanbaan	Usually falsetto / head voice	Prao kwai bai, Nok khao hern, Mangpu chom duang
9	Matsi	Usually small voice similar to a female's / head voice	Prao kwai bai, Nok khao hern, Mangpu chom duang
10	Sakkabap	No specification	No use of Rabam Desana
11	Mahaaraat	Usually strong voice / chest voice	Prao kwai bai, Nok khao hern, Mangpu chom duang
12	Chaukrasat	Usually voice of a child, preached by novices	Manao long khong, Nam tok tad, Chang kham tong
13	Nakhon kaan	Usually strong echoing voice	Manao long khong, Nam tok tad, Chang kham tong

Figure 12. Sections of Desana Mahachati with Voices and Types of melody Commonly Used.

As previously stated, there were many types of melody of Rabam Desana, which originated in each province. They were called "Rabam of the town." The researcher found that Chiang Mai and Lamphun typically used Prao kwai bai and Nam tok tad, while Chiang Rai and Phayao preferred Manao long khong. Lampang practiced Mangpu chom duang. Nok khao hern is widely used in Phrae whereas Chang kham tong is more commonly used in Nan, respectively.



Today, Desana Mahachati ritual in the Lanna style are arranged by temples and villagers in an area, who invite monks from other regions to attend these events. This reflects not only the people's strong Buddhist faith, but also promotes cultural diffusion and trans-cultural linkages. Different types of melody of Rabam Desana have been exchanged widely in Lanna. This is why present day Desana Mahachati ritual employ more diverse types of Rabam Desana.

From field observation in each area, the researcher found that Rabam Desana was used in only six of 13 sections of Desana Mahachati. As the story told in Desana Mahachati is that of Vessantara Jataka used to teach dharma, the story is structured in sections, or Kaans. There are 13 Kaans altogether. Each Kaan is based on the previous Kaan, and links to the next one. Some Kaans recount simple stories, some present more exciting events. Others relate sad and tales of grief. The use of different types of melody, especially in Kaans that appeal to the emotions, largely help the audience comprehend the feeling and atmosphere. Kaan Matsi is popular among the audience. This one describes the sorrow of Matsi, Vessantara's wife, who has lost her two children to Chuchok. (A hermit who, on meeting with the Vessantara asked for his two children to be given to him as his servants. This was agreed but this loss caused Matsi much unhappiness, Kaan Matsi) This is a good example of how Rabam Desana convey moods and feelings to the audience as well as teaching dharma.

### Discussion

"Rabam Desana" creates cultural values, establishes connections between laymen and temples, and promotes a positive attitude towards Buddhism. To make it more interesting, the use of different techniques and styles, pronunciation in local dialects, mixed in with singing in a sophisticated melody, were all used. These coincide with the practices by lay Lanna singers that help pass on the meaning of the songs for the audience to enjoy. A field trip by the researcher on November 21, 2016, (at Wat Ban Mon, Sankumpang, Chiang Mai) saw him observe that, during the preaching in Kaan Chuchok, the monk described the look and personality of Chuchok with the style and melody well-recognized to be of the Lanna culture. That made the storytelling more fun and enjoyable for the audience.

At present, Rabam Desana barely plays a role in promoting its knowledge among the general audience, or laymen, since there has never been a real effort to promote this branch of knowledge to them. In fact, knowledge of it and its history is embodied in individuals, not in written documents. It has been passed down only by "oral tradition." This resulted in the knowledge of Rabam Desana becoming entrusted to preachers only, while laymen play the part of the audience. In recent times, monks (of the new generation) are eager to learn, and place importance on components of different types of melody and rhythm, and how to apply them to the traditional Lanna style Rabam Desana. Their interest is also supported by Buddhist institutions in the area. As part of the study, the researcher explored the course on Desana Mahachati in the Lanna style that was held in Chiang Mai. The same 40-50 monks attended the course, who had attended in the previous years. This was based on their interest to learn more about the skills to properly preach

Desana Mahachati in the Lanna style. They constantly quoted three reasons for this interest, which were: 1) that preaching with Rabam Desana rhythm is melodious, thus they would like to learn and use it; 2) they wished to preserve it and its history and pass it on; and 3) if they are equipped with the ability to preach in Rabam Desana Lanna, they will become recognized as famous monks and invited to preach at temples and other places.



Figure 13. Course on Desana Mahachati in the Lanna style in Wat Thung Muen Noi in Chiang Mai (Author's photo, 2016).

The melodies of Rabam Desana is likely to be included more widely in sermons of monks in many places. The researcher predicts there will be cultural change and development in the Lanna Desana Mahachati community. Firstly, that knowledge of Rabam Desana melody will be developed in two main branches. The first branch is composed of monks who have been educated by traditional teachers. These are monks with sophisticated skills, and have the ability to explain how to methodically adopt the melody and pattern. They are commonly well accepted in the preaching community. The second branch is made up of self-taught monks who did not study preaching methods. They imitate the technique that incorporates the melody/rhythm, and often blend several types of them together. As such, they are less likely to be accepted by other monks. Secondly, the movement of monks and novices to big cities affects the study of Rabam Desana that is traditional in those places. Thirdly, how local dialects are pronounced and developed will continue to impact Rabam Desana.

Nevertheless, Rabam Desana maintains its crucial role in conveying the meaning and displaying the identity of each cultural area. A monk may preach as though using a musical instrument, helping the audience feel the right mood for that story, feel the rhythm, the melodious quality, absorb the atmosphere, and pay attention to the dharma content. The laymen thus come to understand the lessons covered in Mahachati teachings. For that reason, Kaans told with the correct, melodious rhythm of Rabam Desana help build “precept, concentration, and wisdom” within the audience, which are dharma principles in Buddhism. Moreover, as a

means of verbal communication, Rabam Desana generates thoughts, ideas, and feelings in the audience. The audience is impressed when they hear the sermons, and is interested in hearing them again. This process encourages Buddhists to attend religious teachings and dharma lessons, and to continue to arrange religious ceremonies and festivals to protect and preserve these practices for the future.

### Conclusion

Historically, the collective knowledge and use of Rabam Desana when retelling the Desana Mahachati was generated and practiced by Lanna monks. It is a way to vocalize verses that contain worldly as well as spiritual content, and was used in some stories in the 13 sections of Vessantara Jataka. Two styles are used to preach these 13 sections: normal story-the spoken voice for seven sections, and Rabam Desana melodic voice for the other six sections. The six types of melody for the six sections are: Manao long khong, Prao kwai bai, Nam tok tad, Nok khao hern, Mangpu chom duang, and Chang kham tong. Desana Mahachati events are usually held at the end of Buddhist Lent, with monks recounting the stories incorporating dharma content. In the past, it was simply story-telling, with no complex pronunciation techniques. Later, the story was decorated with techniques to make the voice more sophisticated and to show feelings through the tone, the pivotal pitch, and the melodies. As such, the audiences are more interested and pay greater attention to the meaning of it. Also, the right mood and feelings are established that help the audience of worshippers imagine the stories more vividly. As such, Rabam Desana Lanna has come to be well-known and widely appreciated by local people in the North of Thailand.

Components of Rabam Desana are Eu pattern, poem pattern, namo pattern, and dharma pattern. These components are contained in several parts of the sections of Desana Mahachati. To apply which technique of Rabam Desana in which part primarily depends on the practice taught by teachers and passed on by many generations. Monks, however, may add specific changes to the technique of Rabam Desana as they see appropriate. This consequently creates a number of preachers with distinct preaching styles. Rabam Desana becomes a musical melody that may be developed with creativity and imagination of monks, and serves as a musical instrument to touch the sentiment of the audience. As the audience pays attention to the dharma content, they better understand the teachings embedded naturally in Vessantara Jataka.

The role of temples in uplifting Buddhism, carrying on the tradition, and communicating dharma to Buddhists is an important duty continued up to the present day. The form of communication that temples use with Buddhists in ceremonies places importance on religious teachings, or Desana Mahachati. They believe that Desana Mahachati, told by monks with skillful preaching ability, can persuade Buddhists to practice dharma at the temple.

### Recommendations

Based on the study, the researcher proposed a few recommendations for organizations and individuals in Buddhism. To begin with, temples that host Desana Mahachati should disseminate any knowledge they have of Desana Mahachati in

the Lanna style as this will pass on the value of the ability to preach in Desana Mahachati melody by skilled and knowledgeable monks. Also, this creates an opportunity for a new generation of monks to learn and develop their skills.

Apart from Buddhist organizations and individuals, the public sector should take part in promoting Buddhism. That is, they should host substantial forums on Desana Mahachati with the original melody in order to expand the existing knowledge to the general public, and promote exchange of information among monks and novices. This would help preserve and invite further development of it in each area or temple. In addition, government agencies that are responsible for protecting and preserving the Desana Mahachati must adopt, and adapt to, new technology that deals with knowledge exchange and sharing. For instance, they may transfer musical notes of Rabam Desana melody to a voice software system to store knowledge and promote learning of different types of Rabam Desana in a more modern fashion.

### Endnotes

- 1 'Tang Thom Luang' is one of the major occasions of the Buddhist year. Nowadays it is a two-day event, held by an individual temple and the people local to it, and held in the second month of the Lunar year. It usually centers around the recounting of the 13 Kaans that make up the story of the life of Bodhisattva in his last incarnation before 'Enlightenment'-- the Vessantara Jataka. Occasionally a different long sermon theme is chosen to be recounted, but this is rare.

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# Historical Western And Political Influences On The Architecture *Of Thailand's Chiang Mai Courthouses*

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## Abstract

The Chiang Mai courthouse is a significant building constructed in the Western architectural style. This research aims to investigate the origins of the Western-style design of this courthouse. The building features the triumphal arch element popular during the reign of King Rama VI (particularly in Bangkok). The architect who designed the building combined modern architecture with classical Western styles. The Chiang Mai courthouse came to represent the central government in Bangkok, whereby the building lost its connection with the traditional context of the Kingdom of Lanna, which ruled northern Thailand from the 13th to the 18th centuries. However, the building became a symbol of the power that came to control and unify Chiang Mai as a province of Siam.

**Keywords:** Western Architecture, Siam, Lanna, Chiang Mai, Courthouse

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## Introduction

The Chiang Mai courthouse developed from a traditional courthouse into a building representing the modern Siamese system of jurisdiction around 1907. At first, the courthouse had been run in accordance with Lanna orthodox jurisdiction (so-called mung-rai-sart), which could be traced back to the period of Mungrai (the first king of Chiang Mai), several hundred years ago. When the royal government in Bangkok unified Chiang Mai and incorporated it into Siam under the The-sa-phi-ban system (the centralization system introduced by King Rama V) in 1899, the city came under the modern system of governance, a change reflected in the appearance of the Chiang Mai courthouse. To understand this circumstance, we need to delve into the situation that pertained between Siam and Chiang Mai in this period.



Figure 1. The present Chiang Mai courthouse. Photo by the author.

When Chiang Mai ceased to be a vassal state and became a county (monthon) of Siam, the process of colonization in Southeast Asia was at its height. As a vassal state, Chiang Mai was the subject of negotiation for power between the United Kingdom, the Western colonizer, and the Kingdom of Siam. Court reform was a vital strategy that Siam applied to decrease the negative influence of Western colonization. Chiang Mai was the strategic area of which Siam needed quickly to gain control since any alteration to this city could impact Siamese influence throughout Lanna. The reform strategy was designed to counter Western drives for colonization on the pretext that the ancient system of justice was uncivilized. With the reform thus instigated by Siam, the governance of Chiang Mai fell within the ambit of the royal courthouse in Bangkok. This could be counted as the beginning of the centralization of court power. The new courthouse of Chiang Mai, built to support the modern jurisdiction system, was finished in 1935.



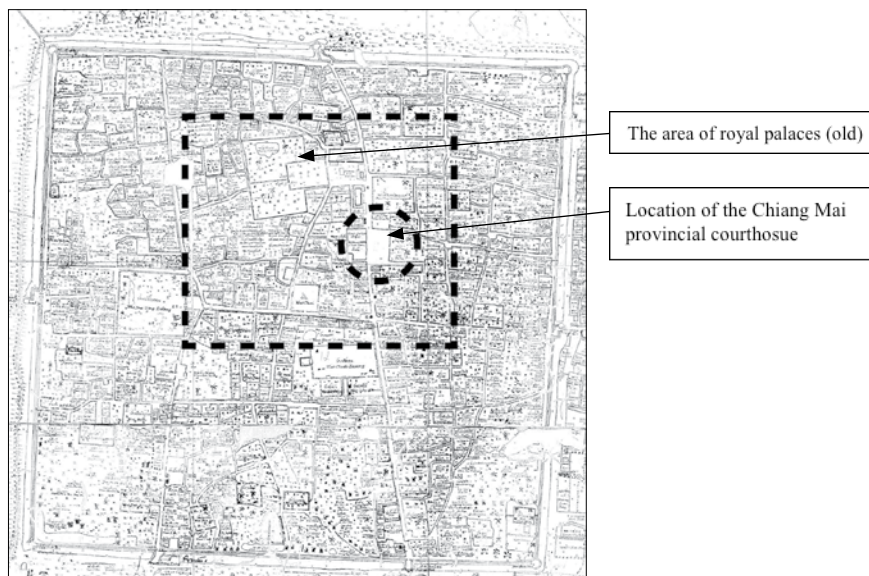


Figure 2. The location of the Chiang Mai provincial courthouse, shown on an 1893 map of Chiang Mai. Source: Payap University Archive (1893).

The Chiang Mai courthouse was built in the same location as a group of Lanna royal palaces, accommodating the noble family and buildings of government, which represented the city's central power.

The Western architecture of the courthouse could not be found in other Lanna cities or in other buildings in the city center. Thus, both the design and the site demonstrated the importance of the building. Clearly, the royal rulers of Siam placed a high value on the building, but the reason why they chose entirely Western style remains an essential question for this research.

### Study Framework

This study is divided into three parts. Part one discusses the traditional courthouse based on the former Lanna traditional style called Kao Sanamluang. Part two discusses the period when the court system was reformed, in the reign of King Rama V, and the city became part of the The-sa-phi-ban absolute monarchy that encompassed the whole of Siam. Judicial power was centralized in Bangkok. Part three relates to the period of institutional reform after a coup d'état in 1932 when the monarchy was set aside, and Siam became a constitutional monarchy. Lanna became a province of Siam, a change that impacted the perception of the nation.

### The Courthouse in the Traditional Period

After the end of Burmese influence in Lanna and the rise of Siam as the new power, Jao Kawila, the first lord of the Na Chiang Mai clan, brought Chiang Mai within the aegis of Siam as a vassal state, under the absolute power of the ruler. Chiang Mai was obliged to send a tribute and tax to Bangkok every three years. The court system was based on the traditional norms of Lanna, and decisions were made by the lord of Chiang Mai alone (Ongsakul, 2008; Arkarapoti Wong, 2020).

The traditional courthouse was a sala (pavilion) in which people could gather. Such buildings normally had just one hall for conducting political and governance

activities, such as hearing and judging a case under the traditional law of Lanna, which was called “mung-rai-sart.” This was the style of the courthouse of Chiang Mai for a very long time until Siam introduced the new juridical system (Ongsakul, 2008; Tassaro, 2020).



Figure 3. The regional court of Lampang, constructed around the time of King Rama V, combined both traditional and regional court systems. The former courthouse of Chiang Mai was probably similar to the building pictured. Source: (Courthouse n.d.).

### The Changing Courthouse During the Period of Colonization

During the period of colonization in Southeast Asia, the colonial powers attempted to impose their civilization and customs on the countries in this region. It also used as a pretext to colonize with the reason that the country was uncivilized. To decrease this pressured, The King Rama V represented the civilization and equality of Siam with the western through the creation of multi-western style architecture in the nation. The style came up with an imitation of British, French, and Italian architecture. The neighboring countries that were colonized by Western powers, e.g., Vietnam, Laos, and Burma, or major cities in the south, such as Penang and Singapore, are all examples of the civilization that Siam chose to emulate. The variety of architectural styles demonstrated an attempt to balance the influences that impacted Siam. Meanwhile, the rulers of Siam desired to create a nation-state by absorbing vassal states (Kruathongkeaw 2016).

Systems of governance changed with the idea of centralization, which was common among the Western colonizers that invaded Southeast Asia at that time. Traditional styles of governance were abandoned and instead Lanna's resources were requisitioned to supply the royal Siamese government. This system created a central node of power in Bangkok and established the Siamese bureaucracy that would control the whole country (Ongsakul, 2008; Kruathongkeaw, 2016).

Although the government of Siam faced some resistance from the former power group (the royal family of Lanna), this did not last long, since the Lanna royal family could not adapt themselves to the new political orientation and paradigm.

On the other hand, the royal court of Siam, in particular Kings Rama IV and V, had moved toward accepting scientific logic and practical Western ideas to modernize the Kingdom. For example, Rama IV used an excursion to Wahkor (a village in Prajuabkirikhan province) to demonstrate an understanding of modern astronomy to the western. Similarly, Rama V traveled to Europe, where he forged personal relationships with members of several European royal families. Royal offspring were sent to study in Europe and even the heir of King Rama V (later King Rama VI) graduated from an English university. Further, Siam chose Western architects and engineers to design and construct their buildings. For financial affairs, Siam employed Belgians and Britons, for mass transportation Germans, for judicial affairs and mining French, and for public works Italians. Thus the Kingdom's administration became Westernized, not only to demonstrate Siam's acceptance of the modern world but also to demonstrate its power and authority vis-à-vis the imperialist invaders (Citrinot, 2018).

Meanwhile, in Lanna, although many Westerners lived there, the royal house of Lanna showed no inclination to collaborate with them, but simply to let them live as they wished. The influence of Siam was overwhelming in Lanna, its method of incorporating Lanna into Siam being sometimes termed "internal colonialism." Thus, Lanna was gradually colonized by Siam, during the reigns of Kings Rama V to VII.

By contrast, the Western colonizers assumed that Lanna was always part of the Kingdom of Siam. An example of this misunderstanding was the situation of the duplicate concession of forestation to the British by the lord of Chiang Mai; the British chose to appeal against it to the royal court in Bangkok instead of dealing with the lord himself. In the end, Siam decided to sign the first and second treaty of Chiang Mai, which meant the forest concession had to be signed directly with the royal Siamese government, even though the forest was in Lanna territory. Lanna once enjoyed autonomy, but when the treaties of Chiang Mia were signed, Lanna was gradually absorbed into the Siamese Kingdom. At last, in the period of Chaoluang Inthavarorojsuriyawong, Chiang Mai was unified and became part of the northern county of Siam, fully controlled by the royal government in Bangkok (Ongsakul, 2008; Kruathongkeaw, 2016).



Figure 4. Joachim Grassi designed the courthouse in Bangkok. It was built in 1882. The design was entirely Western classical in character, but it was built by local workers using local construction techniques. Source: Kataitong (2015).








Building	Photo	Year Built
The county courthouse of Ayuddahya		1896 (2439BE)
The regional courthouse of Saraburi		1897 (2440BE)
The regional courthouse of Samutprakarn		1907 (2450BE)
The regional courthouse of Muang Singh		1910 (2453BE)
The county courthouse of Chantaburi		1913 (2456BE)
The regional courthouse of Lopburi		1914 (2457BE)
The regional courthouse of Lampang		1915 (2458BE)

Figure 5. Courthouses of Siam. Source: Academic Center of Jurisdiction (Court n.d.).

The juridical system then underwent change. The Siamese court in Bangkok was the center of jurisdiction for the whole country, although regional courts were established in the cities of Lanna. The Siamese courthouse was constructed in 1882, becoming the modern courthouse of the Kingdom of Siam (Churngsiriarak, 2010).

The regional courthouses were designed in different Western styles; for example, Ayudhaya courthouse was built in Neo-classic style, while Muang Singh, Chantaburi, and Lampang were in Renaissance or Baroque style (Churngsiriarak, 2010; Academic Center of Jurisdiction Court, n.d.).

Siam tried to decrease the influence of the Western colonizers (mainly Britain and France) by making allies of them and implementing policies that benefited them. The judicial system in particular imitated the British system, since it was claimed that the traditional court of Siam and vassal states were injustices. This led to the Bowring treaty, which created extraterritorial rights. Since Siamese jurisdiction could not apply to British subjects (because of the Bowring treaty), reform of the court system was essential. Under King Rama V, county courthouses were constructed in the “mon-thon-the-sa-phi-ban” system. Bureaucrats from Bangkok were sent to the counties, where the new county courthouses served as offices.

A variety of Western styles was imported. Burma and Malaya were colonized by the British, Laos and Vietnam by France, and Indonesia by the Dutch. In all such places, the civilization and culture adopted Western standards. Siam was not colonized by any Western country, but still needed to adapt rapidly. Siam chose to hire architects and engineers from Italy, Germany, the United Kingdom and France to build Western-style buildings in Bangkok. The Italian architectural style was primarily preferred by the royal Siamese government (Citrinot, 2018), possibly because the Italians had not been colonizers in Southeast Asia as the French and British had, and Italian influence in the civilization of Siam was acceptable as a way of challenging colonialism.

The vassal states of Siam received different Western architectural styles. The northeast region imported French-style architecture via Hanoi. The southern region received British Malaya architecture. In the northern region, British-Indian or Anglo-Burmese style came from the British teak wallahs in Chiang Mai, Lampang, and Phare (Citrinot, 2018).

Most of the British influence architecture in Lanna was seen in housing, schools, and Christian churches. Siam developed many strategies to have an influence over Lanna, such as the proposal that the daughter of the seventh lord of Lanna become a consort of King Rama V. The Chiang Mai treaty dealt with absolute over Lanna afforestation. It can be seen that Siam paid a lot of attention to Chiang Mai, which dominated other cities in Lanna since it had abundant forest resources and was the home of the important noble family of Lanna (Na-Chiang Mai clan).

The most important strategy was the governing reform that changed the status of Chiang Mai from a vassal state to be a county (Mon-thon). The Siam strategies impacted the Lanna architectures by the creation of the bureaucrats' buildings. In that period, Chiang Mai had accepted the new perception architectures in terms of function, form, and even construction technics. The group of bureaucrat's buildings was the constructions that shown the attempt of Siam having strong influence in Lanna and establish the modern atmosphere to represent the civilization of the Kingdom of Siam to the western colonizers.

### **The Siamese Coup d'État**

After the Siamese coup d'état in 1932, governance was reformed. What had been an absolute monarchy became a constitutional monarchy, and Chiang Mai became a province of Siam. The design of the buildings for bureaucrats was then assigned to the Siamese government in Bangkok. However, the country's political orientation has changed since colonialism ended. Siam faced a new problem: an economic recession. Most of the public buildings outside Bangkok had to feature a simpler design, with less decoration, and to be built quickly and on a budget (Ongsakul, 2008; Churngsiriarak, 2010). One of these buildings was the Chiang Mai courthouse. Compared with other courthouses outside Bangkok, even with a limited budget, the Chiang Mai courthouse was larger (two stories) and had fine decoration on a durable concrete structure. This demonstrated that the Siamese government valued Chiang Mai above the other provinces in this region, because Chiang Mai had grown in importance continuously since its days as a vassal state, in economy, culture, and the rule of law.

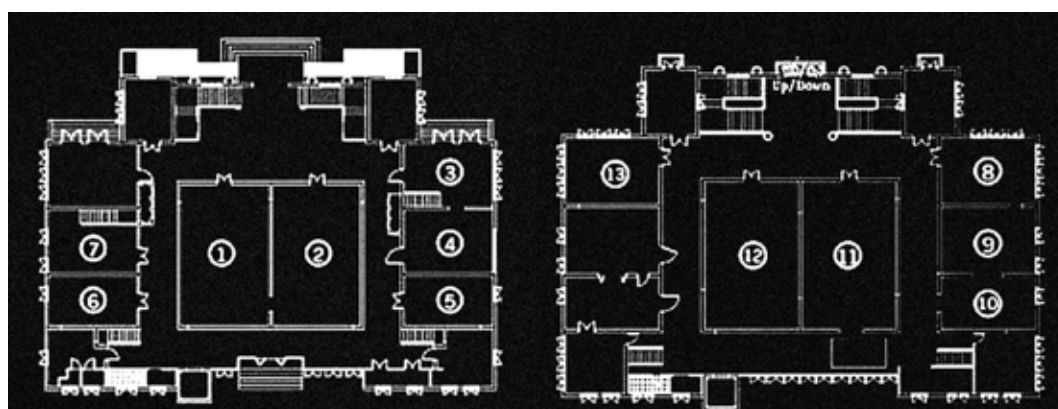
### **Building Style**

The Chiang Mai courthouse was superimposed on the former royal palace of Jao Inthawarorajsuriyawong, the 8th lord of Chiang Mai. This area became a Kao Sanamluang when Chiang Mai ceased to be autonomous and became part of the The-sa-phi-ban. Around 1919, the Kao Sanamluang was moved to the opposite side of town; the former site was adapted as a training field for royal scouts. Thereafter, the royal government in Bangkok bought the land from prince Lao-kaew (the heir of Jao Inthawarorajsuriyawong) to establish the new Chiang Mai courthouse, moving it from the former location by the Nawarat bridge. Building the new courthouse near civil buildings in Chiang Mai transformed the city center into a center of civil services. The Chiang Mai courthouse was completed in 1935, three years after the Siamese coup d'état.

The building is constructed in the Neo-classical style, the outstanding characteristics of this style being a large scale, symmetrical plan, simple form, Greek and Roman orders especially exhibited in the Doric or Ionic decorated columns, fairly sparse decoration otherwise, and a flat or domed roof.

The architect of this building was Phasarojrattananimmman (Saroj ror Sukayang), a graduate of the architectural school of Liverpool University, England. He had come back to work at the Ministry of Justice in Bangkok in 1920, where he designed many Western classical buildings in Bangkok. However, his style evolved and later works focused on simplicity, functionality, and less decoration, a trend that became popular from the era of King Rama VI. The design of the Chiang Mai courthouse combined Western classical styles with the modern style that was enjoying favor in Bangkok (Churngsiriarak, 2010). Whereas Western-style buildings were regarded as proof of high civilization under King Rama V, in the period of King Rama VI, such buildings were designed for a better quality of life and represented the high position of the owner (Churngsiriarak, 2010).





#### Exhibit

##### 1st Floor (left)

1. Temple Courtyard for Special Ceremonies
2. Inside the Buddha Image Hall
3. Lanna Worship Offering
4. Lanna Sculpture
5. Hae Khrua Than
6. Lanna Mural Painting
7. Lanna Painting

##### 2nd Floor (right)

8. Ceramics and Lacquerware
9. Woven Basketery – Making a Living
10. Music and Lifestyle
11. Lanna Textile
12. History of Lanna Folklife Museum Building
13. Lanna Mhakhaphan

*\*The renovation planning of the Chiang Mai regional court in the present day. The building was used as a Lanna folklife museum. However, the plan of the building remains with its functions replaced with new purposes.*

Figure 6. The Chiang Mai regional court was built within in the space of a year, to a design assigned by the central government in Bangkok. The style was Neo-classical, featuring Doric columns and a high central main gate. The roof was in hip-roof thatching with cement tiles. Photo by the author of the floor plan.

### The Building's Functions

The traditional courthouse had a simple open plan, like that of a pavilion, consisting of only one room which was used for judicial proceedings but could also be adapted to serve other functions. The building was made from wood, which was readily available in Lanna. The structure was a post and lintel system, with which most of the Lanna carpenters were familiar. The courthouse was covered with a large gable and decorated in traditional Lanna style with, for example, a carved wood sculpture of a naga (traditional mythical serpent) attached to the top of the gable.



Figure 7. The front façade. During renovation, a ramp was added to both wings of the building, although the building retains its unique character. Left: (Siam 2015), right: photo by the author.

However, when the modern justice system was introduced to Chiang Mai, the style of the court building changed, such that it became a complex building with many

rooms, each with its specific function. There is a room in the middle, surrounded by a corridor leading to other rooms. The building also has two floors, with an interior staircase unlike the traditional staircase that always locates outside the building. The style is largely Western but it retains the character of a tropical building by having a hip roof. The structure was reinforced concrete decorated with Doric columns and a front door in the form of a triumphal arch. Thus, although the courthouse was built in the traditional context of Chiang Mai, in function, decoration, materials, and structure, it differed from traditional buildings.



Figure 8. The Queen Saovabha Memorial Institute in Bangkok, built in 1922 and featuring the triumphal arch in the center of the façade. Source: (Institute 2016).

The most distinctive feature of the Chiang Mai courthouse was the design of the porch in the style of a triumphal arch. This design was a “hit” in the period of King Rama VI and featured on several buildings, such as the Queen Saovabha Memorial Institute. The triumphal arch was designed in the form of a square and vertically divided into three parts by four columns. In the middle of the arch was the main entrance door, which was twice the size of the two side doors (Churngsiriarak, 2010).



Figure 9. The Arch of Constantine, a triumphal arch. Source: (Watkin 2015).



The Chiang Mai courthouse differed slightly in proportions from the classical style, insofar as the main entrance was smaller than it should be and the front façade was rectangular, not square as it should be.

Although the Chiang Mai courthouse was built after the institutional reform in 1932, the style of the building was different from the former Supreme Court in Bangkok, which dated from the same era and was built with the idea of representing the people's party (the group of people who fomented the revolution in 1932 and who later came to control a sovereign Siam). The idea is based on six principles, represented by the six columns on the front façade, symbols of justice (Pakitnontakarn, 2009; Noobanjong, 2013).

This design was applied repeatedly to the courthouse in Thailand thereafter, although the particularity of the design in the era of King Rama VI might sometimes be the personal decision of the architect.



Figure 10. The former Supreme Court in Thailand, which was built after the Siamese coup d'état, featured six columns on the front façade. The modern design, in line with the international trend, was extremely simple, almost devoid of decoration. Source: (Pakitnontakarn 2009).

### *Construction Techniques*

The construction of the Chiang Mai courthouse emulated that of the Supreme Court in Bangkok except the Supreme Court was designed by a Western architect chosen by the royal house of Siam, and constructed by local workers but the Chiang Mai courthouse was chosen the style by the royal government with Siamese architect in Bangkok and constructed by local workers. The choice of architect and architectural style was related to the strategy of one nation-state by the government.

The building was constructed from reinforced concrete with masonry walls (Ditthapanya, 2016). The construction technique was based on the availability of new construction materials in the period of King Rama VI, in particular Portland

cement first manufactured in Siam in 1913, and on the success of building the railroad to link Bangkok and Chiang Mai in 1921. Many public buildings in Chiang Mai used the new materials and methods. The load-bearing wall was replaced by post and lintel concrete. The new buildings rested on a smaller structure while providing a larger space on the same scale as traditional buildings (Churngsiri-arak, 2010).

#### *Emblem of Thailand (Garuda) and emblem of the Ministry of Justice*

Another noteworthy feature on the front façade was the Garuda symbol, the emblem of Siam, which was attached to every public building in the country. The top rim of the façade was also attached with the seal of the scales, the emblem of the Ministry of Justice. The seals on the emblem were not related to any of Lanna's seals and symbolized the transfer of power from Lanna to Siam.



Figure 11. Left: The emblem of the Ministry of Justice; right: The emblem of Thailand. Source: Emblem (n.d.); Justice (n.d.).

#### *The Development of Courthouse Decorations*

Most of the public office buildings constructed after the coup d'état had a simple design with little ornamentation.

The courthouse of Lampang, which was built in the period of Chao Bunyawat-wongwanit in 1915, featured a front façade in the Revival Renaissance design, which was popular in the period of King Rama V. After 1932, the building was renovated and much of the decoration stripped off, as per the trend in Bangkok.



Figure 12. Façade of the Lampang courthouse: left: in 1915; right: after 1932 (post renovation). Source: Academic center of the Jurisdiction Court (n.d.).

Regional courthouses built in remote areas were simple in design but with a façade in the Western style, reflecting a desire to create an instant “civilization” in the minor provinces outside Bangkok cheaply and quickly. Under King Rama VI, even though colonialism had ended, there was an economic recession that continued until the reign of King Rama VII. In these circumstances, a grand façade could not be afforded.

### Discussion and Conclusion

The courthouse of Chiang Mai was built during a time of transition in the process of institutional reform. The influence of Siam prevailed in Lanna. The western look of the Courthouse of Chiang Mai was not the proof of the western influence in Lanna but Siam. Since, the style of the building was designed by Siamese architect in Bangkok. Even, the construction technique was chosen to a new form of material and structure that can produce in Bangkok. It made this building far different from the Lanna context. Since, Chiang Mai was accorded high status above all other cities in Lanna. To pin the power over this city could be a proof of Siamese power in Lanna. Therefore, to build the courthouse in Chiang Mai needed to build elaborately, comparing with other courthouses in Lanna. Meanwhile, the building has shown the Siamese intention to create the “Bangkok taste” in the middle of Chiang Mai by building a “hit” style (notably including the triumphal arch). With this intention, it made the Chiang Mai courthouse become the solid proof of Siamese power in Lanna in the period of unifying “Siam” nation.

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# The Process Of Creating A Work Of Art From Sensory Integration

*Of Students With Intellectual Disabilities Of  
The Panyanukul Schools In Eastern Thailand*

Tuenrudee Rugmai<sup>+</sup> (Thailand)

## Abstract

The research was based on creating art together with children with intellectual disabilities. In this study, art therapy was applied along with sensory integration. The objectives are to determine the process of creating art from sensory integration of children with intellectual disabilities in order to develop model activities for art classes and explore how to develop products from artworks created by children with intellectual disabilities, which can generate income for the children and the communities. In this qualitative research, the data were collected as a volunteer in the field and analyzed to determine the process of creating a work of art. After data collection and analysis, a work of art was designed and created together with children with intellectual disabilities, grade 4-6 students and grade 7-9 students. The study has found a model process of creating art for arranging art class that can recognize each child's capacity and unique talent.

**Keywords:** *Sensory Integration, Art Therapy, Process Art, Children, Intellectual Disabilities, Art Activity, Creative Craft, Qualitative Research*

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## Introduction

The study “The process of creating a work of art from sensory integration of students with intellectual disabilities of the Panyanukul schools in eastern Thailand” started with a question: Could art activities in a classroom become an important tool to develop other skills if art therapy and sensory integration were merged into the process of creating artworks in classes for children with intellectual disabilities?

The Panyanukul schools are Thai government schools providing education and support for children with learning difficulties or who have a mental disability of some kind. Art is an important field that plays a significant role in physical, mental and spiritual balances. Creating art can be employed to enhance skill development and reduce emotional, mental and behavioral problems as well as optimize capacity. Creating art also helps cultivate four creativity components: originality, fluency, flexibility and elaboration. It contributes naturally to the communication and learning skills of children with intellectual disabilities.

The aforementioned qualities of art inspired the researcher to design a process of creating art from sensory integration of children with intellectual disabilities at Panyanukul schools by integrating art therapy and sensory integration in the activities. This study aimed to determine the process of creating art from sensory integration of children with intellectual disabilities in order to develop new inspiring model activities for art classes for children with intellectual disabilities as well as to develop products from artworks created by children with intellectual disabilities to generate income for the children and their communities.

The objectives of this study are, therefore, to determine the process and a new concept of art activities for children with intellectual disabilities which combine art with science through three components under the conceptual framework; art therapy for children with intellectual disabilities, sensory integration of children with intellectual disabilities and create activities based on process art.

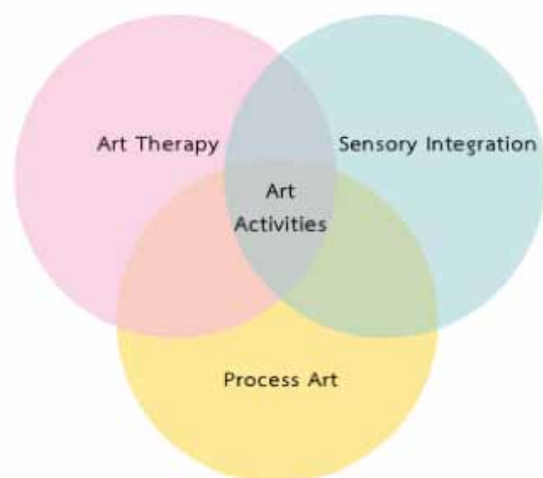


Figure 1. Conceptual framework.

## Literature Review

### Concepts and Principles of Art Therapy

Art therapy is a way to release emotions, feelings and thoughts according to the needs of the individual. Art therapy is useful in the areas of emotional development, intelligence, concentration and creativity, including helping to develop fine motor control and coordination of body movements. It is also an important tool that stimulates communication and strengthens social skills as well. The expressions of artworks, such as lines, colors, shapes, symbols, emotions and meanings that are all conveyed can be analyzed to show how the thoughts are or how the mental state is problematic.

Art therapy evaluation uses a process-based artistic activity, not focused on a product or artistic value. Applying different forms of art to therapy considers the appropriate techniques for each individual. A wide selection of these media, materials, devices and styles are a choices to vent ones mind, a path to self-understanding and/or to manage ones feelings as appropriate for each patient.

Art therapy for children with intellectual disabilities is the application of art therapy to enhance, develop and help alleviate emotional, psychological and behavioral problems in order to reach their full potential. Art enhances the four elements of creativity: originality, fluency, flexibility and elaboration. Children can learn concepts through art faster than primary communication methods and can use art to reflect on what they know and what they are thinking.

The forms of media use in art therapy can be various such as writing, drawing, painting, collage, molding and weaving as an alternative to expressing one's thoughts until they can understand and manage feelings. Children can use it to communicate with those around them. Applying different forms of art therapy is about selecting techniques that are appropriate for each individual, including:

- Structure media, such as pencils, colored pencils, sketch pens and crayons, are used for building a relationship with their therapist in lieu of communicating with words.
- Loose media, such as watercolors and clay can be used to reduce tension, induce a relaxed mood and freely express feelings.

There are many forms of the process of art therapy; Dr. Thaweesak Siriratrekha, MD, Child and Teenager Psychiatrist of Rajanukul Institute, the governmental agency under the Department of Mental Health of Thailand, compiled, summarized and compared the process of psychotherapy divided into 4 stages (Siriratrekha, 2007:49-50) as follows:

- *Establish rapport stage* (Relationship building) is the first stage of therapy Establishing a relationship between the therapist and treatment recipient, which includes problem assessment and creating a treatment plan.
- *Exploration stage* (Problem searching) is the stage of exploration. Finding and analyzing problematic conflicts within the depths of the mind.



- *Experiencing stage* is a stage of treatment by experiencing the problem it is rearranged, adjusted and modified into new perspectives and conditions.
- *Empowerment stage* is the final stage of therapy, by enhancing self-esteem and allowing change to take place.

Dr. Thaweesak Siriratrekha explained that the key techniques used in the art therapy process are support, empowerment and the inner interpretation of the mind. Support and encouragement can be achieved by paying attention, encouraging and offering praise when children accomplish or make more effort in a calm, safe and friendly environment. (Siriratrekha, 2007:50)

The distinctive feature of art is that it has easy to understand learning materials for all ages and skill levels. Even if a child cannot speak or move fluently, he or she can learn through art. In the activities of art therapy, local wisdom and heritage arts and crafts can be incorporated harmoniously according to the local conditions as well.

The art therapy program for people with developmental and intellectual disabilities conducted by the Art Therapy Demonstration Center of Rajanukul Institute of Thailand has researched and developed an age range appropriate art therapy program for people with developmental and intellectual disabilities as follows:

- *Art therapy program for children aged between 3-14 years old.* The objectives of the treatment are free expression, directional control, the experimentation of using art materials and equipment along with the development of communicating through the art creation process.
- *Art therapy program for clients aged between 14-25 years old.* This program is aimed at reducing unwanted behaviors, improving awareness and controlling emotions.

Each program mentioned above are divided into three levels as follows:

- **Level 1: Art as communication program.** The treatment recipient can do activities independently according to their potential. By preparing and offering tools to clients, they can freely do artistic activities according to their needs and communicate with those around them.
- **Level 2: Art as expression program.** The treatment recipient can express their thoughts or feelings within the individual by exploring, experimenting and developing their ability to solve simple problems according to each person's potential. Children practice skills and express themselves freely through artworks.
- **Level 3: Art as a basic development program.** Using art for developing the potential of expression through works of art. The objectives of this program are to experiment with a variety of art materials and learn how to use art tools, to know different kinds of colors, to practice artistic expression skills, to train how to work in sequence, discipline and clean up as well as to establish for themselves the fundamentals of artistic expression matching their potential.



### Artistic Development

Development is the transition of physical, intellectual, mental, emotional and social functions to maturity. The development of all children follows the same principles and direction but differs at the speed of development and may be interrupted or delayed for different reasons.

Artistic development is a form of child development that integrates each development aspect based on an artistic perspective. In general, artistic development consists of three main stages: The scribbling stage, the schematic stage and the naturalistic stage. In artistic development, each child develops in the same sequence, but does not develop the same, depending on various factors. The factors that affect artistic development include four main areas: physical growth, cognition, emotion and social.

Viktor Lowenfeld and William Lambert Brittain noted the relationship between child development and drawing:

Drawing gives us a good indication of child's growth, moving from an egocentric point of view to gradual awareness of the self as part of a larger environment. (Lowenfeld and Brittain, 1982:52)

Lowenfeld describes the development of drawing in the book "Creative and Mental Growth" (Lowenfeld and Brittain, 1982:93-218), which can be used to assess the child's developmental level, divided into six stages:

- The scribbling stage is found between 2 and 4 years of age, where children begin scribbling according to their level of muscle development, movement ability and eye-hand coordination. The scribbling stage consists of 3 sub-stages: disordered scribbling, controlled scribbling and naming of scribbling, which is when children begin to use their imagination to draw.
- The pre-schematic stage is found in children between 4 and 7 years old. This stage grows directly out of the last stages of scribbling. A child is involved with the establishment of a relationship to what he intends to represent. This relationship will create an incredible feeling of satisfaction. He begins to draw basic shapes such as circles, squares, or crosses. The first representational symbol achieved is a man who is an important person throughout childhood. The human figure is typically drawn with a circle with a proportionately large head and two vertical lines usually interpreted to be legs or body. This head-feet representation is the first step in establishing a relationship between the child's drawing and the essential parts of his external world. The human figure looks like a tadpole figure. The additional lines will be placed upon this head to feet representation to enrich it, such as arms, usually attached to the head itself and some symbol for the eyes and other features. To what extent the child enriches this concept of a human figure depends on his total growth factors. A child can create stories of what is drawn by connecting things around him and portraying himself and his family. Most children at this age prefer to draw rather than paint. They use colors independently – regardless what the actual colors exist in nature.

- The schematic stage is found in children aged between 7 and 9 years. The concept of a figure is where the child arrives after much experimentation. A child draws realistically and connects to his environment. He depicts a universal symbol of things, such as a house with a square and a triangular roof, a man with a round head, hair, arms and legs. At about the age of seven, a human figure's drawing also contains some active knowledge of the various features. For example the eyes' symbol is different from the nose's symbol and the nose's one differs from the mouth's. There is even an awareness of hair and of a neck. At this stage, a child always draws man, animals and objects on a baseline, such as ground lines or skylines. He also tries to represent his active knowledge of the object. The figures are two dimensional, with no depth or thickness. The drawing also refers to space and figures as it refers to objects. A child uses another most interesting non-visual way of representation to show different views that could not possibly be perceived visually at the same time. In this way, a child depicts a plan view (from the top) and elevation view (from the side) at the same time to show significant views. For example, a table that is splay-legged to reveal the sides, a house as an x-ray picture that mixes up the inside and outside of a building because the inside is usually of greater importance for the child at this stage than the outsides of the structure.
- The dawning realism stage is found in children between 9-11 years old. Where the child is eager to express the differences of sex, as boys with trousers and girls with dresses. They move to a form of expression that relates more closely to nature, but it is still far from a full visual representation. As a result of this growing visual awareness, the child discovers the plane and space between baselines becomes meaningful. However, the child has not yet become aware of the horizon's meaning and he has not yet developed a conscious visual perception of depth.
- The pseudo-naturalistic stage: This age of reasoning is found in children between 11-13 years. The child draws more realistic, dimensionally and with more complex images. He tries to draw a figure in perspective with light and shadows, movement and 3D rendering. Distant objects become smaller and are drawn more like the real thing with more color details, such as a human figure with added details of the clothes and the color of the hair etc.
- The period of decision: The crisis of adolescence. At this stage it is found that the drawings are detailed, incorporates color techniques, with more designs and are more abstract. The representation of the human figures are visually in correct proportions and dimensions.

### Sensory Integration

Sensory integration is one of the approaches used to promote the development of children with special needs through occupational therapy, which applies routines or activities in the assessment, diagnosis, promotion, treatment and rehabilitation so that children can return to life in society. The various learning activities help strengthen concentration, thinking skills, fine motor skills and muscle coordination.

Dr. Anna Jean Ayres, an American occupational therapist and educational psychologist, the developer of the sensory integrative theory explained that the nervous system is responsible for receiving sensations from within the body and from the environment by directing the senses in the brain. When the brain is effectively manipulated, it will cause the response to be appropriate under that context and it is automatic. On the other hand, when the sensory receptors' ability is abnormal, the inability to organize the stimuli, which can be too much or too little, will make it impossible to respond with appropriate behavior. The occupational therapists apply sensory integrative theory to stimulate the child's sensory system for better development and integration. There are three primary sensory systems:

- *Vestibular sense*: This system has sensory organs in the inner ear, which is activated as soon as the head changes from the midline, resulting in the body being able to maintain its balance.
- *Proprioceptive sense*: This system has sensory organs in the muscles, ligaments and joints throughout the body that are activated as soon as the joints are brought together or pulled apart, resulting in the awareness of different parts of the body along with perceptions of direction and speed of limb movements.
- *Tactile sense*: This system links the sensory system's physical, mental, emotional and behavioral functions. There are sensory cells on the skin throughout the body to perceive sensations of pressure, vibration, movement, temperature and pain. When they are activated the receptors in the skin send information to the brain to interpret and judge how to respond.

### Process Art

Process Art is open-ended art making method focusing on the process rather than the end product. It encourages independent thinking and discovery and pays attention to the children's experiences. It can be any modality such as drawing, sculpting, painting or crafting. Process Art does not value accuracy nor aesthetics. Instead, it encourages children to be creative, explore and understand what is around them. The method of Process Art is one of creating art by gathering, compiling, connecting, designing with hands-on – experiential objectives through open-ended play and activities. Children have the opportunity to explore and question things in their own space where they are free to make decisions and do it by themselves. Process Art, by its nature often brings forth natural motivation, reasonableness and intention.

### Methodology

Qualitative methods were employed in this study as follows:

#### a. Documentary Research

- Conduct desk review on theories, principles, concepts, forms and processes of art therapy for people with developmental and intellectual disabilities.
- Study sensory integration of children with special needs.
- Analyze data to determine the intended concepts of art activities.

### b. Action Research

- Action research was conducted by the researcher and three assistants with a group of five grade 4-6 students and a group of five grade 7-9 students of Panyanukul in eastern Thailand. This included the Chachoengsao Panyanukul and Rayong Panyanukul Schools. The duration was for a period of four months (one semester) with the activities arranged two times per week for 50 minutes each and implemented based on the art therapy concept (4E) as follows:
  - Established rapport stage
  - Exploration stage
  - Experiencing stage
  - Empowerment stage
- Document the artworks and process in the form of images and videos to record behaviors, development and remarks occurring during the activities.
- Design and develop products from students' artwork.
- Exhibit artwork and search for distribution channels.
- Evaluate results based on the sample groups' development in the areas of imagination and creativity.
- Conclude and make recommendations.

### c. Sample Groups

- Five grade 4-6 students aged 10-14 years and five grade 7-9 students aged 15-21 years from the Chachoengsao Panyanukul School.
- Five grade 4-6 students aged 10-14 years and five grade 7-9 students aged 15-21 years from the Rayong Panyanukul School.

### d. Research Techniques

The following research techniques were used:

- *Observations*: The sample groups' behaviors while doing activities were observed and documented in videos, photographs and audio recordings.
- *Interviews*: Therapists were interviewed to select materials and techniques to arrange activities based on sensory integration. Teachers were also interviewed to gather data about learning activities and students' behaviors.

### e. Data Analysis

Each research stage was analyzed as follows:

- *Established rapport stage*: Rapport development was established with drawings and paintings based on Viktor Lowenfeld's theory.
- *Exploration stage*: Materials and techniques were selected to develop a concept for tailor-made art activities. The group activities followed Process Art precepts offering independent thinking and paying attention to the children's experiences while working on art.
- *Experiencing stage*: Behaviors and artworks were analyzed based on materials and individual techniques. The students were free to make decisions and do it by themselves.
- *Empowerment stage*: Emotional responses towards completed artworks.

## Design – The Process of Creating Artworks From Sensory Integration

### Conceptualizing Art Activities

The design of the art activities was carried out according to art therapy principles using the model of art as basic development, which aims for feww expression and experimentation with a variety of artistic materials and encouraging communication. The researcher considered media and techniques choices based on the preferences and their suitability for each child. The structure's media, such as sketch pens and crayons were available for use in establishing a relationship between the researcher and students acting as a substitute for verbal communication. The loose media, such as watercolors and clay were available to reduce tension, relax moods and freely express students' feelings.

The researcher selected the techniques of scribbling, painting, sculpture, print-making and crafts to support the objectives of sensory integration; focusing on combining three different senses mentioned earlier: vestibular, proprioceptive and tactile. The process of the art activities process was congruent to the 4E principles: The establishing rapport, exploration, experiencing and empowerment stages. The art activities design framework can be illustrated by the following diagram:

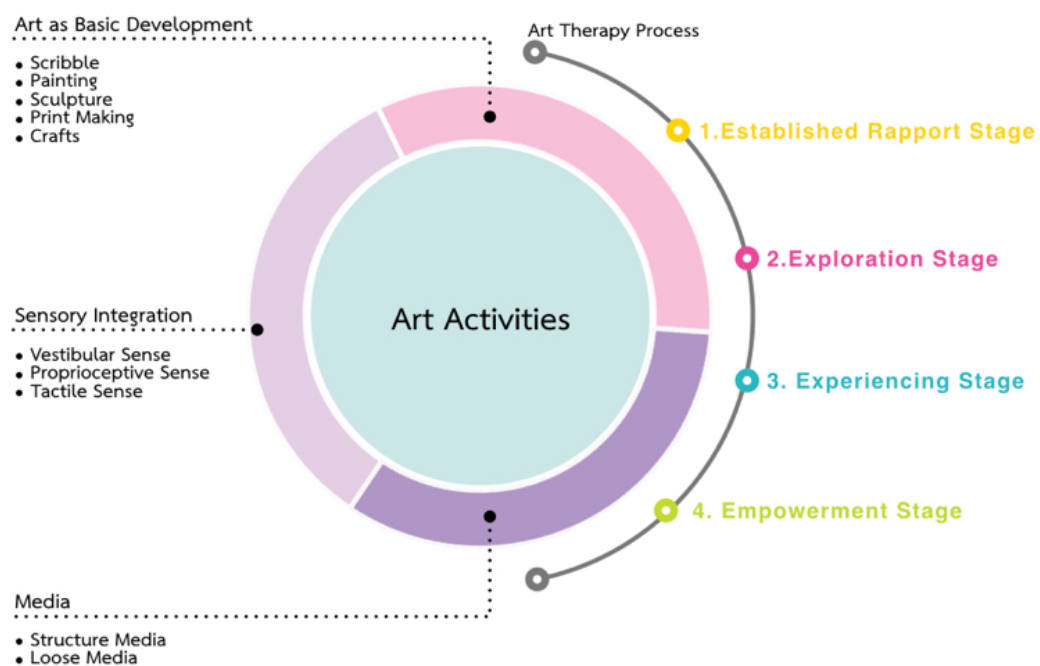


Figure 2. Art activity design framework.

Sensory integration of children with intellectual disabilities was introduced as the principle for selecting activities in which various senses can be involved (vestibular, tactile & proprioceptive). Additionally the researcher found ways to stimulate these senses as follows:

- Vestibular: Activities that involve circular or elliptical movement and running back and forth in a straight line or zig-zag.
- Proprioceptive: Activities that involve pulling, spinning, pushing and pressing.
- Tactile: Activities that require touching different types of surfaces.

The researcher selected materials and techniques for activities consistent with sensory integration in collaboration with occupational therapists and special education instructors as shown in the table below:

Form	Materials and Techniques	Benefits of Sensory Integration
Painting	<ul style="list-style-type: none"> <li>- Crayons and sandpaper</li> <li>- Paintbrushes</li> </ul>	The tactile sense is simulated by painting crayons or chalks on various surfaces such as wood, concrete, or sandpapers where the surface is rough. The proprioceptive sense is also promoted when children press paints to stick on sandpaper.
	<ul style="list-style-type: none"> <li>- Painting with bubbles</li> </ul>	Mouth muscles are exercised. Children with special needs often face challenges in using hand and the mouth muscles. In this practice, children's mouth muscles with speech retardation can be strengthened through blowing activity.
	<ul style="list-style-type: none"> <li>• Dropper painting</li> <li>• Squir gun painting</li> </ul>	Eye-hand coordination is promoted by tip pinch to drop paint. Triggering squirt gun also stimulates proprioceptive sense.
	Finger painting	When children feel textures, the tactile sense is stimulated.
Scribble	<ul style="list-style-type: none"> <li>• My self</li> <li>• Drawing on vertical surfaces</li> <li>• Drawing underneath &amp; upside down</li> </ul>	Children can learn to control proprioceptive senses while scribbling vertical pictures. The tactile sense is promoted while touching and learning about various paper surface as children lay down (on stomach) to paint. They use vestibular sense to feel the movement of the body. Hyperactive children also sense that they are moving and learn how to control hands.
Print Making	<ul style="list-style-type: none"> <li>• Fingerprints and thumbprints</li> <li>• Printing with nuts and bolts and screws</li> </ul>	The proprioceptive sense in hands is promoted when children press on solid mold. This technique fits those who do not know how to hold forces and tend to press hard. Pressing lengthens the time that children spend on a task. For children with habitual frustration, pressing and massaging prompt them to feel their bodies. Sensing the press also helps children to relax.
Crafts	<ul style="list-style-type: none"> <li>• Weavings with homemade cardboard looms</li> <li>• Pom pom rug</li> </ul>	The proprioceptive sense is stimulated when children strain their fingers to tighten robes. This activity is suitable for those who do not know how to use joints, such as children who press too hard while writing or painting. The tactile sense is stimulated if various kinds of surfaces are introduced. Eye-hand and hand coordination are promoted when two hands perform different tasks. For instance, one hand holds while the other pulls. This coordination is considered necessary, as some children with special needs are inclined to use only one hand at a time. Activities requiring using two hands help stimulate both sides of the body.
Sculpture	<ul style="list-style-type: none"> <li>• Pottery crafts</li> <li>• Hand dish</li> <li>• Leaf bowl</li> <li>• Coil pot</li> <li>• Candle holder</li> <li>• Slab lantern</li> </ul>	The proprioceptive sense is promoted while pressing, squeezing, and molding clay. Eye-hand coordination is also promoted in this activity.

Figure 3. Materials and techniques for the activities in line with the sensory integration.

### Art Activity Sessions

Following the principles of art therapy in its 4 stages: Rapport Establishment, Exploration, Experiencing and Empowerment stages are described in detail below.

### a. Establishing Rapport Stage

Make acquaintance and forge personal connections with students by arranging scribbles activities in the first week. The groups' activities were arranged two times, 50 minutes each. The students were instructed to draw an ordinary picture freely and switch to draw on vertical surfaces and then draw underneath & upside down, which allowed them to practice control of hand joints, shoulders and use their tactile sense on various surfaces. The resulting scribble drawings can be used to analyze student development according to Viktor Lowenfeld's theory as follows:



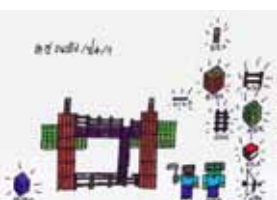


Development Level	Features
<b>Pre-schematic stage</b> 	<p>The student sketched humans, animals, objects from models around him. Despite differences in shapes and sizes, in reality, all figures in the picture have similar looks and sizes. A tadpole-human figure consists of a round head, eyes, a nose, a mouth, two legs, and two arms stretching from the head. The square shape represents a house. The student colored his picture as freely as he liked.</p>
<b>Schematic Stage</b> 	<p>A realistic picture shows an environmental connection. There are universal figures such as a man with a round head, hair, arms, legs, a tree with a brown trunk and green leaves above, and a house with a square body and triangle roofs. The picture is drawn from the bird's eye view depicting a story from past experiences to convey the idea.</p>
<b>Schematic Stage</b> 	<p>The students drew realistic pictures presenting the connection of the environment. A human's head is like a robot in a game with a square body, arms, and legs. All figures are placed on the baseline. The coloring shows some hints of imitation of some games. A plan is drawn from the bird's eye view emphasizing some elements which can be meaningful or special for him.</p>
<b>Schematic Stage</b> 	<p>The picture is realistic and presents more connection with the environment. Only the castle's wall is drawn, showing emphasized elements and omission. The picture may mean something meaningful or special. Every item is on the baseline and two-dimensional without presenting depth or thickness. The student used colors of his choice. He compared his with others' works and was reluctant to show his work.</p>
<b>Pseudo Naturalistic Stage: The age of reasoning</b> 	<p>The picture is pseudo-naturalistic, logical, dimensional and complex. Colors are realistic and diverse, showing creativity freedom.</p>

Figure 4. Analyze development from drawings based on Viktor Lowenfeld's theory.

### b. Exploration Stage

To determine students' interests and talents. The groups' activities were arranged as two times weekly for 50 minutes each during four months (one semester). The researcher arranged activities with various materials and techniques, including:

- Painting

The researcher selected materials and techniques conducive to sensory integration with the following details:

- *Crayons and sandpaper: students who have developed drawing in the pre-schematic stage were instructed to use crayons to paint the given patterns, whereas colors were of their choice. In this activity, the proprioceptive sense was promoted by pressing finger joints to stick the paint on sandpaper. Rough surface helped stimulate tactile sense. Some children with special needs are inclined to use only one hand at a time. To do this activity, they needed to use both hands simultaneously to perform different tasks (one for painting and the other for holding paper). With that, both sides of the body were stimulated.*



Figure 5. Using two hands to paint on sandpaper.

The students suitable for crayons and sandpaper painting are those with a developmental level in the pre-schematic stage, the schematic stage and the pseudo-naturalistic stage.

- *Painting with bubbles: mouth muscles were stimulated by blowing. Children learned to control their mouth muscles.*



Figure 6. Painting with bubbles.

The students suitable for painting with bubbles activity are those with a developmental level in the pre-schematic stage and the schematic stage.

- *Squirt gun painting and spray painting: fine motor skills of hands were promoted by triggering the gun with fingers to shoot off a spray of color. While eyes aimed at the target, hand-eye coordination was also needed to control the shoot.*



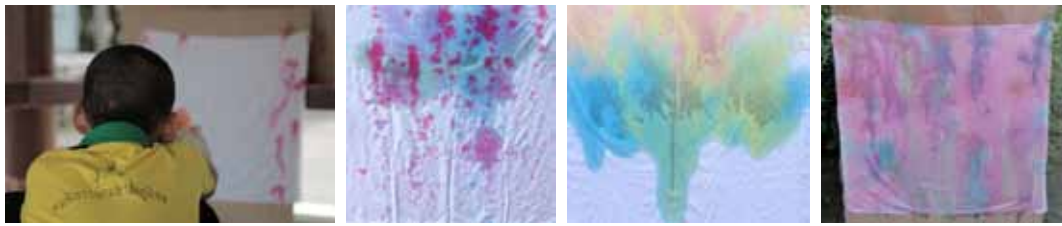


Figure 7. Squirt gun painting.

The students suitable for squirt gun painting are those with a developmental level in the pre-schematic stage and the schematic stage.

- *Dropper painting: using thumb and forefinger to press the tube, the phalanx was promoted to control the amount of color that came out.*



Figure 8. Creating natural shapes by dropper painting technique.

The students suitable for creating natural shapes by the dropper painting technique are those with a developmental level in the pre-schematic stage and the schematic stage.

- *Paintbrushes on the given areas. In this case, hand-eye coordination was promoted.*



Figure 9. Natural indigo painting with a paintbrush.

The students suitable for indigo with a paintbrush activity are those with a developmental level in the pre-schematic stage and the schematic stage.

#### • Printmaking

To do fingerprints and thumbprints, the proprioceptive sense was promoted. For children with frustration, pressing and feeling the presses allowed them to feel their body, helping them relax. For the next step, students who have developed drawing in the pseudo-naturalistic stage (the age of reasoning) were asked to create drawings from the prints.



Figure 10. Turn fingerprints and thumbprints into a picture of imaginary insects.

- Clay

Pottery craft in different forms such as hand dish, leaf bowl, coil pot, candle holder and slab lantern helps promote proprioceptive sense by pressing, flattening and rolling clay.



Figure 11. Hand dishes and leaf bowls.

The students suitable for creating hand dish and leaf bowl are those with a developmental level in the pre-schematic stage, the schematic stage and the pseudo-naturalistic stage.



Figure 12. Clay rolled into long strands for molding coil pots.

The students suitable for molding coil pots are those with a developmental level in the schematic stage and the pseudo-naturalistic stage.



Figure 13. Clay molding from drawings.

The students suitable for molding from drawings are those with a developmental level in the pseudo-naturalistic stage.

- Crafts

With weavings with homemade cardboard looms, hand muscles, proprioceptive sense and tactile sense were stimulated parallel with eye-hand coordination. To weave, two hands were needed, one for holding and the other for pulling.

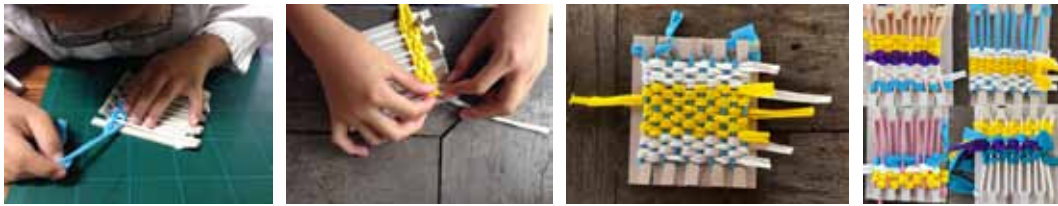


Figure 14. Weavings with homemade cardboard looms.

The students suitable for weavings with homemade cardboard looms are those with a developmental level in the pre-schematic stage, the schematic stage and the pseudo-naturalistic stage.

At the end of the exploration stage, according to Viktor Lowenfeld's stages of artistic development in children, it was found that children with developmental retardation did not perform well in scribbles activities and could not concentrate on a task long enough. But in some activities such as clay and weavings, it was found that they can do their work well and can concentrate on working for a longer periods of time.

### c. Experiencing Stage

At this stage, the research was conducted with one on one meetings. These individual activities were arranged as one weekly session of 50 minutes each for four months (one semester). Three students were selected to take part in art activities which they were good at to build up their capacity as follows:

- Pottery

The student with a developmental level in the schematic stage who preferred pottery can create works in many forms, such as mugs, soap dishes, cactus pots and coasters. After two weeks, he made the decoration inspired by his favorite theme like cats.



Figure 15. The student created works in many forms.

- Weaving and stitcheries

The student with a developmental level in the pre-schematic stage who has talents in weaving as she could concentrate and perform the task meticulously. She was encouraged to use a pocket loom and fine threads for weaving.



Figure 16. Weavings with pocket loom.

After four weeks, an automatic sewing machine was provided for the activity to build up the stitchery skills. It was found that the student had a good eye-hand coordination. She did patchwork and differentiate patterns of front and backside. With the researcher's help, she could stitch the given pattern.



Figure 17. Stitcheries with the automatic sewing machine.

- Illustrations

Having learned that the student with a developmental level in the pseudo-naturalistic stage can create illustrations, the researcher developed a drawing program giving information about art history, ranging from the prehistoric age to the Renaissance, with many examples of architecture, sculpture and painting from each period. Then, the researcher reviewed the experiences by asking him to draw what interested him in the program. It was found that he showed much interest in architecture and could pick out details of places.



Figure 18. The student created illustrations of the world's famous architecture.





Figure 18 Cont. The student created illustrations of the world's famous architecture.

After 8 weeks, the topic shifted to important places he knows and has visited. He started with his own school, Ananda Samakhom Throne Hall and Bangkok's Giant Swing.



Figure 19. Illustrations of the important places.

#### d. Empowerment Stage

Upon completion, the researcher developed products from students' artworks as follows:

- Embroidered bags with patterns from drawings such as beetles, bees, ticks & embroidery on paintbrush works.



Figure 20. Embroidered bags with patterns from children's imagination.

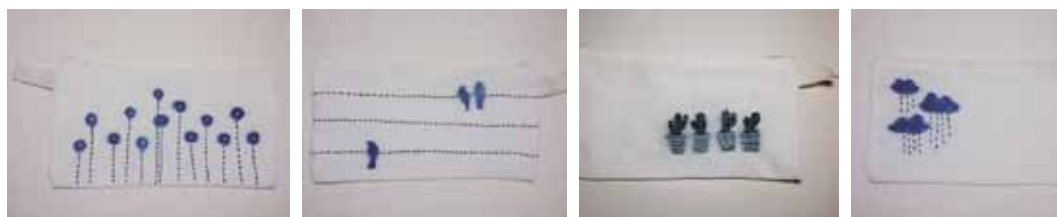


Figure 21. Embroidered bags from paintbrush works.



Figure 22. Embroidered bags can be put on sale at the trade fair.

- Ceramics in pottery craft such as hand dishes, leaf bowls, coil pots, candle holders and slab lanterns were color-glaze to have products fit for sale.



Figure 23. Ceramics in the form of pottery crafts.

- Cushion covers made from dropper painting works.



Figure 24. Cushion covers.



Figure 25. Cushion covers and dropper painting work can be put on sale at trade fair.

- T-shirt patterns developed from crayons and sandpaper works and hot-pressed on them.



Figure 26. Patterned T-shirts from crayons and sandpaper works.

Coasters made from weaving with homemade cardboard looms.



Figure 27. Woven coasters.

When the students saw their completed works and learned that their works were developed and sold, generating income for the school, they were proud of themselves.



Figure 28. Provides income to the school.

### Conclusion

The study “the process of creating a work of art from sensory integration of students with intellectual disabilities” has found that the model of creating art based on art therapy can be divided into stages, namely the establishment of rapport stage, exploration stage, experiencing stage and empowerment stage. The experiment was implemented using different materials and techniques to match each child's preferences and abilities and covers these three senses in sensory integration: vestibular, proprioceptive and tactile senses. The full process is shown in the following diagram.

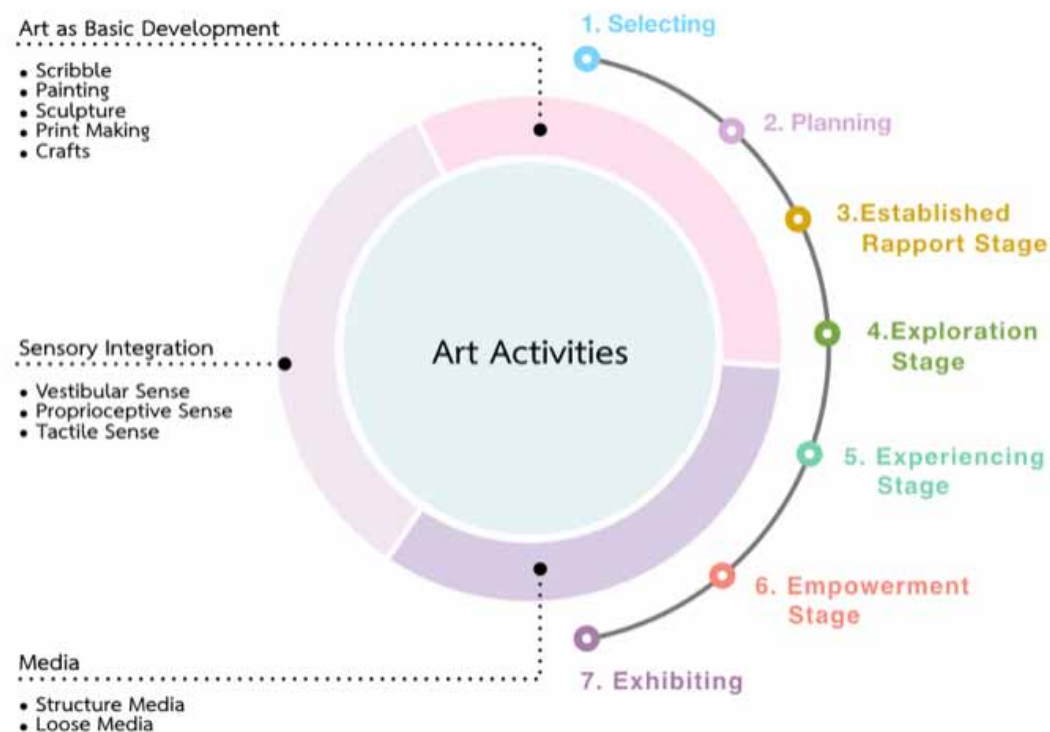


Figure 29. Diagram presents the process of creating a work of art.



This model of art activities are expected to give ideas on how to arrange art instruction for children with intellectual disabilities, which can lead to guidelines for arranging activities in different forms allowing for the recognition of individual children's interest, talents and needs.

Below is the table of the model with various art activities according to Viktor Lowenfeld's theory of artistic development.

Activity	Materials and Techniques	Stages of Artistic Development
Painting	- Crayon and sandpaper (model 1: coloring patterns)	- Pre-schematic stage - Schematic stage - The pseudo-naturalistic stage: the age of reasoning
	• Crayon and sandpaper (model 2: free drawing and coloring)	• The pseudo-naturalistic stage: the age of reasoning
	• Painting with bubbles	• Pre-schematic stage • Schematic stage
	• Squirt gun painting	• Pre-schematic stage • Schematic stage
	• Spray painting	• Pre-schematic stage • Schematic stage
	• Dropper painting	• Pre-schematic stage • Schematic stage
	• Paintbrushes coloring patterns	• Schematic stage • The pseudo-naturalistic stage: the age of reasoning
Print Making	• Fingerprints and thumbprints	• Pre-schematic stage • Schematic stage
	• Thumbprints and scribbles • Create drawing from fingerprints	• The Pseudo-naturalistic stage: the age of reasoning
Clay	• Hand dish	• Pre-schematic stage • Schematic stage • The Pseudo-naturalistic stage: the age of reasoning
	• Leaf bowl	• Pre-schematic stage • Schematic stage • The pseudo-naturalistic stage: the age of reasoning
	• Coil pot	• Schematic stage • The pseudo-naturalistic stage: the age of reasoning
	• Slab lantern	• The pseudo-naturalistic stage: the age of reasoning
Crafts	• Weavings with homemade cardboard looms	• Pre-schematic stage • Schematic stage • The pseudo-naturalistic stage: the age of reasoning

Figure 30. Materials and techniques of activities for development and disability.

In the process of creating a works of art from the sensory integration of children with intellectual disabilities, artistic innovation can occur by this integration of science and art. If these activities were scaled up and diversified, they could enable teachers to recognize children's interests and aptitudes thereby bringing

forth the capacity (potential) and talents from each individual. This also enables instructors to find suitable occupational training for an individual child with intellectual disabilities.

It must not be forgotten that children's artworks possess their own value despite what some term, having imperfections. The works are invaluable as they encourage children to think, imagine, concentrate and put effort. They learn through the artistic process. Adding more functions and design, children's artworks could be developed into products in various forms, including bags, fabric bags, coasters, coffee mugs, soap dishes, accessories and home decorations such as cushion covers, pots, candle holders and lanterns, etc. The products can be put on sale and generate income for the children, families and their schools. Adding this functional value to artworks of children with intellectual disabilities can change the attitude of the public who may have only been motivated to be supportive solely out of compassion. Based on these items integration, people may decide to buy these products because it really meets functional, aesthetic and alturistic need instead of just the latter.

This study "The Process of Creating a Work of Art from Sensory Integration of Students with Intellectual Disabilities" aimed to create a model of artistic innovation by combining sensory integration with art therapy. This concept can be employed to create item that possess artistic value and practicability while enhancing the creativity in other groups, e.g., those with other disabilities or those in remote areas. As a result, they shall gain access to artistic expression and benefit from sensory integration through various materials and techniques. It is also expected to inspire art teachers to view art as a capacity development tool for children.

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# Hindu Music In Bangkok: The Om Uma Devi Shiva Band

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## Abstract

This research focuses on the Om Uma Devi Shiva, a Hindu band in Bangkok, which was founded by a group of acquainted Hindu Indian musicians living in Thailand. The band of seven musicians earns a living by performing ritual music in Bangkok and other provinces. Ram Kumar acts as the band's manager, instructor and song composer. The instruments utilized in the band are the dholak drum, tabla drum, harmonium and cymbals. The members of Om Uma Devi Shiva band learned their musical knowledge from their ancestors along with music gurus in India. In order to pass on this knowledge to future generations they have set up music courses for both Indian and Thai youths. The Om Uma Devi Shiva band is an example of how to maintain and present one's original cultural identity in a new social context.

**Keywords:** *Hindu Music, Om Uma Devi Shiva Band, Hindu Indian, Bangkok Music*

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## Introduction

Bangkok is a metropolitan area in which people of different ethnic groups live together, weaving together their diverse ways of life. Hindu Indians, considered an important ethnic minority in Bangkok, came to settle in Bangkok during the late 18 century A.D. to early 19 century A.D. At the time, India had become a British colony, which resulted in Indian people migrating to other countries. One of their destinations was Southeast Asia, especially countries like Malaya, Singapore and Burma which were also British colonies, making the migration easier. According to Pande, A. (2014:138), during colonialism when plantations of tea, coffee and rubber sprang up in Malaya, the government sponsored the migration of Indian labors into the region along with subordinate officers and traders, artisans and money lenders. Additionally, with the founding of the Indian National Army as an independence movement in Southeast Asia, Indian men poured into the region.

However, Indians migrated into Thailand for different reasons. Mani (1993, as cited in Agarwal, 2018:133) said that the most important factor that contributed to the migration of Indians into Thailand was economic. Since in the 20th century, droughts, crop failures, poverty and unemployment in India drove people to take the risk of migrating into Thailand to seek jobs and a better life. Moreover, the political problem of the partition of Indian and Pakistan also led to the migration of Indian people to Thailand. Seeing the success of Indian migrants, others followed. Most of them settled in Bangkok where there were already Indian settlements and given that Bangkok was the major urban center and the capital of the country; clearly, there were better chances of making a living in Bangkok than elsewhere.

Hindu Indians did not come in large numbers to settle in Thailand; as a consequence, they were considered a minority group with little political power compared to much larger migrant Indian groups in Malaysia or Singapore. Generally, Hindu Indians in Thailand earn their living as traders. They often reside in Bangkok's central business districts such as Sukhumvit, Silom and Sathorn. Preecharaj, D. (2008:64-65) categorizes the origin of Hindu migrants in Thailand into five groups, as follows:

1. Hindu Indians from Uttar Pradesh
2. Hindu Indians from Sindh and Punjab
3. Hindu Indians from Gujarat and Rajasthan
4. Hindu Indians from Tamil Nadu in the South of India and the north of Sri Lanka in the area of Jaffna peninsula
5. Hindu Indians from Bengal, especially from Dhaka and Chittagong

Hindu communities in Bangkok have expanded continuously since the founding of Thai-India diplomatic relations on July 30, 1947. At present, they are found in Silom, Sathorn, Yannawa, Phahurat, Ban Khaek and Sukhumvit. (Ibid:65) These Indian migrants brought with them a musical culture which plays a major role in religious rituals. This research aims to study the Bangkok Hindu immigrants' musical culture, particularly as it relates to the Om Uma Devi Shiva band, as it is one of the famous Hindu Indian bands in Bangkok.

### Background of the Om Uma Devi Shiva Band

The Om Uma Devi Shiva band was founded in 1993 A.D. by Shiva Kumar Kor and his friends in Bangkok to sing and perform rituals devoted to Hindu deities. The rituals and music are performed in various Hindu temples in Bangkok, including the residences of mediums (Shiva Kumar Kor, interview, 2019). Most of the musicians in the band were born in India and educated in Delhi. For cultural exchange and to enhance the performances, musicians from India are regularly invited to join the band. The importance of Om Uma Devi Shiva band in terms of maintaining an Indian identity contribute to its importance as a cultural presence in Bangkok.

The Om Uma Devi Shiva band, with its office located on Tripetch Road, Wang Burapha Phirom subdistrict, Phra Nakhon district, Bangkok. The leader of the group is Shiva Kumar Kor, now 51, migrated from India to Thailand when he was 13 years old. Shiva Kumar Kor owns a restaurant and a store selling candles and incense sticks. He married Suwanna Chinpraditsuk, daughter of an immigrant Chinese man, who owns a graven image store. At present, Suwanna helps her husband in all aspects of the band's work: contacting customers and musicians, setting up rituals and offerings, and advising musicians invited from India on Thai conduct and behavior in the workplace (Shiva Kumar Kor, interviewed April 9, 2019).

Ram Kumar, the manager of the Om Uma Devi Shiva band, explained that he was born in New Delhi, India and is now 58 years old. He has lived in Thailand for more than 20 years at Lam Lookka Klong 2, Pathum Thani Province. At first, Ram Kumar came to take a job as a singer at the Bangkok Holiday Inn hotel, Silom, where he worked for ten years. His roles in the Om Uma Devi Shiva include being a manager, an instructor, a composer and a singer (Ram Kumar, interview, 2019).



Figure 1. The Om Uma Devi Shiva Band. Source: Author, taken on April 9, 2019.

The Om Uma Devi Shiva band (see Figure 1) consists of seven musicians, with Shiva Kumar Kor as the band leader. Every Tuesday the band performs a musical ritual for 1-2.5 hours at its regular stage in the Phahurat area in Bangkok while rehearsals take place at the store of Shiva Kumar Kor. The band can be hired to perform at weddings, ceremonies, festivals or funerals, and the number of musicians in each performance varies according to the job. The rate of a performance

starts at 15,000 baht (\$482) and increases for performances staged in provincial areas, according to the distance travelled; for example, a performance at Chiang Mai costs 40,000 baht (\$1300). The rate includes the ritual performance, offerings, and Panchmeva or five kinds of dry fruits used in the puja ritual: almonds, cashew nuts, raisins, dates, and sugar. A Brahmin ritual is also performed, and the host of the event may give expenses directly to the Brahmin in the same way that Buddhists offer expenses to monks in Buddhist prayer services (Suwanna Chinpraditsuk, interview, 2019). As for earnings, the musicians get approximately 1,000-1,500 baht each per job. One of the most remarkable members of the band is a dancer who comes directly from India. Songs in the band's performances are composed by Ram Kumar (Ram Kumar, interview, 2019). Members of the Om Uma Devi Shiva band all believe that Indian music will remain in existence in Thailand for some time to come since the band is still popular and is often hired to perform on special occasions such as wedding ceremonies, newborn ceremonies, etc.

Concerning the role of the Brahmin, Agarwal, R. (2018:135) explained that in a society of diasporic Hindus, an informal network of Indian Brahmins has developed; they provide a service to the laity for rituals such as marriages, festival ceremonies etc., including delivering religious teachings. Since Brahmins act as mediators between humans and gods, it is impossible to conduct any religious ceremony without a Brahmin's assistance. Hindu communities in Thailand usually invite Brahmins from India to stay in the country for a period of time, and as the need for Brahmins is growing, Brahmin friends and relatives of the preceding groups follow. Hence, it was found that most Brahmins who stay and work in Thailand have come from the same area in India.

### **Music Knowledge Transmission**

Indian classical music can be transmitted from ancestors to descendants and from teacher (Guru) to disciples (Sishya). Vedabala S. (2017:168) said that an old and important tradition in music transferal is the teacher-disciple of guru-shishya system in which a guru orally and individually taught his disciples who stayed at the guru's residence called gurukul and did the house chores in return. A guru's responsibility was not only to instruct music to the disciples, but also to shape their personality and to teach them life philosophies. Presently, the way people live their lives has changed, and, as a result, the teacher-disciple system has also changed and declined accordingly, although some of these teacher-disciple relationships still remain in practice. Deshpande (1987) also mentioned that learning and practicing in the teacher's residence is an important characteristic of Indian classical music knowledge transferal. The system emphasizes individual learning from the guru using strict and intense ways of coaching, resulting in perfectly skilled disciples. Members of the Om Uma Devi Shiva band learnt music from various music gurus in New Delhi, India, such as guru Hari Shangar Roy (Ram Kumar, interview, 2019). The band's Brahmin also studied in the academy for Brahmins in India. As for transmitting musical knowledge, the band has set up a course in Indian music for youths at Suwanna Chinpraditsuk's store, 95/44 Phahurat rd., Wang Burapapirom Subdistrict, Phra Nakhon District, Bangkok, which both Indian and Thai students attend (Shiva Kumar Kor, interview, 2019).

### The Musical Performances

The musical performance of the Om Uma Devi Shiva band begins with prayers to gods and goddesses. It is important for Hindus to worship the God Ganesha before performing any ritual. Narintharaporn, K. (1975:18) explained that Hindus consider Ganesha the god of obstacle removal who can provide success for any business. Therefore, he is named Viganeshavara, meaning lord who overcomes obstacles, and Sitthithada, meaning provider of success. Those who worship Ganesha will prosper and meet with auspiciousness.

After the Ganesha worship ritual, the Brahmin says a Sanskrit prayer to invite the gods and to present offerings to them. However, if the performance is unrelated to any religious ritual, the Brahmin can be excluded. Subsequently, the band begins its devotional songs praising Ganesha, Shiva, Uma, Narayana, Kali, Vishnu, Brahma and Saraswati, respectively. Songs with content such as love, joy and nature are also played, but the finale must be the Arati song. (Shiva Kumar Kor, interview, 2019). The 11 songs of the Om Uma Devi Shiva demonstrated for this research are as follows:

1. Ganesha song; a four-verse song about the sacrifice of offerings: honey, sugar, milk and desserts, to God Ganesha asking for his blessings;
2. Shiva song; a devotional song that begins with the phrase “Om Nama Shiva” to pay homage to Shiva and to sacrifice offerings and ask for his blessings;
3. Laksmi Narayana song; a devotional song asking for blessings from God Narayana and Goddess Laksmi. The song that presents the incarnations of Narayana as Krishana, Rama and Laksman;
4. Uma Devi song; a devotional song asking Goddess Uma for blessings and for her to grant a wish to have a baby;
5. Phool Tumhe Bheja Hai Khat Mein (A letter with a flower for her); a love song about a letter enclosed with flowers which a man gave to his lover to let her know his heart had love for her as great as the sea;
6. Neele Gagan Ke Tale (Under the blue sky); a song about love that blossoms under a blue sky and a beautiful landscape;
7. Yeh Dosti hum Nahin Todenge (Friendship is not to harm friends); a song about friendship in which friends do not harm friends;
8. An Indian classical style song about Krishna praising and appreciating nature. This song features a dance from the dancer;
9. Ta-ka-te; a song about friends looking at each other;
10. The Saraswati song; a song praising Goddess Saraswati; and
11. The Arati song; a finale song accompanied with Sankha blowing to praise Goddess Uma. At the beginning of the song, musicians pay respect to the goddess by wai (Shiva Kumar Kor, interviewed April 9, 2019).

One doctrine that strongly influences Hindu religious songs is the Bhakti, which originated in South India in the 6th century A.D. Beck, G.L. (2019:5) explained that the Bhakti emphasized love and devotion to deities and favored an approach that utilized songs composed in vernacular such as Tamil and Telugu in South India and Hindi and Braj in North India. Tanaka, T. (2008:87) said that the Bhakti Hindu devotional songs have developed in many styles, languages and repertoires such as Bhajans, Kirtans, Aratis, and Vishnu. Concerning the importance of Hindu devotional songs, Karthick, R.K.S. (2006:35) said that Indian scholars believe that music,



considered to be a form of Tapasya (penance), is the easiest way to reach the gods or to attain salvation. Similarly, Beck, G.L. (2019:8) said that Hindu devotional songs and lyrics which portray gods or goddesses vividly in what may be called “verbal icon” enabled the aspirants to effectively focus their minds on their deity.

### The Musical Instruments

The instruments used in the Om Uma Devi Shiva band are the dholak drum, the tabla drum, harmonium and manjira, all of which will be further discussed in detail below.

#### Dholak Drum



Figure 2. Dholak Drum. Source: Author, taken on April 9, 2019.

Drums are musical instruments heard in most cultures everywhere (Buathong and Binson, 2020:114). The drums provide significant energizing support to the ensemble. Miner, A. (2000:346) explained that the dholak is a medium-size barrel drum widespread throughout the northern region of India. Its two heads are single skin fastened to leather hoops that are laced across the body with cotton cord. The player places the dholak on the lap or floor when sitting down, or suspends it from the neck or ties it around the waist when standing. The dholak accompanied professional vocal and instrumental music and dance into the 19th century, but was gradually replaced by the tabla. Nowadays, it accompanies devotional and regional music including domestic songs celebrating births and weddings. Kesava, a musician in the Om Uma Devi Shiva band, noted that the double heads of the dholak are made of goat skin, while the inner rims are made of bamboo and along the drum barrel are stretched ropes for sound tuning.

#### Tabla Drum



Figure 3. Tabla. Source: Author, taken on April 9, 2019.



Tabla (see Figure 3) is a kind of twin drum of Hindustani or Northern India music, which first appeared around 11-12 century A.D. when Islam dominated Northern India. Pikulsri, C. (1987:26-27) explained that since Muslim culture spread throughout Northern India, musical instruments affected by the culture were mostly Northern Indian instruments and the new instruments in Northern India emerged from Muslim were the sitar and tabla. Pikulsri, C. described further that the tabla consists of two drums. The one on the left of the player, called Baanya, is a kettle drum with bass tones whose barrel is made of copper. The baanya's head is 24 cm. in diameter and 27 cm. in height (excluding its pedestal). The drum on the right of the player, called Dhaanya, gives higher tones than baanya at the fifth interval. Its head is 18 cm. in diameter and 26 cm. in height (excluding its pedestal). To play the tabla, the player sits on the floor with the drums on their ring-shaped pedestals in front of him. The tabla is played to accompany instrumental songs, vocal songs and dances.

The most important characteristic of the tabla is its clear echoing pitch, similar to the sound of metal being tapped. This particular sound is created using black tuning paste (Gab or Syahi in Hindi) made of plant resin, ashes and various metal powders such as iron and manganese, all ground together and applied on the center of each drum's head. The precise mixture is responsible for the drum's unique bell-like sound that distinguishes the tabla from other Hindustani drums and enables clear accurate pitch tuning as required.

### *Harmonium*



Figure 4. Harmonium. Source: Author, taken on April 9, 2019.

The harmonium (see Figure 4) is a free reed instrument of the aerophone kind. It was invented by a Frenchman, Alexandre Debain, in 1842 A.D. The original one, similar to an organ, was a large instrument equipped with keyboards and two pedal pumps for its bellows. At the end of the 19th century, Europeans introduced

harmoniums into India. However, their large size and the way that a player needed to sit on a chair to play did not correspond to Indian culture in which people normally sat on the floor. According to Brockschmidt, S.K. (2003:14-19), in 1875 A.D. a Calcutta man named Dwarkanath Ghose (or Ghosh) invented an Indian-style harmonium based on Debain's instrument. Ghosh's harmonium was a portable box instrument with its bellows at the back of the instrument and a keyboard on the top. Its structure and mechanism were simplified, so as to be less expensive and easy to repair. Ghosh also added drone reeds to make a distinctly Indian drone sound which was not present in the European harmonium. Abels, B. (2010:26-33) explained that the most significant difference between an Indian harmonium and its European counterpart is that the bellows are attached to the back of the instrument where it is operated with the player's left hand. The Indian harmonium has no legs nor any supporting structure as it was intended to be played while sitting on the floor. In Abels' opinion, the Indian harmonium that Ghosh invented was based on the harmonium flute, a small accordion with a bellows at the back, and the table organ, a small portable box organ, rather than Debain's version.

In the Om Uma Devi Shiva band, Kesava is an Harmonium player. He gave a demonstration of harmonium playing using his right hand to press the keyboard and play the melodies, and using his left hand to push and pull the bellows to vibrate the air and thereby create the sounds. The harmonium has seven notes; sa (do), ri (re), ka (mi), ma (fa), pa (sol), dha (la), ni (ti) and can be played to accompany any song. He mentioned that the hamonium comes in various sizes depending on one's preference and its prices vary from several thousand baht up to 40,000 baht (\$1300) (Kesava, interview, 2019).

### Manjira



Figure 5. Manjira. Source: <https://in.pinterest.com/pin/724375921306352270/> (Accessed June 4, 2021).

Sashital (2017:75-76) explained that the manjira cymbals are a percussion instrument of great antiquity since they were found in the excavations of the Indus Valley, a civilization which existed about 2,500 B.C. Cymbals consist of two brass or bronze concave plates that produce a sharp ringing sound when struck together. The metal plates can also be used singly with a beater, or a mallet made of wood or metal. Cymbals are known by different names in India; the small ones used in devotionals are called manjira, the large ones are called kafi, and other names found are jhanj, tala, khanjani etc. Cymbals, like drums, have an important role in

temple worship in Hinduism and Buddhism. Small cymbals are used for rhythm by performers of Kirtans (musical narration); and the large ones, called Zariga, are used in Arati rituals.

### Conclusion

The Om Uma Devi Shiva is a small Hindu band with seven musicians and a Brahmin. Four kinds of Indian traditional instruments are used in the band, namely, dholak drum, tabla drum, harmonium and cymbals. Since in Hinduism, music is considered a way to approach the gods, most parts of the performances include prayers, offerings and songs that are related to rituals devoted to deities. The band is popular among Hindus who live in communities in the business districts in Bangkok and who still maintain their religious rituals accompanied with music as a way of maintaining their identity and roots. The process of performing rituals and music is to create confidence in their original culture and to present their identity in a new political context, in this case Thailand; according to Brah (1996), this is an important process for immigrants settling in a new country. Waghorne (2004:14, as cited in Agarwal, R. 2018:134) saw that religion, history and language gave a sense of belongingness which is a major component of community formation.

Agarwal, R. (2018:137) noted that diasporic Indian communities have settled in Thailand for generations. Even if they still maintain links with their motherland, they acculturate with Thai culture. These Indians have learned the Thai language, they have taken part in some Buddhist activities and Thai royal ceremonies, representing their respect for the country and their inclination to be part of Thai society. Moreover, in the research, a marriage between a Hindu Indian man, Shiva Kumar Kor, and a Thai woman, Suwanna Chinpraditsuk, was observed, showing how a Hindu has become part of Thai society.

Realising the importance of the guru-sishaya system, the Om Uma Devi Shiva band occasionally invites music gurus from India to teach their original styles and they themselves set up Indian music courses in singing and drum playing for those who are interested, including Thai people, enabling an easier approach to Indian music in Thailand. These kinds of interactions between people of different cultures are considered acculturation which, according to David D.S. and Berry, J.W. (2006:11), covers all the changes that arise following contact between individuals and groups of different cultural backgrounds. There are four strategies in approaching acculturation: assimilation, integration, separation and marginalization. The practices of the members of Om Uma Devi Shiva conform to integration, which is when one tries to maintain one's original culture while having interactions and participating in larger society (Ibid:34-35).

The important instruments used by the Om Uma Devi Shiva band are the dholak and tabla drums and the harmonium. A distinguishing feature of note and rhythm pattern repetitions was also found in the Ganesha song. The instruments used and the pattern repetitions contribute to inducing the faith of followers and their approach to the essence of the lyrics. According to Qureshi (1986), the use of

harmonium together with dholak drum can create a sacred ambience to stimulate faith in ritual followers, while the repetition of certain rhythms can intensify the spirituality of the song. As only a few Indian music bands work in Thailand, the Om Uma Devi Shiva is popular and is often hired to perform at Hindu events where the Hindus like to express the strong bonds of their traditions. Accordingly, the Om Uma Devi Shiva band can survive and continue its musical art while earning a sufficient income to make a living.

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# Futurism In Conceptual Textile Art:

## *An Approach To Improving Sanitation In Ghana*

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### Abstract

Century old art movements have become relevant in modern art especially in conceptual art to address societal issues. Ghana is confronted with sanitation issues of which government interventions have proved futile in dealing with the situation. This art studio experimental study explored the philosophy concept of futurism through conceptual textile art towards sanitation improvement in Ghana. The Studio-Based research approach was employed with adoption of Aesthetico-Action Research model in generating the results. The results revealed that conceptual textile art could be used as a communicative tool through the concept of futurism as the driving force. The results proved the possibility of using textiles waste to depict scenery that by conventions could only be well illustrated by painting. Exploration of major waste materials such as plastics, fabric remnants, papers, etc., through the concept of reuse is recommended to reduce their negative impacts on the environment.

**Keywords:** *Experimenting, Futurism, Sanitation, Textiles Art, Conceptual Art, Ghana*

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## Introduction

Experimentation is a very useful tool in various fields of endeavour such as the sciences, engineering, art and humanities. In the field of science, an experiment according to Cooperstock (2009:12) is an empirical process that seeks to reconcile competing models or hypotheses. In addition, researchers continue to make use of experimentation to test accessible theories or new hypotheses to maintain or disprove them (Wilczek et al, 2006). In fine art, experimentation approach to research is very common. New materials both conventional and unconventional are used to test techniques that date back to several centuries. A classic example is the use of modern tools and materials to experiment ancient art movement techniques. One such prominent art movement was futurism. Futurism was an Italian art movement in the early 20th century, that targeted to capture the enthusiasm and energy of the contemporary world in art. The main objective of the Futurists was to abolish older forms of culture and exhibit the beauty of modern life. They practised in every art form; be it painting, sculpture, graphic design and fashion. Important Futurist works included Marinetti's *Manifesto of Futurism*, which is a manifesto written to express an artistic philosophy called Futurism that was a rejection of the past and a celebration of speed, machinery, violence, youth and industry. Marinetti (2009:3) also established that, futurism as an art movement sort to exalt modernity and geared towards the liberation of Italy from the weight of its past. However, it is imperative to note that cubism played a key role in the build-up and advancement of the Italian Futurism artistic style.

In corroboration to the above submissions, Artut (2018:34) adds that, futurism as an art movement played significant roles in the early development of art in history, resulting in the advancement of many other art movements. In support Rainey et al (2009:87) further stated that, the year 1909 saw the awareness of futurism art movement for the first time with the large audience by Filippo Tomaso Marinetti's article "The Founding and Manifesto of Futurism." This article was published in the front cover of the Le Figaro newspaper. This event occurred in Paris, France. Futurism also promoted the modernization and cultural renewal of Italy. Another prominent futurist art piece is Boccioni's sculpture "Unique Forms of Continuity in Space," that shows a human-like figure apparently in motion. The figure is also armless and without a discernibly real face. The form was first inspired by the sight of a football player moving on to a perfectly weighted pass. This is shown in figure 1.



Figure 1. Unique Forms of Continuity in Space, by Umberto Boccioni. Source: [www.wikipedia.org](http://www.wikipedia.org).



Textiles, as Barber (2008) puts it, have been elemental part of human life since the start of civilization. It is significant to note that materials and methods used to make them have expanded enormously, while the functions of textiles have remained the same. Conceptual textile art make use of plant, animal, or synthetic fibres to construct practical or decorative objects. Barnes (2017) in her exposition reveals that, conceptual textile art is the oldest forms of art in human civilization. However, a critical point is made in her work where she pinpoints that, at the initial stages of conceptual textile art, it centred on practical purposes rather than aesthetics. Hence, these products were made from animal skins, furs, leaves and many more. Conceptual textile art, like other art disciplines, has become an important social communication tool used to address social ills in the community such as sanitation.

According to UNICEF Ghana (2015), the very central problem affecting basic rural and urban sanitation delivery in Ghana comprises absence of planning and organization of programmes that target enhancement of sanitation. In a peculiar case of urban sanitation in Ghana, the World Health Organization and UNICEF Ghana (2015) observed that, there is no clear urban basic sanitation strategy and plan in Ghana. Various methodologies in ensuring effective basic sanitation in the urban areas are not effectively coordinated and monitored. However, sanitation is a social and public menace that every individual need to contribute in discussions and subsequent decisions that would be beneficial to the masses. Ghana as a nation has performed poorly in the area of sanitation due to a lot of factors that include bad attitudes of the citizenry, inadequate education on the importance of good sanitation practises, improper planning by local authorities and agencies in charge of sanitation, and the failure to enforce sanitation by-laws. Most of the major areas largely affected are the urban centres in the country that is the metropolitan, District and Municipal capitals that generate tons of solid wastes daily.

Art movements that date back to the twentieth century usually inspire Art installations. Artists project current issues and problems that need attention through art movements. One of such art movements, that begun in 1900 in Italy, is futurism (Karande, 2013). The oldest form of art as a communication tool dates back to the cave paintings during the prehistoric times around 30,000 BC. Even though the Futurist artists main aim was to do away with traditional artistic ideals and replace them with an energetic celebration of the machine age, none of them focused on improving sanitation with the use of conceptual textile art. There is the need, as the futurist artists did, to use textile and non-textile materials to appeal to the conscience of the populace in order to bring attitudinal changes towards proper sanitation practices. This study sought to identify the serious effects of poor sanitation in some selected urban centres in Ghana, adapt the futurism art movement techniques to develop conceptual textile art works that can be worn, displayed and installed as non-verbal communication tool that could appeal to the conscience of the general public on the dangers of poor sanitation attitudes and to drive home the need for a positive change.

## Materials and Methods

The study employed exploration and experimentation methods under the Studio-Base Approach with materials such as fabric cut-off, plastic sheet, paper case and wood. Participant observation and structured interview guide were some of the data collection instruments that were employed for the study. An adapted version of Aesthetico-Action Model by Coral Marshall (2010) was used as a guide for the execution of the works. More so, to be able to carefully obtain and capture the sanitation issues in Ghana, field observations were carried out for the sake of authenticity and fact finding. This coupled with interactions with some respondents that matter undoubtedly gave a great insight into the whole project works. The Aesthetico-Action Research cycle has six (6) phases namely; observe, reflect, plan, create, exhibit and feedback, that were diligently followed to achieve the set objectives. This is illustrated in the Figure 2.

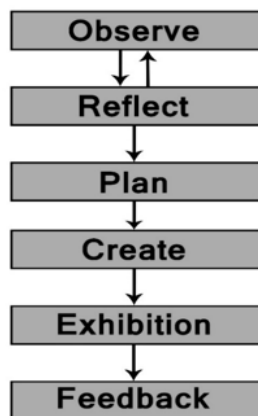


Figure 2. Conceptual framework adopted from Coral Marshall (2010).

**Observation-** Participant observation of phenomena in their natural setting was key. In addition, structured interview guide was used where the respondents responded to open-ended questions by the interviewer.

**Reflection-** Reflection according to Hofman-Kipp, Artiles, and Lopez-Torres Weber as cited by Marshall (2010) is characterized by the thoughtful gathering of critical reflections and actions that reflect the underpinnings in our practice concerning our assumptions, biases, and perspectives. Based on these thoughts, brainstorming as well as the creation of concepts in alignment with what the project sort to achieve were created. The core aspect of the projects was to put a spotlight on the sanitation issues in the country and seek ways of improving them. A concept of depicting imagery from 3D fabric designs on canvas were made.

**Planning-** This stage of the model involved exploration of textile art techniques with fabric samples for execution of the works on the canvas, drawing inspiration from the notable textile artists and the art of stitching. Additionally, preliminary sketches were made to ascertain the outcome of the final project.

**Creation-** This phase embodies the build-up of portraits that project the issues of sanitation in Ghana, putting to relevant use, textile art techniques coupled with fabric samples on canvas and various stitching techniques.

**Exhibition-** Since the project is centered on the issue of sanitation, the final project works were taken back to the streets, for appreciation, criticisms and for the society to further dialogue with the work. Further exhibitions were done via social media for more discourses and input as to how we as a country can help reduce this unfortunate situation. This provided the researcher with information that could further make the work more meaningful.

**Feedback-** Results based on information gathered from the exhibition on the streets and on social media contributed philosophically to the whole artworks. In addition, some recommendations were made based on the feedbacks from the exhibitions that were carried out.

The geographical delimitation focused on the urban centres such as Kumasi Kejetia, Ejisu and some urban centres in the Ashanti region of Ghana. The study made use of fabric remnants and experimentation with other mix media materials such as wood, paper carton, foam and plastics. These materials were sanitized before being used. The research was limited to the utilization of futurism art movement which dates around early 20th century for the production of conceptual textile art installation for the purpose of helping solve sanitation problems in Ghana.

### **Population**

The study focused on inhabitants of Kejetia and Ejisu which are major urban towns in the Ashanti region of Ghana. The target population was 30 people living in the selected communities out of which 20 respondents were accessible with 10 from each urban centre. Among the various sampling techniques, purposive sampling was employed by the researchers for the study. This was used alongside with stratified sampling technique. The importance of purposive sampling in this study was to select appropriate kinds of fabric and design effects that were suitable for creating textile art patterns on the canvas. It was also necessary to interview some textile artists and portrait artists to solicit their views on the project work. Their in-depth knowledge gave the research team some ideas and information that were relevant to the study.

### **Data Collection Instruments and Procedures**

As a studio-based research study, the data collecting instruments used in this research were observation and interviews. These instruments were used to obtain the necessary data from respondents concerning sanitation issues in their localities. According to Trochim (2001:51), the interviewer in direct interview has the opportunity to ask follow-up questions, interviews are generally easier for respondent, especially if information being sought is about opinions or impressions. This makes room for question modification to follow the line of conversation in an

informal interview. Marinossion (2002), also states that observation is the result of looking and seeing while interpretation is based on the observer's assumption. Observation enabled the researchers to see and discover things that might otherwise be missed by others.

During the field research, the researcher observed various degrees of sanitation issues in the Kumasi metropolis and Ejisu Municipal. This gave the researcher the opportunity to gather more information for the execution of the actual project works. The researcher documented these activities, using the camera. In the process of collecting data for the study, individual interviews were conducted with respondents. They included some inhabitants in the Kejetia and Ejisu. The structured interview with open ended questions employed by the research team created a better opportunity for soliciting useful information. The open-ended format of the interview facilitated detailed description and expansion of the views of respondents. Observation gave the researchers the platform to examine and assess current status quo of sanitation in Ghana. The observational tool also facilitated analytical assessment of the possibility to use fabrics and textile art techniques with emphasis on futurism art movement, in producing the project works.

### **Materials and Tools**

Materials used for the study were carefully chosen depending on their durability and ability to be manipulated to suite the study. The materials include wood glue, Type 99 solution, canvas material, 1X1inch frame wood, nails, staple pins, paper packing cases, foam, pieces of cloths, acrylic and calabashes. These materials, which were collected from different locations, were sanitized by washing, ironing and spraying of chemicals to disinfect the materials and tools to make them safe for use.

The earlier futurists' traditional materials were, flat (two-dimensional), as compared to that of the textile artist as well. The research team here, then, sort to fuse the two and introduce other unconventional materials to achieve a three-dimensional effect. In choosing materials for such a study, one should take into consideration the life span of that material. Organic material could decompose in no time and hence, care was taken when using them. Each material selected here played an important role in the execution of the works. Some of the tools used for this project include saw, hammer, a pair scissors, stapler and brushes.

### **Results and Discussions**

#### **Serious Effects of Poor Sanitation**

A survey was conducted at the Kejetia, Ejisu and their environs to ascertain the serious effects of poor sanitation and use responses as a yardstick for making substantial generalizations on the subject matter. Ten interviews were carried out at Kejetia and ten interviews at Ejisu. The goal was to ascertain from the inhabitants of these cities, the facts on the above heading. Their views were analyzed below:

EFFECTS OF POOR SANITATION	NO. OF RESPONSES	PERCENTAGE
1. Health problems	10	100%
2. Untidy environment	7	70%
3. Chocked gutters with foul scent	9	90%
4. Flooding due to chocked gutters	10	100%
5. Deterioration of social amenities such toilets and markets buildings	9	90%
6. Creation of slums	4	40%
7. Diversion and reallocation of public funds	3	30%
8. Retarded national growth	6	60%

Figure 3. Responses of serious effects of poor sanitation from Kejetia.

From the table above (figure 3), 10 out of the ten respondents interviewed representing 100% all acknowledged ill health as a major effect of poor sanitation. Again, they (100%) all agreed that the perennial flooding which usually claims lives and properties, are mostly caused by insanitary conditions such as chocked gutters and lack of good drainage systems in the city. Ninety percent of the respondents asserted that there was growing uncontrolled foul scent which emanated from chocked gutters. They also complained of untidy environ, creation of slums, fast deterioration of social amenities and diversion of funds meant for other projects to tackle sanitation issues. In order to make feasible generalizations on the subject matter, a similar survey conducted at Kejetia was also carried out at Ejisu. Ejisu is also a principal city in Kumasi, Ashanti region of Ghana. It is the historical geographical area of the famous strong warrior of the Ashanti kingdom by name Yaa Asantewaa. This section presents the responses gathered and summarized in Figure 4.

EFFECTS OF POOR SANITATION	NO. OF RESPONDENTS RESPONSES/10	PERCENTAGE
1. Health problems	10	100%
2. Untidy environment	6	60%
3. Chocked gutters with foul scent	7	70%
4. Flooding due to chocked gutters	8	80%
5. Deterioration of social amenities such toilets & markets buildings	4	40%
6. Creation of slums	3	30%
7. Diversion and reallocation of public funds	7	70%
8. Retarded national growth	6	60%

Figure 4. Responses of serious effects of poor sanitation from Ejisu.

Similar to the responses from the Kejetia environs, table four shows that 100% of the people interviewed in Ejisu agreed to the fact that varied health problems are associated with poor sanitation. 80% of them adds that they perennial flooding

were caused by choked gutters while 70% suggested foul scent from gutters and diversion of public funds to solve pressing sanitation problems as major effects of poor sanitation. Others, 60% mention effects such as untidy environment and the stagnation of national growth. The least mentioned were impact on social amenities 40% and creation of slums 30%. Making substantial inferences from responses gathered at Kejetia and Ejisu, the study revealed a number of effects resulting from poor sanitation. These effects as observed by the study conducted are as follows:

- Health complications (e.g. cholera, diarrhoea, malaria, typhoid, trachoma)
- Flood which claims lives and properties
- Deterioration of social amenities (e.g. public toilets, schools and market structures)
- Creation of slums within the cities
- Diversion and reallocation of public funds
- Retarded national growth

These points as highlighted from findings of the study are also supported by Nitin (2017), UNICEF and World Health Organisation. They similarly aver that poor sanitation affects the health conditions of individuals living in a particular community. The exposition on the sanitation issue of Ghana revealed that poor sanitation is having dire consequences on the economy of the nation. It is in this light that the study revealed that the country is forced to divert funds to support affected persons from floods and to also rebuild deteriorated social amenities such as public toilets and market structures through government agencies such as a National Disaster Management Organization (NADMO).

Evidently, looking at the picture of poor sanitation in a broader spectrum, the study established that poor sanitation mostly resulted from indiscriminate refuse disposal, choking of gutters with solid waste and littering our streets and water bodies does more harm to the inhabitants and also impedes societal development and sustainable national growth. On these grounds of findings from the study and empirical supports, the study can make possible generalization that poor sanitation has dire effects on the urban areas in Ghana.

### **Production Process**

After the research team had carried out their survey on the dire effects of poor sanitation in the Ghanaian urban areas, the researchers further experimented with the futurism art movement techniques using textile art materials as an approach to improving sanitation in Ghana. This section presents a detailed expatiation on all the works produced. The production of works begun with initial sketches on paper and then transferred unto the constructed, stretched canvases. The fabric remnants were washed with detergent in boiled water to sanitize the materials for safe use.

### **Project One**

Based on findings of the study, the researchers produced the first work which represents how appropriate dust bins in our homes should be kept and preserved.

The study revealed that due to indiscriminate disposal of refuse and littering, it makes the streets unclean and chokes our drainage systems such as gutters. This results in flooding and acts as breeding grounds for parasites that cause diseases such as cholera, malaria, diarrhoea, typhoid and trachoma. This therefore raises concern for proper ways of disposing refuse. Based on this ideology, the first work was produced by the researcher to educate Ghanaians on appropriate ways to keep and preserve dust bins in our homes. Project one is shown in figure 5 below.



Figure 5. Keeping refuse, the proper way size: 31x50 inches.

As epitomized in figure 5, the concept of futurism art movement is depicted here using textile art. The futurism technique employed in this project includes the carefully cut-out fabrics which are mounted on the canvas support to show movement, speed and depth. The floor of the work is made with shades of brown fabrics and white fabrics to draw the picture tiles. The ideology here is that, today's 21st century architecture uses more of tiles as compared to cemented floors. Most homes may opt for tiling. Therefore, tiles were preferred choice for this work. The shades of brown were also used because, most tile colors used in areas where dust bins are kept appear to be dull colors so that the floor might not get dirty too quickly and not become too visible too when dirty. The color brown also symbolizes earth.

The preferred dust bin color used in the work is brown. One reason is partly due to creating harmony in the work so that the color of the tiles would be in harmony with that of the dust bin. Also, a deeper shade of brown was used in the work to compliment the lighter shade of brown used in making the tiles. In talking of color harmony, the fabrics used to design the dust bin has the colors red, deep brown, black and green. The colors also complement each other and creates a sense of

unity and harmony in the work. The main communication of the work is centred on the fact that rubber or net is to be used to cover the rubbish in the dust bin. This is to prevent flies, mosquitoes and other insects from entering in the refuse to feed, breed and reproduce quickly. This is a good way of preserving dust bins. Most a time, our homes do not have nets or rubbers covering our refuse. That is a bad practice. The study is therefore advocating for people to use rubbers to cover their dust bins. Aside warding off flies, it would prevent the refuse from scattering on the floor. Keeping dust bins, this way is the surest way to drive away flies and other parasites from our homes, thereby making our homes, offices and community safe from diseases and sicknesses. The sky in the work has been depicted with shades of blue from the concept that, the sky is mostly blue. In a nutshell, the first work in figure 5 is an effective way to communicate and educate the public on the appropriate methods of keeping and preserving dust bins in our homes, offices, institutions and the community. Once we comply by this, our environment would be devoid of flies that cause various health complications. Our solid waste would not also find their way into gutters to choke it and cause flooding.

## Project Two



Figure 6. Improper keeping of waste, 31 X 50 inches.

As observed in the work above, this is contrary to the first work produced. As epitomized herein, the dust bin is full with the refuse scattered on the floor. The futurist philosophy was to do away with old ways of doing things. Hence, as a source of inspiration, the general public in Ghana are being edged to break away from their old attitudes of indiscriminately storing and dumping refuse. Again, the artistic



display of fabric pieces showing movement and action is a futuristic technique used in paintings in the early 1900s.. Also, varieties of fabric pieces were used to represent different types and sizes of waste in our homes, offices, institutions and the community. The study observed from field survey that, people mostly practice indiscriminate refuse disposal. Regardless the type of waste be it solid or liquid, they would dispose them altogether in one dust bin. This ideology is represented here with the varieties of fabrics in the work as refuse. Contrary to the first work, the dust bin here is not covered, which was the case with most dust bins observed in some homes and communities. A proper dust bin ought to have an appropriate cover so that it prevents flies from entering into the refuse. Because the dust bin in this work has no cover, and even though it is full people still deposit more refuse causing it to overflow and scatter on the floor. This is scenario in most cases in our community. This work creates the actual problem on the ground and must be stopped. This is a typical example of poor sanitation in most Ghanaian communities and dumping sites which must be discouraged. Poor sanitation must be eschewed as all cost.

### Project Three

The third work produced by the researchers represents a poor sanitation in an urban area. Based on observations and responses gathered during the field survey, this work was produced to communicate to the public effects of poor sanitation on livelihood. From this illustration, no one would love to live in such environment because the inhabitants are more likely susceptible to diseases such as typhoid, malaria, cholera and diarrhoea. Rather unfortunately, this is the case for most urban settlements in Ghana. Such areas are highly prone to floods due to the presence of choked gutters.



Figure 7. Littered community; The final work 24 X 50 inches.

As observed in Figure 7, the beauty of an ideal urban settlement is lost in this work due to the indiscriminate disposal of refuse. One of the respondents made

mention of poor sanitation affecting the beauty of settlement and this is the exact scene created in this work. As observed, this settlement has no community dust bin and this might be the possible cause for the indiscriminate disposal of refuse and littering everywhere. Even though this should not be an excuse, it happens in most of our environs. Most communities lack dust bins. One would walk for several hours without spotting dust bins in some communities. This promotes public littering because the inhabitants are left with no choice than to leave refuse on the ground. Such poor sanitation created in this picture renders all the inhabitants of this area susceptible to diseases and sicknesses such as trachoma, typhoid, malaria, cholera and diarrhoea. Also selling foods in such dirty environment would only expose the foods to flies and this would result in food contamination or poisoning. Also, such community is liable to floods in the event of heavy downpour. There are no drainage systems in this picture and even if there should be, chances are that the winds would blow these refuses to into the gutters thereby, choking them. The idea is to communicate the presence of different types of waste be it, solid or liquid waste. Also, the researcher made the conscious efforts to create color harmony and unity in the work inspired by futurist paintings which used strong colors depicting action and sometimes chaotic scenes. The choice and colors of fabrics employed in this work blends well with the colors of the houses. Good perspective has also been epitomized in this work. One could see depth in the work. The roofing sheets of the houses were done with brown colors and this complements the deeper shade of yellow used for the houses. The trees in the work have been represented with green color to make it more real as the skies are also illustrated with shades of blue mixed with white clouds. In all, the concept in this work is to communicate an example of poor sanitation in a typical urban settlement and to detail some possible factors that could lead to such littering and indiscriminate disposal of refuse as seen in the work.

#### **Project Four**

Project four as illustrated in figure 8 shows a 3-dimensional artwork of a settlement around water body and how it has been engulfed with filth. Most of our water bodies have been polluted with plastic waste and all sorts of solid waste thereby, making it unsafe for usage. In areas where the water bodies serve as the only source of water, it becomes a problem to get good drinking water. One area of great concern was poor sanitation with regards to our water bodies. Water pollution is a major problem in some communities in Ghana. With such scenario depicted in this picture, flooding is sure to happen upon heavy downpour. And because the settlement is close to the river bank in the work, their homes are susceptible to flooding. Due to the presence of filth in the river, it becomes a convenient place to facilitate the quick breeding of flies, mosquitoes and other small insects. These flies are mostly causative agents for sicknesses and diseases such as cholera, diarrhoea, typhoid, trachoma and malaria. Obviously, poor sanitation as depicted herein would impede good health, societal growth and retard national development. Poor sanitation must therefore be frowned upon as it is an enemy to progress.



Figure 8. Littered future city; The finished work 32 X 50.5 X 10 inches.

In appreciating Figure 8, a number of factors come to play. As a basic concept for most of the works produced, different fabric types and colors have been used to represent the different types of waste be it, solid or liquid waste. Consequently, the tall buildings in the art work is based on the concept on futurism that, with the current filth in the community and in the river, should this attitude of poor sanitation continue in the future, it would be a gloomy one with bad effects, repercussions and consequences on the inhabitants, community and nation at a whole. The concept of this doomed future is represented with the black skies seen in the work. The whole concept of futurism is to present the future in the present. This conceptual textile project is predicting a future with complex sanitation problems if the country fails to address them now. The artwork is communicating an example of poor sanitation along our water bodies and its dire effects which ought to be dealt with and averted for sustainable socio-economic growth.

### Project Five

The fifth work was done on a T-shirt. The work is represented below in Figure 9. This work is to create awareness and educate the public on the dire effects of poor sanitation. Thus, filth kills. The ideology of this work was gathered from responses and observations made during the field survey. This is a textile conceptual artwork inspired by action, one of the pillars of futurism. The action, speed and movement showcased in the design of the fabrics attracts attention to issues being raised. There is the need to promote the right disposal of refuse into dust bins and not

to litter or dispose them around indiscriminately. As a simple design concept, the white background T-shirt was chosen in order to bring out the whole design. The kente design patterns were used for the calabash. This is to promote the cultural heritage of Ghana. The calabash used here also symbolizes the dust bin. The fabric colors of red, yellow and green represent the nation Ghana, thus, promoting good sanitation in Ghana. The blue color represents royalty and therefore promoting the image of Ghanaians as royal people; people with high cultural values and dignity. Therefore, the concept here is that, the Ghanaian citizen is of high value, dignity and of a royal lineage and must therefore act as such and be responsible to adhere to basic hygienic and proper sanitation protocols. Consequently, awareness is created on the T-shirt by using the inscription, 'DROP THE FILTH; FILTH KILLS'. This is to stress on the imperatives of good sanitation and the dire effects of filth. From the findings of the study, this work becomes a necessity as it is of paramount interest to constantly educate the public on proper sanitation protocols. The T-shirt was also chosen for this work because anyhow wearing such T-shirt would be communicating to a myriad of people wherever he or she may find himself or herself. This forms part of the measures to reducing poor sanitation and improving upon the sanitation conditions in the country.



Figure 9. All filth be drop in a bin.

### Project Six

Project six in Figures 10 has two illustrations. Thus, one for the front and the other at the back. The front illustration is based on flooding as an effect of poor sanitation as already discussed in this study. Because of indiscriminate disposal of refuse and littering, it chokes the gutters and whenever it rains, the gutters are unable to effectively drain the rains. This causes flooding. As epitomized in the front figure, three people can be observed raising their hands and crying out for help because they are getting drowned in the floods. It is observed in the flood that, there are waste particles. A black T-shirt background was preferred in order to bring out the whole design concept. Because of the black background, bright



fabrics were chosen in designing the buildings. The bright colors complement the darker shades. The philosophy of this work demonstrates that poor sanitation results in flooding and must therefore be avoided. In order to educate the public on the right thing to do, the researcher used the same T-shirt to depict a hand disposing rubbish in a refuse bin. This design was done at the back of the T-shirt. The idea here is that, if one wants to avoid the floods resulted from poor sanitation, then all refuses must be properly disposed in dust bins. Again, the black T-shirt brings out the design concept in right figure. The refuse bin has been designed with nice fabric colors that complement each other and the black background. The human hand has been depicted with a lighter shade of brown to represent the African or Ghanaian skin complexion. The T-shirt was also chosen for this work because anyhow wearing such T-shirt would be communicating to a myriad of people wherever he or she may find himself or herself. This forms part of the measures to reducing poor sanitation and improving upon the sanitation conditions in the country.



Figure 10. Flooded city, the front finished side on the left and on the right the back.

### Project Seven

The seventh work is the final work produced by the researcher. Like the other works produced on the T-shirt, this also conveys similar message as it is also done on a cream T-shirt color. It also depicts poor sanitation as the refuse bin illustrated in the work has no appropriate cover which means that, the refuse would fall off and scatter the on the ground to attract flies, mosquitoes and other small insects who prefer such conditions for breeding and multiplying at a higher rate to inflict sicknesses and diseases such as cholera, diarrhoea, trachoma, malaria

and typhoid on persons living in such poor sanitation conditions. Even though the refuses are all tied in black polyethylene bags, they are still left on the floor which could attract pest to feed on it. An appropriate way is to use refuse bins with their covers and ensure the refuses do not fall off to litter the ground. Proper sanitation must be encouraged at all levels. The work is illustrated in figure 12 and it is an installation art work. Another key concept seen here is, the legs are positioned on the neckline and the head positioned in the sleeve. This signifies the distortion associated with poor sanitation. With our cities engulfed with filth, it goes a long way to affect our daily lives in all areas such as health, economy and social development. The positions of the hands and head also represents the improper ways of disposing refuse in our surroundings. We are not doing things right, hence, the distortion also in this art installations.



Figure 11. The giant textile art installation work, size in inches length - 71, bust - 98, & sleeve L -17.5.

## Conclusions

### The Main Findings

- Creation of colorful scenes with indigenous textile waste materials in place of colors and brushes as depicted in futurist artworks emphasizes on the novelty in this work.
- Challenge with moulding three-dimensional figures with paper packaging case on a two-dimensional support was overcome by the use of 99 super adhesive glue instead of the wood or paper glue.
- The use of pieces of textile fabrics to show fluidity in the overflow of the filth requires a lot of skills to achieve that effect.
- Manipulation of fabrics to depicts movement and speed as in futurism art works is a novelty.

- Pieces of fabrics carefully assembled showed depth and distance
- Combination of fabrics, plastic sheet, bottles and other solid materials communicated the nature and composition of waste in our communities
- Exclamations by the population of the study that greeted the oversized shirt, with litters all over, as in Plate 103 succeeded in bringing out the distortions in Ghanaian attitudes towards sanitation.
- Reuse of waste materials such as fabric remnants, plastics and other objects reduce sanitation problems
- Fixing of a well-decorated gourd with colorful fabric on a T-shirt attracted people to the inscription, which says, 'Drop that filth,' 'Filth kills.'
- Exposed and uncollected refuse, dotted within the communities, cause health complications such as cholera, diarrhoea, malaria and typhoid.
- Perennial flooding that claims lives and properties usually occur due to choked gutters and creation of dump sites in waterways.
- There is creation of slums within the towns or cities which results in poor and unhygienic environments.
- Government is forced to divert public funds to solve emergency sanitation issues through its agencies such as NADMO.
- Poor sanitation has an adverse effect on the hospitality industry as it serves as a disincentive towards tourist attraction.

In summary, the study has revealed sanitation as a major concern for every developing nation. Nations that thrive for effective and sustainable growth pay critical attention to their sanitation issues. Ghana is currently facing major challenges with waste management. It has come to light that more attitudinal changes, from Ghanaians and state institutions in charge of sanitation, are needed to tackle littering of the environment. The study also established, from the findings, that textiles art is an effective communication tool against poor sanitation. Hence, more of such artworks should be executed to tackle other social ills such as deforestation and illegal mining in the society. It is also refreshing to note that, as the study revealed, textile arts that are usually displayed in two-dimensional form could be rendered in three-dimensional art form. Finally, major waste materials such as plastics, cut-off of fabrics and papers are useful and can be reuse as art tools and materials to reduce their impacts on the environment.

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# Journal Policies

## Journal Policies

### About JUCR

The Journal of Urban Culture Research is an international, online, double-blind, peer-reviewed journal published biannually in June & December by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Japan. JUCR offers its readers two categories of content. One is a window into the latest international conferences and reviews of related sources – books etc. along with guest articles, special features and case studies. Secondly, its main core is a range of peer-reviewed articles from researchers in the international community. No fees are charged.

### The Aims of JUCR

This journal on urban culture aims at establishing a broad interdisciplinary platform for studies of cultural creativity and the arts that brings together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant, livable communities while fostering cultural continuity. The journal embraces broad cultural discussions regarding communities of any size as it recognizes the urban community's rural roots. JUCR encourages researchers and the full range of artists in visual art, design, music, the creative arts, performance studies, dance, cultural studies, ethnomusicology, and related disciplines such as creative arts therapies and urban planning. Articles related to either the academic or wide vernacular interpretation of urban culture and the arts as a tool promoting community and individual well-being, health, and diversity are welcome.

JUCR has the objective of stimulating research on both the theory and practice of fine and applied arts in response to social challenges and environmental issues as well as calling for solutions across the creative realms. Moreover, JUCR supports advocacy processes, improvements in practices, and encourages supportive public policy-making related to cultural resources. JUCR intends to offer readers relevant theoretical discussions and act as a catalyst for expanding the knowledge-base of creative expression related to urban culture.

### Review Process

1. JUCR promotes and encourages the exchange of knowledge in the field of fine and applied arts among scholars worldwide. Contributions may be research articles, reports of empirical studies, reviews of films, concerts, dances, and art exhibitions. Academic papers and book reviews are also acceptable. Articles are typically only considered for publication in JUCR with the mutual understanding that they have not been published in English elsewhere and are not currently under consideration by any other English language journal(s). Occasionally, noteworthy articles worthy of a broader audience that JUCR provides, will be reprinted. Main articles are assessed and peer reviewed by specialists in their relevant fields. Furthermore to be accepted for publication, they must also receive the approval of the editorial board.

2. To further encourage and be supportive of the large diverse pool of authors whose English is their second language, JUCR employs a 3-stage review process. The first is a double-blind review comprised of 2-3 international reviewers experienced with non-native English writers. This is then followed by a non-blind review. Thirdly, a participative peer review will, if needed, be conducted to support the selection process.

3. All articles published in the journal will have been fully peer-reviewed by two, and in some cases, three reviewers. Submissions that are out of the scope of the journal or are of an unacceptably low standard of presentation will not be reviewed. Submitted articles will generally be reviewed by two experts with the aim of reaching an initial decision within a two-month time frame.

4. The reviewers are identified by their solid record of publication as recommended by members of the editorial board. This is to assure the contributors of fair treatment. Nominations of potential reviewers will also be considered. Reviewers determine the quality, coherence, and relevancy of the submissions for the Editorial Board who makes a decision based on its merits. High relevancy submissions may be given greater prominence in the journal. The submissions will be categorized as follows:

- Accepted for publication as is.
- Accepted for publication with minor changes, no additional reviews necessary.
- Potentially acceptable for publication after substantial revision and additional reviews.
- Article is rejected.
- A notice of acceptance will be sent to submitting authors in a timely manner.

5. In cases where there is disagreement between the authors and reviewers, advice will be sought from the Editorial Board. It is the policy of the JUCR to allow a maximum of three revisions of any one manuscript. In all cases, the ultimate decision lies with the Editor-in-Chief after a full board consultation.

6. JUCR's referee policy treats the contents of articles under review as privileged information and will not be disclosed to others before publication. It is expected that no one with access to articles under review will make any inappropriate use of its contents.

7. The comments of the anonymous reviewers will be forwarded to authors upon request and automatically for articles needing revision so that it can serve as a guide. Note that revisions must be completed and resubmitted within the time frame specified. Late revised works may be rejected.

8. In general, material, which has been previously copyrighted, published, or accepted for publication elsewhere will not be considered for publication in the main section of JUCR.

9. The review process shall ensure that all authors have an equal opportunity for publication. The acceptance and scheduling of submissions for publication in the journal shall not be impeded by additional criteria or amendments to the procedures beyond those listed above.

10. The views expressed in articles published are the sole responsibility of the authors and not necessarily shared by the JUCR editors or Chulalongkorn University.

### Submission Requirements

- Worthy contributions in the urban culture arena are welcome from researchers and practitioners at all stages in their careers. A suggested theme is announced prior to each issue.
- Manuscripts should generally not exceed 7,000 words including the abstract and references. Tables, figures, and illustrative material are accepted only when necessary for support.
- Manuscripts need to use our template for submission. Please download from our website's submission guidelines page. Details are described in the top half of the first page with sample text following. Documents not using the template will be returned for reformatting.
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- Authors should strive for maximum clarity of expression. This point cannot be overstated. Additionally, authors need to bear in mind that the purpose of publication is the disclosure and discussion of artistic knowledge and innovations that expands the realm of human creativity and experience.

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## Criteria and Responsibilities for Editorial Board Membership

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The Editorial Board is comprised of members who have significant expertise and experience in their respective fields. Editorial Board Members are appointed by the Executive Director with the approval of at least 60% of the Editors and Editorial Board.

### Eligibility Criteria

The eligibility criteria for appointment shall include:

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- Published three or more papers in scholarly publications.
- Demonstrated excellence in the review process, based on independent evaluations of the Editors and Associates.
- Stated commitment to contribute to issues affecting the management of JUCR.

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Members of the Editorial Board are directly accountable to the Managing Editor.

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- Complete assigned reviews in a timely fashion. Offer mutually respectful and constructive review of manuscripts to assist in providing the highest quality of papers.
- Maintain confidentiality and objectivity with regard to manuscripts and the JUCR review process.
- Participate in the evaluation of the quality and effectiveness of JUCR so as to help sustain the highest level of excellence.
- Once appointed to the Editorial Board, members are encouraged to submit at least one paper during their tenure.

### Nomination Process

Nominations are submitted in writing (via email or post) and addressed to the Editor in Chief or any member of the Editorial staff. Candidates/applicants must submit a CV including a statement addressing her/his interests and suitability for Board membership. JUCR assumes the general readership would be able to identify the candidate by her/his reputation for scholarship in an established line of inquiry.

When a candidate is approved by majority vote of the current JUCR board members, she/he will be invited to serve by the Editor in Chief for a specified term of three years. The Dean of Chulalongkorn University's Faculty of Fine and Applied Arts in turn will finalize the appointment. Continued membership of the Editorial Board will be reviewed every three years by a member of the Editorial Board with a decision about candidates submitted annually. The number of Editorial Board members will not exceed 20 unless otherwise agreed upon.





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JUCR encourages researchers and the full range of artists in visual arts, creative arts, music, dance, theater together with those in urban studies and planning to seek cross-disciplinary and cross-cultural practices.

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