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Editorial

The Tale of Two Cities:

Urban Profiles for Partnership and Participation

Kjell Skyllstad* Editor in Chief

This is a success story about two cities where the arts communities have helped create conditions for a new urbanity, for new models of city living in the age of globalization. It is about music and the arts paving the way for the creation of a more caring and sharing community living.

From Music City to Intercultural City: The Hamamatsu Urban Vision

Hamamatsu is a Japanese city of approximately 800.000 inhabitants located in the Shizuoka Prefecture. It has for long been recognized as a City of Music. In 2014 it joined the UNESCO Creative City Network in the field of music. An international conference on cultural diversity through music was held in 2015 and this year the city will be host to the World Music Festival. The city's only skyscraper dominating the skyline, The Act City Tower, is shaped as a harmonica, reminding of its leading role as producer of musical instruments together, with housing the world class Museum of Musical instruments and Music Box museum.

But the city's unique connection to the arts does not stop here. The city houses a full scale replica of the world famous original Polish statue of Chopin sculpted by the famous artist Wacław Szymanowski and arranges the tri-annual International Piano Competition in the Act City Concert Hall. Many of the leading Japanese artists, composers, musicians, dancers, and actors have made Hamamatsu city their home and the city houses many important art collections as well as the Shizuoka University of Arts and Culture.

The vibrating international art scene alone would give ample reason for the city administrators to embrace the larger vision of an intercultural city. But then there

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is the 16 000 Brazilians and 3000 citizens of Peruvian origin, making it the largest contingent of South Americans living in Japan together with the immigrants from Indonesia, South Korea, the Philippines, China, Nepal and Bangladesh contributing to the colorful ethnic diversity, setting its mark on the artistic and commercial life of the city.

With this background following the Great East Japan Earthquake and building on the original plan of 2001, the Hamamatsu City Council in 2011 drew up the 2nd Hamamatsu City Comprehensive Plan outlining the future of Hamamatsu City as a *creative city built on civil collaboration*, shining into the future. For full documentation see: www.city.hamamatsu.shizuoka.jp/kokusai/kokusai/documents/iccvision_en.pdf.

The basic policy governing a planning period of five years from 2013 to 2017 rests on the principle that *foreign residents are important partners in city planning*, that *the coexistence of diverse cultures will create a new regional culture and the necessity to respect rights and fulfill obligations*. The aim is “to build a city together in which everyone can take an active part of the community. As such, all residents, regardless of nationality, will come together in an intercultural society to fully exert the powers that they have within the regional economy and community.”

A priority after the great earthquake was to bring the whole population together to *develop and implement a crisis management system and improvement of disaster prevention capabilities* in the community. In order to ensure the cooperation of all actors, including administrative agencies, central players of regional development, the corporate sector and various stakeholders, citizens groups, neighbors associations, foreign resident communities and volunteers involved in intercultural integration, a *Hamamatsu City Intercultural Integration Promotion Council* was established, cooperating with Japanese urban networks and the Intercultural City program of the council of Europe. Besides establishing a disaster prevention system two other priority fields were envisaged.

Education for Children

Education for mutual understanding is seen by the Hamamatsu City Council as important to build an intercultural society including developing perspectives on universal design and education for human rights. The plan building on the expressed will to *create a city that does not tolerate discrimination arising from different nationalities and cultures*, foresees engaging foreign residents living in the community and Japanese citizens who have experience of living abroad as instructors for lifelong learning classes for international understanding, cooperating with volunteers who introduce their own cultures.

Diversity in City Development

Recognizing ethnic and cultural diversity as a source of city vitality the city council aims at promoting arts and culture in order to cultivate intercultural sensibility from early childhood and implement a scheme of empowerment through assistance in self- realization of city youth. An educational support

program which also involves the university sector includes dispatching a bilingual supporting staff of foreign residents or Japanese teachers who have lived abroad will be implemented along with a scheme of adult learning. Citizens of various backgrounds will be given opportunity to assist in promoting urban change in an intercultural direction through specially designed art projects.

Special provisions will be made to increase diversity in the work place and provide information on ethnic business and arts ventures making use of networks with residents home countries. Paying particular attention to new activities of the Intercultural City Program in Europe the Hamamatsu plan includes cooperation with intercultural cities around the world.

Oslo – The City Xtra Large

The profile of Oslo, as drawn up by the panel of experts from the Intercultural Cities network after their latest review visit in the fall 2012 paints the picture of the Norwegian capital as a dynamic and changing city, with an inner city population of 613 000 comparable in size with Hamamatsu but with the fastest growing metropolitan population in Europe. For full documentation see: www.coe.int/t/dg4/Cities/oslo/profile.pdf.

Noting that Oslo has been ranked second in the Intercultural Cities Index of cities that have developed a large body of expertise in managing the process of immigration, the panel goes on to discuss if and how its progressive policies are put into daily practice. The latest of these entitled “City Government Decision 152/12 – Diversity opportunities” rests on the commitment to a policy of inclusion that aims at enabling new arrivals to participate in the labor market and in society as quickly as possible, enjoying equal living standards and opportunities to those of native citizens.

The most significant basis for this legislation came in 2001 (simultaneous with the Hamamatsu City First Comprehensive Plan with striking parallel recommendations) when the Oslo City Council following a shocking racist murder, agreed to launch the OXLO Oslo Extra Large initiative as the city governments expression of values and a political commitment to work for an inclusive city. The review document summarizes the principles set forth in the declaration:

- The municipality shall cooperate broadly with institutions of higher education, business, NGOs and other actors in civil society.
- Districts and schools shall facilitate meeting places for people to intermix.
- Measures against racism and discrimination shall be given higher priority in the allocation of grant funds.
- Public services shall take into account minorities' needs and preferences. Municipal employees shall reflect the diversity of the city's population.
- Immigrant organizations shall be consulted.
- City districts and agencies shall mainstream a diversity perspective in their place of action, organizational structure, and management steering documents.

One of the aims of the reviewers was to monitor the mood of the city and the new legislation following the 2011 racist atrocities. It became clear from experiences in other European cities that the Oslo City Government needed to address the underlying causes of ethnic violence first and foremost through initiating a program of job creation for immigrant youths. The new statutes of 2012 making the Eurocity Charter on Integrating Cities the basis for integration and diversity work in Oslo also contains a policy to fight all forms of racism, bullying and discrimination and establish a contingency network against hate speech and harassment of minorities on the internet.

The question that activists must ask is: Will these measures hold up against the new threats to our cities and nations posed by radicalization and increased ethnic tensions? Can we succeed without delegating a far greater role to intercultural education in and out of school in line with the Hamamatsu plans? It should also be remembered that the first research project supported by the Norwegian fund for culture to explore the effect of an intercultural arts program built around the music and dance traditions of immigrants in Oslo schools (the Resonant Community Project (1989 -92) demonstrated a significant decrease in incidents of race related conflicts in participating classes and schools.

So the Tale of Two Cities is an ongoing story of two city councils embracing the idea of the Intercultural City, but likewise the story of the men and women of the arts communities who first embraced the vision of a resonant community.



Articles

- **Cities as Cultural Ecosystems: Researching and Understanding Music Sustainability in Urban Settings**

Huib Schippers (Australia)

- **Contested Places and Ambivalent Identities – Social Change and Development in UNESCO Enlisted Dubrovnik**

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Cities as Cultural Ecosystems:

Researching and Understanding Music Sustainability in Urban Settings

Huib Schippers⁺ (Australia)

Abstract

From the beginning of the twenty-first century, there has been a rapid growth of interest in the preservation of Intangible Cultural Heritage (ICH), stimulated by a suite of UNESCO Conventions and Declarations (2001, 2003, 2005, and UNCHR 2007). Globally, this has led to impressive growth of awareness and efforts to preserve the world's arts and crafts, and considerable investment by many countries in initiatives to preserve cultural diversity. A key element in these efforts is defining the nature of what needs to be preserved in consultation with communities, and devising strategies on how best to approach the particular challenges that entails. While globalization and urbanization are often painted as the enemies of sustainability, I argue that most struggles and celebrations of sustainability in the arts inevitably play out in contemporary urbanized, globalized, mediatized, and commodified environments, which may be part of the solution as much as they are part of the problem. Following the work of scholars like Titon, this paper argues it is imperative to regard cultural practices as part of dynamic processes in dynamic environments rather than as artefacts in static environments. At its centre is a model of 'cultural ecosystems,' outcome of a five-year international research project (2009-2014) funded by the Australian Research Council: *Sustainable futures for music cultures: Toward an ecology of cultural diversity*. Taking music as an example, this article explores how an ecological approach can shed new light on approaches to cultural sustainability in urban environments.

Keywords: Sustainability, Musical Ecosystems, Urban Arts Research, UNESCO, Intangible Cultural Heritage.

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A Passage to India

January 2012. As I step out of my newly refurbished room in the West Wing of Jaldeen in Kolkata (quite a small palace, really, nothing fancy), ITC Sangeet Research Academy Director Ravi Mathur asks me if the cook that has been assigned to me is to my liking. I praise her skills in preparing Bengali dishes (and keep private my reservations about soaking cornflakes in hot milk before serving them in the morning). As we speak, one of the guards comes up to alert me that a private car is waiting at the gates to transport me to my next interview, with a former record executive of The Gramophone Company of India. As I settle in the back in the air-conditioned comfort of a leather seat, I smile reflecting on the blessings of this type of fieldwork, thinking of the stories of my more rurally inclined colleagues, wading knee-deep through leech-infested mud to gather data on the musical practices they study. I create a Facebook post to celebrate the comforts of my urban ethnomusicology experience, which yields appropriate fieldwork envy from colleagues.

The Sangeet Research Academy is one of the main providers of new talent to the vibrant world of North Indian classical vocal music. Inspired by the court traditions the music stems from, the Indian Tobacco Company (perhaps slightly ironic as the sponsor of vocal excellence) decided to build an urban residential campus where the greatest talents can live and study with reputed masters for as many years as it takes for them to mature into the next generation of public performers in the large music festivals across the cities of India. They will also feature in the 'music circles', mostly urban circuits of music lovers and connoisseurs organizing recitals in homes and smaller venues, and present at SPICMACAY, a highly active student concert network. While the stations of All India Radio in almost every major urban centre in India had been the prime disseminator of Hindustani music and a major source of income for musicians for the first decades after the 1947 Independence (and the subsequent collapse of court patronage), underfunding since the 1980s has limited its impact on music and musicians in present-day India. Privately run music schools, mostly centred around a single musician, complete the picture of a practice solidly anchored in contemporary urban environments (Schipper, in press).

I am on my second three-city tour of North India (the first one was in 2010), gathering data for a large international research project I initiated three years earlier with the aim of developing a deeper understanding of the forces that affect music sustainability. I am getting rich data, from highly philosophical views on the connection between North Indian classical music and the cycles of nature to the impossibility for music lovers to get to concerts in gridlocked cities of up to 22 million people; from its central place on Indian nationalist agenda that led to Independence to frustration at shifts from serious criticism, to celebrity gossip in the English language papers. My work with Indian classical music (going back to 1975) and subsequent encounters with music in other parts of Asia, Australia, Africa, the US and various countries in multicultural Europe had convinced me that survival and vibrancy of music may be more correlated with such external forces impacting on any musical practice than its perceived intrinsic musical value. If we

wanted to understand more about sustaining music, I felt we needed to increase our understanding of the former.

Excited by this idea, the Australian Research Council generously funded an ambitious five-year collaboration between seven universities and three non-governmental organizations to test a new approach to understanding sustainability in music. From 2009-2014, nine research teams based at universities in Australia, Europe and the US embarked on a concerted effort to describe nine music genres (ranging from moribund to vibrant) as ecosystems: Australian Indigenous Yawulyu, Vietnamese Ca tru, Ghanaian Ewe dance-drumming, Balinese gamelan, Western opera, Korean Samulnori, Mexican Mariachi, Amami Shima Uta (Japan), and Hindustani music. Four of these traditions (Yawulyu, Ewe dance-drumming, Balinese gamelan and Shima Uta) are primarily rural and regional, the other five predominantly centre around cities. That meant that from the start, the research had to abandon romantic notions of ‘pure’ traditions in idyllic surroundings, and embrace the complex cultural dynamics of cities like Hanoi, Mumbai, Sydney, Seoul, and Mexico City. This necessitated a much more inclusive approach than the hostility towards new, intrusive realities advocated by ‘salvage ethnomusicology.’ In essence, *all* factors impacting on a music practice, including researchers, were regarded as forces to be reckoned with, rather than as forces wished away (Schippers, 2015:140).

Music Sustainability

While innovative in its approach, *sustainable futures* built on the awareness that one of the key worldwide challenges for many cultural practices is vibrancy and survival. For example, in music, while globalization and rapid technological development have given more people access to more sounds than ever before, many music practices struggle to deal with rapid change. The risk of diversity declining, disappearing or even entire traditions ‘being disappeared’ (Seeger, 2008) is real. Governments, NGOs and especially UNESCO have flagged threats to intangible cultural heritage as one of the great challenges of this century, as evidenced by their Universal Declaration on Cultural Diversity (2001), Convention for the Safeguarding of Intangible Cultural Heritage (2003), and Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), as well as the United Nations High Commission for Human Rights’ Declaration on the Rights of Indigenous Peoples (2007).

Every arts discipline calls for its own responses to a need for ‘safeguarding’. Over the past hundred years, five key responses to ‘music in need of safeguarding’ have dominated: making available grants and subsidies for specific music practices; organizing festivals and events raising awareness; bestowing awards and other forms of recognition for senior culture bearers; creating archives of recorded and/or notated music; and facilitating classes and workshops for next generations of practitioners. Each of these have obvious merit, but they also tend to be top-down, and focusing more on repertoire than on music practice as organic processes.

An Ecological Approach

As I have pointed out elsewhere (Schipper, 2015:135-137), the history of ecological thinking can inform an understanding of its potential for application in cultural research. In 1870, Haeckel introduced the concept of ecology as: “the study of all those complex interrelations referred to by Darwin as the conditions of the struggle for existence” (quoted in Stauffer, 1957: 140). This has proven to be a powerful tool to address processes in biology, but over time has gained considerable traction as a metaphor in other disciplines as far afield as organizational structures, energy preservation, and urban planning. In 1935, building on Haeckel’s work, Tansley was the first to describe the concept of ‘ecosystem’. He defined it as:

The whole system (in the sense of physics), including not only the organism complex, but also the whole complex of physical factors forming what we call the environment of the biome, the habitat factors in the widest sense. (1935:299).

He continues: “Though the organism may claim our primary interest, when we are trying to think fundamentally we cannot separate them from their special environment, with which they form one physical system” (ibid.). This echoes the question whether art practices are best regarded as artifacts, or are more usefully considered as part of a dynamic system.

This line of thinking is highly relevant for those involved in Intangible Cultural Heritage. It was adopted by several (ethno)musicologists from the 1960s, most notably Jeff T. Titon, who argued for considering:

Cultural and musical rights and ownership, the circulation and conservation of music, the internal vitality of music cultures and the social organization of their music-making, music education and transmission, the roles of community scholars and practitioners, intangible cultural heritage, tourism, and the creative economy, preservation versus revitalization, partnerships among cultural workers and community leaders, and good stewardship of musical resources. (Titon, 2009a:5).

– that creates the basis for a compelling case to regard music sustainability as dependent on a complex of forces that impact on their sustainability, much like an ecosystem works on an organism, largely irrespective of musical structure or content. It also constitutes a major departure from dominant (Western) narratives: While it is tempting to think that the most worthy and valuable music gets supported, not all music genres that thrive and survive are easily identified as the ‘best’ music in terms of sound, content or structure. For example: few experts in orchestral music will support the view that the world’s best-selling classical musician Andre Rieu is the greatest violinist or conductor, yet, with over 35 million CDs and DVDs sold, he commercially outperforms any orchestra in the world by generous margins. However, few will challenge his marketing prowess, the lack of which can drive other music practices to or over the edge of extinction.

Following Tansley's 1935 definition, we can tentatively define any music culture as an ecosystem:

The whole system -not only a specific music genre, but the entire complex- of factors defining the genesis, development and sustainability of the surrounding music culture in the widest sense, including the role of individuals, communities, values and attitudes, learning processes, contexts for making music, infrastructure and organizations, rights and regulations, diaspora and travel, media and the music industry. (Schippers, 2015:137).

Such a definition creates exciting, but also challenging perspectives on making contributions to cultural sustainability, and necessitates a structured approach to enable artists, scholars and communities to come to shared understandings and develop meaningful exchanges and effective strategies to address sustainability.

Five Domains

While recognizing that many forces interact on any cultural practice, Sustainable futures structured the most prominent factors for sustainability in five interrelated domains: systems of learning; musicians and communities; contexts and constructs; infrastructure and regulations; and media and the music industry. Virtually every musical practice relates to these domains, even if it means that a particular aspect (e.g. formal education; support for instrument builders; link to the music industry) is not developed for any variety of reasons. Across the domains, almost 200 questions were formulated, the essence of which can be summarized as represented below:

Regarding systems of learning we asked:

- How is the music learned? By 'total immersion', by notation, by listening to masters and recordings, by a formal teaching process, or by a combination of those?
- Are people that know the music genre well enough passionate about passing it on to a next generation?
- Are there people eager and able to learn the music genre (because it's prestigious, or just part of life)?
- Are there environments in which learning and teaching can take place successfully (within the community, in institutions, online)?

To get a better understanding of the relationships between musicians and their communities, we asked:

- What place does the music have in the community? (e.g. everybody is engaged, professionals, only elite)
- How does the community at large engage with musicians? (e.g. adore, respect, tolerate, persecute)
- How do musicians interact with each other? (e.g. as colleagues, competitors, unions, frenemies)
- How do musicians make their living? (e.g. making music only, part of their income, income from other sources)

Regarding the context (both physically and in terms of occasion) and construct (the values and attitudes that underlie the music practice), we asked:

- In what environments and for what occasions is music made? (e.g. spontaneous, in festivals, concerts)
- What is the typical setting for music making? (anywhere, in a village square, pub, opera house)
- How highly esteemed is the music by those who engage with it? (e.g. very prestigious, of spiritual value, just as entertainment)
- What other thought patterns play a role? (e.g. gender issues, religion, racism, social hierarchies)

For performing arts, the ‘hardware’ (places to perform, instruments, costumes) is of great importance, as well as laws and regulations (from copyright to censorship). This led to the following questions:

- What structures –if any– are needed for learning, creating, performing, and disseminating music?
- Are the materials for instruments and other performance needs readily available?
- What kind of support structure exists for the music in terms of funding, tax breaks, copyright?
- What adverse regulations exist (noise limits, censorship, taxation, visa restrictions)?
- How often and when can people hear the music genre on the radio or see it on television?
- How much attention does the writing press devote to the music genre and in what way?
- How prominent is the online presence of the music and who are the key contributors?
- To what extent do impresarios; major labels and independents engage with the music? (For a full list, see soundfutures.org, 2015)

Jointly, the answers to these questions across nine case studies (Schippers & Grant, 2016) provided fascinating insights into why some music practices are quite vibrant while others were struggling. It also made clear that both in rural and urban environments, there is a complex interplay between the various domains. For instance, a high profile in the media can contribute to the prestige of an art form, and in turn serve to inspire young people to learn, secure financial support through patronage, and political goodwill to support infrastructure (Drummond, 2016). Reversely, stigma of a particular music practice or its performers may lead to years or generations of struggle, and eventually the disappearance of a genre (e.g. Ramnarain, 2003).

Cultural Ecosystems

The findings from nine music cultures across the five domains strongly support a dynamic approach to understanding cultural sustainability. Importantly, in this model it is the *musical practice* rather than the *music as object* that is at the centre. Particularly in urban environments, it is important to distinguish specific prac-

tics from traditions, styles or genres at large, as there are situations where only one style of mariachi, or *ca tru*, or opera, resonates with a particular environment, while others languish or never even become part of the cultural landscape.

From these considerations and the underlying data arise the potential for a graphic representation of cultural ecosystems, in this case focused on music, which can be applied to virtually any music practice in rural or urban environments:

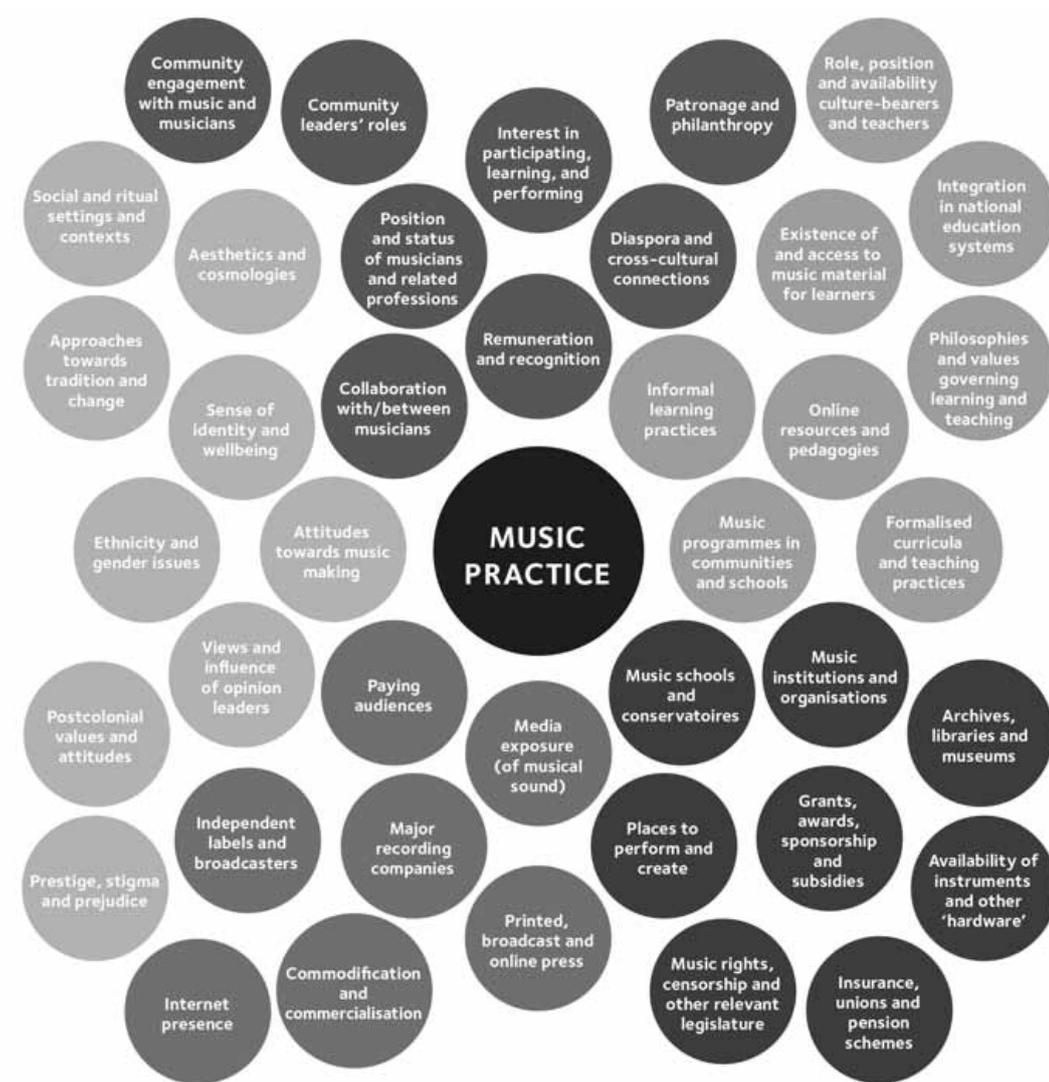


Figure 1. Musical Ecosystems: A graphic representation of key forces working on the sustainability of music practices across five domains. Clockwise from the top: musicians and communities; systems of learning music; infrastructure and regulations; media and the music industry, and contexts and constructs.

For each music practice – and for each environment for any music practice – the interpretation and relative importance of each of the ‘balloons’ will of course vary. Communities tend to be defined quite differently in urban and rural environments. In the latter there is a greater chance of having high-level music education,

extensive infrastructure, and access to media, as well as diverse and fluid values and attitudes. Those can profoundly affect the sustainability of a music practice. But as mentioned before, it is worth considering each of those factors for every music practice under scrutiny, as the *absence* of a particular factor may be as telling as the presence of another.

Practical Applications

If the idea of cultural ecosystems is tenable theoretically, the next question that arises is how it can impact on practice. One of the objectives of Sustainable futures was to “empower communities to forge musical futures on their own terms” (soundfutures, 2015). As mentioned before, much work on sustainability has been focused on efforts to maintain ‘authentic’ environments for specific music practices to flourish. While this approach may be laudable from an idealistic perspective and can be successful in some cases, it is flawed in assuming that major changes affecting the vibrancy of music practices worldwide can be stopped. It is also good to remember that most music genres are in fact very flexible and have successfully adapted to change over centuries: recontextualization is a rule rather than an exception in music (Schippers, 2010:53-60). Others have come into being because of their urban environment: genres like jazz and hiphop are quintessentially urban.

In that way, cities can be regarded as new environments for musical creativity to flourish. The cultural ecosystems of cities can be dirty, complex, and opaque. However, like any setting, exploring and understanding them clarifies what factors are conducive for particular music practices among the people that create, perform, teach, organise, promote, and support them. Deep awareness of these main factors in musical ecosystems and their interrelationships can be a powerful tool to ensure the cultural diversity of our planet for decades to come; a diversity that will almost certainly play out more in urban centres than in the idyllic, untainted settings in hidden valleys or on tropical islands, in secluded villages or in royal courts, in our memory or our imagination.

Acknowledgements & About the Author

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Huib Schippers is the Director of Smithsonian Folkways Recordings and an Adjunct Professor at Griffith University, where he was the inaugural Director of the innovative Queensland Conservatorium Research Centre from 2003-2015.

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Contested Places and Ambivalent Identities – *Social Change and Development in UNESCO Enlisted Dubrovnik*

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Abstract

2016 marks the 25th anniversary for Croatia's independence. As young nation, Croatia has undergone considerable, in part traumatic transformations, which have had significant socio-political, economic and cultural ramifications. The article aims to provide an understanding of the possibilities and impediments of urban and rural sustainable development in Croatia. It will explore the ways contestations over the turbulent past, the composite present and the uncertainty of future socio-economic and cultural developments repeatedly cast shadows in negotiations over development projects. With Croatia's inclusion in the EU in 2013, Croatia provides a constructive test-case in analysing the challenges and potentials for steering towards sustainable development in a region with a recent history of conflict and instability. The many-sided consequences of the predominant tourism-based developments in post-war Dubrovnik are furthermore of global resonance as many of UNESCO's world heritage sites increasingly share new urban, environmental and infrastructural challenges relating to tourism.

Keywords: *Identity, Heritage, Sustainable development, Responsible tourism, Croatia, EU.*

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Introduction

2016 marks the 25th anniversary for Croatia's independence.¹ As young nation, Croatia has undergone considerable, in part traumatic transformations, which have not only had significant socio-political and economic ramifications, but have likewise made strong imprints on cultural identities, quality of life and the ways in which urban environments and landscapes are perceived, used and developed today. This article will provide a qualitative examination of urban developments in post-war Dubrovnik and explore how the strong reliance on tourism as a major vehicle in socio-economic development creates many challenges and vulnerabilities to sustainability.² These vulnerabilities become particularly manifest in a post-war context, where social memory, cultural heritage, identities and place often are inflammable and contested issues, which tend to inform and steer development processes.

With a particular reference to two sources of ongoing local conflicts; namely the growth of cruise-ship tourism and 'Golf Park Dubrovnik,' a planned large-scale construction project in the vicinity of Dubrovnik's UNESCO-enlisted town centre,³ the article aims to provide a better understanding of the possibilities and impediments of future urban and rural developments in Croatia. Although the internal dynamics within the Western-Balkan nation-states to some degree differ, the region shares many similarities in the ways in which history, socio-cultural memory, national and ethnic identities and heritage are areas of inflammable contestations in the post-war era in the region. Disputes over the turbulent past, the composite present and the uncertainty of future socio-economic and cultural developments repeatedly tend to cast shadows in negotiations over urban and rural development plans. With Croatia's inclusion in the EU in 2013 and the likely future EU extension to the rest of the Western-Balkans,⁴ Croatia provides a constructive test-case in analyzing the challenges and potentials for steering towards integrated, sustainable development in a region with a recent history of conflict and instability.

The many-sided and often problematic consequences of tourism-based developments in Dubrovnik's local context is furthermore of global relevance as depopulation and museumification of urban centres, environmental and infrastructural challenges are increasingly shared in many UNESCO's world heritage enlisted sites, especially in the 'tourist-historic cities' (Ashworth and Tunbridge, 2000).

Turbulent Past, Conflicted Future

Particularly two historical processes, both of which coincided upon the Republic of Croatia's independence from Yugoslavia, have had substantial impacts on post-war society. These are the Croatian War of Independence (1991-1995), and the transition from Yugoslavian communism to global capitalism. These highly transformative processes are central in order to understand contemporary socio-political developments, power dynamics and identity constructions in Croatia, and are likely to influence the ways in which future urban and rural developments are executed or impeded.

The turbulent and traumatic Homeland war caused enormous material damages in urban and rural environments, a collapse of industries and infrastructure nationwide. The war destructions, most of which were inflicted on central infrastructure, factories, hospitals and schools in the duration of half a year (1991-1992), were enormous. Public estimations calculate that around 30% of the industrial capacity was destroyed, the damages on infrastructural and public utilities amounted to 4.2 billion dollars, and approximately 10% of housing was damaged or destroyed, leading to the displacement of over a quarter of a million people (5% of the population). Furthermore, around 10% of the Croatian land mass, most of which constitutes forests, agricultural land, karst, scrubland and wildlife areas, became unusable due to the placement of around 1 million landmines and explosives (Bartlett 2003).⁵ The Croatian Mine Action Centre (CROMAC) estimates that from the 13.000 m² of mine covered land after the war the suspected mine areas have been reduced to 486.60 km² in 2016. CROMAC predicts that it will take until 2019 before all suspected mine areas are cleared. In national politics, mine clearance programmes are seen as being of utmost importance to future economic development and human safety. The consequences on the remaining mine areas on the Croatian economy are large. It is estimated that the annual economic loss amounts to €47.3 million annually, due to factors such as unusable lands for agriculture, tourism developments, and infrastructure, as well as delayed or missed opportunities for constructions and developments.⁶ Since tourism plays such an important role in the Croatian economy, mine clearance programmes in the most frequented tourist regions have been given first priority.

On the Adriatic coast, post-war urban and rural reconstruction and developments have predominately been connected with tourism developments. This is particularly the case in the popular UNESCO-enlisted tourist destination, Dubrovnik, where tourism undoubtedly has played a highly central role in stimulating towards economic post-war recovery. Despite the city's small population of around 42,000 inhabitants, Dubrovnik receives nearly 2 million tourists annually and has become the third most popular cruise-ship port in Europe.

The transition from Yugoslavian communism to global market-liberalism upon national independence has caused unprecedented cultural commercialism as cultural products, artifacts, cultural heritage, experiences and places are relentlessly promoted to a growing tourist market. Critics argue that Croatia's sudden, large-scale transition to the global market-economy coupled with the urgent need to recover the national economy and rebuild post-war rural and urban environments have created an unsustainable and noticeably uncritical tourist industry and poorly integrated development paradigm (Ott, 2005). Deep-seated corruption, challenges related to an inefficient bureaucratic system and unclear or lacking land cadastre and real estate registration systems have furthermore complicated the transition to private property ownership and heavily shaped the ways in which urban and rural developments are conceptualized, executed and received amongst the local population. The transition to global capitalism and private ownership has increased the socio-economic disparities and the local population often have an intimate knowledge of those who profited and those who did not

from the economic transition and from the chaos amounting from the war-torn society. The awareness of how a small elite, frequently with international connections to wealthy investors and entrepreneurs in the Croatian diaspora, often have gained their wealth through corruption, political and social connections (Bartlett, 2003), is frequently a cause of resentment, envy and discontent in contemporary Croatian society. There is a widespread feeling of discontent that a small minority of Croatians in positions of power took advantage of the desperate situation in the aftermath of the war to further their own ends. These historical circumstances have, in part, caused a strong sentiment of vulnerability and distrust towards the intentions and scopes of developers and institutions, especially if they are externally owned. These emotions are often underlying features of many of the cultural discourses regarding socio-political change, for instance both in connection with Croatia's EU accession and in local discussions concerning the golf and real estate constructions on Mount Srd.

Although there are some promising exceptions of tourism projects which utilize tourism as tools in community-based sustainable development and in restoring inter-ethnic and inter-cultural dialogues in an increasingly homogenized and segregated region, the majority of Dubrovnik's tourism developments are still steered by the logic where the growth in tourism numbers and economic profit is placed above all. This perception is evident in Croatia's tourism development strategy for 2012-2020, where the aim of doubling the tourist numbers by 2020 is placed as a prime national development objective.⁷

The lack of sufficient political regulations and management of tourism developments in most of the post-war era has led to new political, social and environmental challenges and a poorly integrated urban development, which is primarily steered by the incentives of short-term economic growth and driven the interests of private business. The reliance on tourism as a near mono-economy is contributing towards processes of cultural homogenization and lack of cultural and technological innovation and a prominent experience of cultural identity deprivation.

Depopulation

Dubrovnik's UNESCO-enlisted walled city has experienced heavy depopulation in the post-war era. Before the war around 5000 inhabitants lived within the walled centre. In comparison about 800 locals reside there today, the majority of which are elderly. With real estate prices in the town centre of approximately €3600 it gets difficult for residents with an average monthly income of around €500 to live centrally.

Furthermore, many citizens registered with their address in the old town rent out their flats to tourists large parts of the year. The experiences to how tourism affects the quality of life are often connected to where one lives and whether one's livelihood is dependent of tourism. Many who have moved away from the city centre claim that since tourism has increased their material wealth and living standard, their quality of life is subsequently improved. At the same time, many Dubrovnikans who have moved away for the centre also experience a sense of

identity deprivation, as local identity constructions in Dubrovnik are closely interwoven with the town centre. This is one of the reasons that those who remain in the city centre choose to somewhat lower their living standard and as they perceive their city identity and quality of life as inseparable.

Dubrovnik's tourism development has benefited many local property owners who rent out their homes to tourists. At the same time tourism has considerably increased the living costs in the city and enhanced the socio-economic differences within the local population by creating a visible disparity between those who earn a good income on tourism and those who are employed in the public sector or are engaged in low-paid, often part-time and seasonal work in tourism.

With its well preserved medieval city structure, which dates back to the influential Dubrovnik Republic (1358-1807), the large numbers of tourists create new challenges with regards to urban planning, lacking infrastructure, pollution and waste management. In the last decade, cruise-ship tourism has intensified the pressures in Dubrovnik's walled centre and its access roads, as large groups of tourists are escorted in shuttle buses from the cruise port in Gruž or by shuttle-boats to the harbour in the old centre. The high numbers arriving at one time, most of which access the centre through the city gate at Pile, contribute to creating a traffic bottle-neck on the only road leading into the town centre as well as pedestrian congestion both immediately outside and inside the walled town centre.

Since the beginning of the Dubrovnik Republic, seafaring has played an integral part of the economic development and the city's local identity. Until the invention of the steamships in the 19th century, seafaring activities were predominately linked to mercantile activities and the navy.⁸

Under the rule of the Austro-Hungarian Empire, a new type of seafaring activity was born; nautical tourism. Connections with steamships were made between Trieste, Rijeka and Dubrovnik. The Grand Hotel Imperial, Dubrovnik's first hotel was built in 1897, and the city witnessed the early days as a tourist destination for the European bourgeoisie. Nautical tourism played an important part in the early tourism developments on the Dalmatian coast and Dubrovnik has especially been a popular tourist destination since the 1950's. Antun Asic, the General Manager of Dubrovnik Port Authorities, sees nautical tourism as being part of the city's heritage and a natural part of the coexistence of the citizens and their activities. He does not see it as a problem that the rapidly growing cruise-ship tourism is changing the local surroundings as long as it is well handled, but he is concerned that the cruise-ship industry is growing so fast that it causes many challenges to the management and preparedness of the ports worldwide.⁹ The average number of passengers per ship was only 500 in the 1960's. Since the latter part of the 20th Century, cruise-ship tourism has grown significantly. With the introduction of the so called 'mega ships' in 1998, passenger numbers per ship had reached 3600 (Horak et al. 2007). In the recent years several Croatian and international scholars of tourism research have criticized how this emergent type of tourism has been allowed to develop without enforcing sustainability measures based on analysis on

environmental risks, pollution, social impacts and carrying capacity (Caric 2010, Horak et al. 2007). In the period of 1980-1999, the passenger number world-wide has increased by an average of 8.7% annually, which means that the number of passengers has amplified by 385% in this period. This upward trend is still continuing; whereas the total number of cruise-ship passengers was just under two million in the early 1980's, in 2010 the numbers had reached to 18.8 million (Perucic and Puh 2012). In this period there has also been a significant internationalization of cruise-ship companies, the average size of the ships have increased and concurrently the number of passengers arriving at one time too, thus intensifying the impacts on the ports of call.

Today three main cruise-ship corporations dominate the international market. Consequently, it has become increasingly more difficult for municipalities and port authorities in each of the cruise-ship destinations, to influence the traffic flow, routes, the ship sizes and numbers of passengers which arrive. This is especially the case in the smaller transit destinations such as Dubrovnik, where the cruise-ship passengers are only allotted a few hours to make a quick visit to the city centre. With the increased ship sizes and the capitalist logic of making cruise-ships into 'floating hotels,' and increasingly by attempting to mimic 'floating towns,' tourists have all the desired amenities on-board the ships and often spend little money in the ports of call, other than on a few souvenirs, drinks and snacks.

According to a survey carried out by the travel agency Rea, in 2006, the majority of cruise-ship passengers fall into the category of consumers with 'medium range purchasing power.' The same survey concluded that of the 70% of cruise-ship passengers who decide to disembark in Dubrovnik, the average spending amounted to €25 per passenger (Krželj-Colovic and Brautovic 2007). Out of this money, a substantial amount is usually spent on the entrance fee of the popularly visited city wall. Around 1 million people visit the city walls annually, and in the height of the tourist season there have been registered up to 8864 visitors in one day.¹⁰ In 2015, the city walls ensured an income of around 100 million Croatian Kuna annually (approximately €3.1 million), and with increased entry fees of €10 per ticket in 2016 this is likely to increase further. Of the total amount derived from the city wall fees, 25% VAT is payed into the national budget, and the remaining income is divided between the Dubrovnik municipality and the city's main heritage association¹¹ which has undertaken a lot of Dubrovnik's restoration and conservation projects. Dubrovnik municipality furthermore receives a high income in different port charges, such as on transit passage fee, wharfage, agency fees, pilot dues, garbage collection charges of solid and fluid wastes, water, and electricity.

When one includes the money deriving from tourist services, such as excursions and transportation, carried out by travel agencies, the total amount of money deriving from port charges and tourism services was estimated to €9,143,643 in 2005 (Krželj-Colovic and Brautovic 2007). As such, tourism, including cruise-ship tourism, has played a very direct, positive influence on the local economy and restoration of damages from the war and the earthquake in 1979. However, these do not take into account the hidden costs in which cruise-ship tourism generates.

Research carried out at the Institute for Tourism in Zagreb has brought the environmental impacts of cruise-ship tourism under closer scrutiny:

“Cruise tourism is one of the fastest growing sectors of the tourism industry and one that has significant environmental, economic and social impacts on target destinations. Yet, tourism decision makers, developers and managers rarely incorporate or estimate environmental impacts in their tourism development planning. Indeed, the analysis of the resulting resource exploitation is rarely undertaken until carrying capacity is breached and attractiveness diminished (Caric, 2010).”

Long-term quantitative research carried out on the Adriatic Coast concludes that the economic benefits amounting from cruise-ship tourism in Croatia estimated to 50 million Euros while the environmental costs were estimated to amount to 338 million Euros (Caric, 2010). Based on sustainability measures and recommendations on carrying capacity in Caric and Horak’s research, certain regulations of cruise-ship arrivals and ship sizes has been initiated. Until then up to five cruise-ships could arrive daily with a total number of 15,000 passengers.¹² When one adds the number of tourists arriving in the historic, walled city with three city gates and many narrow and steep streets, it becomes apparent that a carefully planned tourism management is necessary to improve the living conditions for the local population as well as for its visitors. These findings clarify the importance of a more holistic revision of the consequences of tourism developments and the further tourism developments in Dubrovnik.

While Caric’s research is edifying in bringing attention to the environmentally unsustainable sides of cruise-ship tourism, is harder to measure to what extent it negatively affects the living conditions for the local population. However, there can be no doubt that the large number of practical challenges relating to lack of space, traffic congestion, parking, waste management, pollution, and the removal of the residents everyday facilities from the city centre to outlying areas in order to accommodate for tourist facilities, in sum forms the local population’s life experiences and quality of life. A minority of the citizens think there are no viable alternatives to tourism, but many residents argue for a more inclusive public debate concerning how tourism can generate economic benefits and at the same time maintain the citizens’ local identities, heritage and quality of life.

UNESCO World Heritage Status – A Double-edged Sword

Even though the poor management of tourism developments in Dubrovnik in the post-war period partly is connected with the acute need for material and economic recovery, there are many parallels to deficient sustainability perspectives in urban- and tourism developments in many UNESCO world heritage cities worldwide. Although domestic socio-cultural and political processes have influenced Dubrovnik’s post-war urban development, many of these processes are also paralleled globally. The local challenges of urban depopulation, cultural commercialization, homogenization and museumification of Dubrovnik’s historic centre, as well as the exclusion of democratic, grass-roots decision-making power and the unanimous right of all citizens to define and decide over their cultural heritage, are processes which are equally witnessed in other UNESCO enlisted cities across the world (Wang, 2012).

According to the UN's World Tourism Organization (UNWTO), the tourist numbers increase between 40 to 60 percent in the first few years after a site is awarded UNESCO World heritage status. In the recent years, UNESCO has expressed concerns over the extent to which the considerable increase in heritage tourism in the long-term will have negative ecological and cultural impacts and will thus compromise the heritage value of the sites. UNESCO requires that the State Parties have to make a long-term management plan of the world heritage sites which come under their jurisdiction and after revisions to the operational guidelines in 2005 sustainable development has been given a much more prominent role in the monitoring of the sites. The State Parties are required to report on any 'key indicators' which might negatively affect the state of conservation of the heritage site. These measures may potentially yield positive results in terms of sustainable practices and might heighten the awareness and reflectivity regarding the many-sided consequences of heritage enlistment. Nonetheless, it is generally common knowledge amongst local politicians and managers involved in shaping the management plans that UNESCO has very limited budget and capacity to follow up each of the 1031 sites inscribed on the World Heritage list. The extent to which the management plans remain empty promises or whether they are treated as an opportunity to commit to sustainable development is therefore in practice up to the local authorities in each heritage site.

Dubrovnik's Elite Tourism Strategy

More or less regardless of political affiliation, Dubrovnik's politicians are nearly exclusively engaged in processes of cultural commercialisation and marketing the city in order to further increase tourism. This viewpoint is evident in an interview I carried out with Dubrovnik's Mayor, Andro Vlahusic, in 2012. In the interview he argues that since Croatia and a majority of European nations have lost their traditional industries, knowledge, cultural events, cultural heritage and tourism are the only remaining resources in which European countries can produce, market and compete with today.

In cooperation with the tourist industry and backed by the media machinery, Dubrovnik's local authorities have initiated a visible local and global marketing of the city as an elite tourist destination, with the increased focus on high-end tourism, such as business-, golf-, nautical-, 'high culture-' and gourmet tourism.

There are frequent reports in the local media on how the city attracts rich and famous international guests and represents an ideal location for the film industry. Parts of the popular HBO TV series, *Game of Thrones*, is shot in Dubrovnik, and has placed the city as the 7th most popular film localities worldwide. In an interview with the local newspaper, *Dubrovacki Vjesnik*, Vlahusic estimates that the TV series has brought an additional revenue of an estimated \$10 million in direct and indirect income to the city budget annually.

The city's recovery as a popular tourism destination and the architectonic restoration of the world heritage site has helped the citizens re-establish their proud historic city identity in the aftermath of the Homeland war. The conviction that

tourism also plays an important role in helping the city and the nation out of the contemporary global economic crisis is likewise a widespread idea. Simultaneously, many citizens are increasingly concerned that the elite tourism strategies will place the needs and wishes of the local population on the side-line.

Golf Tourism

One of the political hot potatoes in Dubrovnik's local community for over a decade is 'Golf Park Dubrovnik,' a large-scale development project on *Mount Srd*, situated on the large mountain plateau overlooking Dubrovnik's UNESCO enlisted town centre. Having formerly been a public place for anyone to roam and utilize during the Yugoslavian era, the mountain plateau is now privately owned by several owners with varying degrees of power and say in the future course of the future developments; ranging from Bosanka villagers who live on the mountain plateau to national and international developers. Since the first plots of land were acquired by the golf investment company, Golf Razvoj, in 2003, the company has steadily been buying up land areas from the villagers at low prizes. Many locals critical of the golf project argue that the golf company has taken advantage of the previous land-owners, many of whom have been struggling economically after the war.¹³ The ongoing conflict over the future developments on *Mount Srd's* reflects many deeply embedded areas of contestation and power dynamics in Croatian society since national independence. How the mountain plateau's present and future developments are envisioned relate to where one's interests are placed, to one's political and ideological view-points, economic, educational and socio-cultural backgrounds, and the perceptions are thus numerous, complex and frequently marked by contradictions and sentiments of ambivalence. Moreover, the considerable scale of the golf project; a surface area 20 times the size of Dubrovnik's historic centre and twice the size of the whole city of Dubrovnik, places *Mount Srd* at the heart of contemporary constructions of identity and place.

Due to the golf investment company's promises of developing new employment opportunities and prolonging the tourist season and thus the opportunities of all-year around employment has led to some support amongst the local citizens in the development of 'Golf Park Dubrovnik.' However, the planned golf and real estate construction on *Mount Srd* has met unprecedented grass-root political and cultural resistance locally. In 2009, widespread local discontentment over the golf project encouraged the establishment of the civil society initiative, 'Srd je naš' ('Srd is Ours'), a conglomeration of six established local NGOs. The initiative's argues that the golf construction would significantly compromise Dubrovnik's cultural and natural heritage, the access to public spaces, and that the citizens' possibilities to participate in the local political processes regarding the future developments on *Mount Srd* have purposefully been excluded by politicians and developers alike. Through political lobbying, the production of own news fanzines and by organizing a large number of public events, demonstrations and discussions, the initiative have become a central grass-roots movement which has managed to gain some success in influencing the local political processes and urban developments.

Despite the local upheaval over the planned constructions on *Mount Srd*, in national politics golf development continues to be perceived as a central aspect of future economic development. In the national development strategy for 2012-2020, golf tourism is envisioned as a major area of future tourism development. In a press release in 2013, the Minister of Tourism, Darko Lorencin, pin-pointed golf tourism as the future 'key product' in tourism, which has the potential to elongate the tourist season and "attract a new segment of tourists."¹⁴ Although the national development strategy's focus on golf tourism as a major development area in Croatia harmonizes with the more recent attempts to re-shape Dubrovnik as an elite tourist destination, propositions of golf constructions as a central area of national economic development already appeared in national politics by the turn of the new Millennium. The belief in tourism's central role in economic and societal recovery following the 1990's Homeland war was formative in the establishment of the Ministry of Tourism's '*National Strategy for Tourism Development*' in 1999. This strategy recommended the expansion of the tourist industry by broadening the tourist attractions beyond merely offering beach and city holidays. The new element in which the strategy proposed was the development of golf tourism, as it was envisioned that this could aid in lengthening the tourist season beyond the summer months and stimulate in increasing the average duration of each tourist visit. In the tourism development strategy the construction of 27 golf terrains were proposed nationally, and it was deemed as economically beneficent to position the majority of these in the already touristy areas along the Dalmatian coast and in Istria. The large, undeveloped mountain plateau on *Srd*, with its spectacular views of UNESCO-listed Dubrovnik and the Adriatic Sea, was one of the locations designated as particularly attractive for golf developments. In 2003, the General Urban Plan (GPU) for Dubrovnik-Neretva County was revised and the *Srd* plateau was marked out as an area in which golf courses and touristic facilities were allowed.

At the start of the new millennium, during the Račan government,¹⁵ changes in spatial and urban planning regulations opened up for large-scale constructions in many areas which were previously protected from intervention. Further amendments to national laws concerning legalities of constructions and land ownership, especially the introduction of a law popularly referred to as the "golf course law"¹⁶ in January 2009, granted the government the rights to exercise eminent domain in areas which had been designated as suitable for golf developments. Eminent domain is generally intended to ensure that public projects, usually related to infrastructural developments, are not halted by objections of private owners to sell or lease their land. However, as golf tourism had been deemed as important in stimulating Croatia's economic development, the golf course law granted the government the right to delegate eminent domain to private companies who wished to invest in golf constructions.

The proponents of *Srd je naš* argue that the establishment of the national "golf course law" enabled investors to exploit a loop-hole in legislations regarding new developments, whereby the construction of golf courses is mainly driven by the desire to build exclusive villas and apartments, in an area otherwise protected by relatively strict urban and spatial planning laws.

In an interview I conducted with Zorislav Antun Petrovic, the former president of Transparency International Croatia (TIC, between 2002-2010), he explains how he sees the national golf laws as un-constitutional and being a prime example of how corruption, politics and private interests are interlocked in Croatia:

“The golf case is a book example of the worst possible corruption. The law on golf courses was written by the former [Sanader] government¹⁷ for several, already known investors. I tend to believe that the main investor on Srd [Golf Razvoj] was one of the investors for whom this whole law was written. In 2010 we [TIC] submitted an appeal to the Constitutional court because we believe it is a non-constitutional law, as it endangers the rights of equality for all citizens and for businesses. This law allows investors of golf courses to expropriate private land, and we see that as unacceptable.”

In 2011 the golf law was revoked, but since then many other revisions to national and local urban and spatial plans have been made, thus opening up for new ways of legitimizing the golf constructions in Dubrovnik.

In an interview with a Srd je naš activist in 2012, he explains how he sees the construction of real estate as the real motivations underlying the golf park:

“In Croatia, golf is used as an excuse to go into untouched nature, next to the most beautiful towns and surroundings and build where you cannot build in any other legal way..it's not just about building golf terrains, developing sport or tourism or work opportunities for the locals, but it's rather a large-scale construction scheme of villas and apartments.”

Places for Some or Places for All?

The concerns over the large growth of cruise-ship tourism and the controversy over the future development plans on *Mount Srd* reveal a lot about the changing roles and socio-cultural meanings in which *place* play in the construction of identities amongst different groups of Dubrovnik's population. Limitations of free movement and available spaces in Dubrovnik's tourist centre makes certain places into economic, political, cultural and symbolic battlegrounds, and become significant areas where contemporary constructions of cultural identities and place are forged and contested.

Few locals would dispute that post-war tourism investments has had many positive effects, especially on creating a faster economic recovery, in restoring the war-torn urban fabric and landscapes and in making places accessible and usable again. For this to transpire it has necessitated large investments from international entrepreneurs, developers, private and public organizations. However, the vulnerable historical period following the war and economic transition has had large consequences on contemporary power dynamics and for the possibilities of future developments. A large proportion of the money generated from tourism does not necessarily benefit the town budget, national economy or the local community at large, as a high proportion of the city's tourism facilities as well as many sought

after, central land areas, are owned by international entrepreneurs and developers, many of which are and expats living in the Croatian diaspora or constitute the 'tycoon capitalists,' the small elite of Croatians who have made their fortunes after independence often through having political and business connections (Barnett, 2003).

Land and real estate ownership disputes continue to be both inflammable and complicating factors in realizing new development projects. For instance this was the case in the project, *Centar iza Grada* ('the Centre behind the City'), which was commissioned on the behalf of Dubrovnik municipality. Launched as part of *European 11*, a thematized international competition in 2011, the focus on sustainable urban developments and how to create new public spaces for the citizens appeared as a promising project in combatting depopulation, reinvigorating the walled center and in providing new insights and solutions to infrastructural challenges and the pressing requirements of contemporary urban adaptation. The project area covered a space of 10,000 m² immediately outside the northern and less frequented city gate, Buža. The winner team, an architect group from Barcelona, envisioned the construction of a large underground parking house, with the establishment of, amongst others, a large city library, and shops providing everyday facilities for the local population. However, as the land area is part-owned by Dubrovnik municipality and part-owned by one of the most influential developers in post-war Croatia, the Chilean Luksic Group of Croatian derivation, the project has been halted as the different owners have not managed to find a common vision to how the land area should be developed. Like the highly sought-after land area on *Mount Srd*, being a land area right next to the UNESCO-enlisted centre, the 'city behind the centre' potentially represents a goldmine for the establishment of luxury real estate developments. As such, the greater good of the local citizens will generally not be of much priority to developers. The fact that this land area also falls into the buffer zone of UNESCO protection and contains a Jewish cemetery, also creates certain challenges with regards to realizing any development plans and in getting the approval from Dubrovnik's conservation institute and from the Jewish ethnic minority group in Dubrovnik.

The open plateau of *Mount Srd* potentially provides a place of escape from the large crowds in Dubrovnik's historic centre during the tourist season. However, the histories and futures of the mountain plateau and the city are intimately interwoven into the experiences, life-stories, and the ebb and flow of Dubrovnik's civilization. This makes any potential developments into a symbolic and emotional battlefield, aspects of which developers, politicians and activists frequently utilize in their rhetoric when legitimizing or delegitimizing '*Golf Park Dubrovnik*.'

The advantageous geographical positioning of *Mount Srd* played an important role in Dubrovnik's longevity as a Republic, and the mountain plateau's cultural history in Dubrovnik is intertwined with local cultural recollection, individual's life-worlds and collective, symbolic expressions throughout the times. As the city's highest view-point towards the sea and a protective mountain range towards the Balkan interior, *Srd* has always constituted one of the principal strategic positions

for preparing or defending the city against attacks. Interwoven with the ubiquitous, local *libertas* (freedom) discourse, *Srd* simultaneously represents a place where the city's freedom is defended and where its religious and cultural borders are drawn. *Mount Srd's* cultural symbolism of defense and freedom has been reinvigorated in recent history, as it served as the main line of defence against the Serbian-Montenegrin siege of Dubrovnik in 1991-1992. The meanings of the freedom discourse are today expanded to also include aspects such as the freedom to or from developing, utilizing and roaming the land.

While some Dubrovnikans see the mountain plateau as a neglected, barren wasteland and a potential goldmine for further expanding the tourist industry and in boosting the economy, to others it entails one of the last areas of 'unspoiled' land in Dubrovnik, and its protection from large-scale interventions is seen as vital to the city's longevity as a heritage site and to ensure a living city for the local population. The reflections of a male activist in *Srd je naš*, makes the strong sense of 'lost spaces' apparent:

"The crowds we have here during the summer means that people don't have space to live their lives, so *Srd* is in the heart of Dubrovnik. Whatever is planned there will affect us. Instead of planning another area for recreation, education, living quarters, or sports facilities that will help the town... if you make this into a resort, put it behind a wire and say; 'locals prohibited'...and 'stay away', then you occupy the heart of the town, and all future generations have lost any kind of opportunity for real urban planning."

Nearly 13 years after '*Golf Park Dubrovnik*' was first launched, the project remains unresolved. The difficulty of reconciling the diverse intentions and perceptions of the different local, national and international interest groups' and in creating a mutual, productive and inclusive dialogue from the first conceptualization of the golf park can partially explain this.

After lobbying against the planned golf development for several years, *Srd je naš* contacted UNESCO in 2012 and expressed their concerns that the increase and poor management of cruise-ship tourism and *Golf Park Dubrovnik* is compromising the universal cultural heritage value of Dubrovnik and negatively affecting its citizen's quality of life. Based on *Srd je naš'* appeal, UNESCO has necessitated that the Croatian State Party and Dubrovnik municipality need to create a new action plan, several thorough impact analysis of the socio-cultural, environmental, visual and economic consequences of the golf project and cruise-ship tourism. In July 2016 the World Heritage committee will evaluate whether it once again will be indispensable to place Dubrovnik on UNESCO's list for world heritage in danger. Due to the Homeland war's material damages Dubrovnik was inscribed on the world heritage in danger between 1991 and 1998. A re-inscription of the city being a heritage site in danger would not only be a blow to the population's proud urban identity, but would also be a setback to Dubrovnik's tourism industry.

The EU – New Opportunities for Sustainable Urban Development?

After a decade of international negotiations and the implementation of a large number of socio-economic, judiciary and political reforms, Croatia's eventual EU accession in 2013 marked to many citizens a symbolic 'reunion' with a Western-European 'cultural community' and subsequently a 'break' with the Balkans, a region with historic connotations of war, instability and political conflict. Processes of democratization, increased transparency and combatting corruption were some of the key issues and requirements in the EU negotiations and many Croatians saw EU membership as a new beginning and opportunity to steer towards sustainable development.

The controversy surrounding Golf Park Dubrovnik reveals that civil society groups are increasingly becoming agentive in steering social and political reforms in contemporary Croatia. However, the deep-rooted climate of distrust in the population at large, as well as the lack of recognition and initiative amongst the political leadership, especially at regional and local levels in combatting societal challenges, may prove to be impediments in making real changes domestically and not just symbolic gestures directed at the international community. Belloni (2009) argues that:

“The process of [European] integration remains visibly top-down despite the stated commitment to rely on local institutions and civil society...The European approach still lacks political unity...and does not fully mobilize reformist forces in the region, particularly civil society groups“ (2009:330).

Encouraging European institutions' to increase their cooperation and support of Croatian civil society initiatives, may aid in stimulating reform programs at localized, grass-root levels, and provide the seeds of change towards increased societal transparency and locally integrated developments. However, the lack of resolution regarding future developments on *Mount Srđ* and the difficulty of establishing a mutual dialogue between the different interest groups highlights the necessity of addressing the extent to which civil society has agency to provide channels for societal reforms within the current political and cultural parameters of contemporary Croatia.

Land ownership disputes, a crippling bureaucracy and legal system, corruption and transparency issues are central challenges in post-independence Croatia, and initiating programs attempting to tackle these have been unconditional requirements to the nation's accession to the EU. Yet, many Croatians see these problems as nearly impossible to combat as they are too deep-rooted and ever-present in most aspects of their society. According to a qualitative report on the experiences and perceptions of corruption in Croatia (UNODC, 2011), only 9% think that corruption is declining, where as 44% and 47% accordingly believe it to be stable or on the rise. These sentiments are concurrent with my ethnographic findings for my doctorate research. Many informants believe that Croatia's sudden, and arguably unplanned transition from communism to global capitalism, has exacerbated and opened up for new areas of corruption. Furthermore, there is a wide-spread

belief in Croatian society at large, that the pressing needs for economic and infrastructural restoration and developments following the Homeland war have made the society particularly vulnerable to exploitation by domestic and international ‘snatch and grab’ investors who are in league with crooked politicians.

Post-war tourism promotion and development projects in Croatia generally have pay little heed to community development and quality of life for the local population. However, Croatia’s EU membership has simultaneously opened up to many new opportunities for funding of projects to foster sustainable urban developments and urban regeneration. For instance, the EU financed project, EUPLETT (2014-2015) is potentially a step in the right direction towards creating urban sustainability. Through a network of five European cities, which all undergo similar challenges with regards to tourism, urban developments and confinements of public spaces, they work together in attempting to ‘developing vibrant town centres together’ by re-envisioning how new urban spaces and meeting-points can be developed.¹⁸

Conclusion

Tourism’s Potential in Cultural ‘Bridge Building’

The personal and cultural traumas and humiliation caused by the four year long war is often glossed over in tourism promotion and the city is represented as a city restored to its former glory and a sought after elite tourist destination. The extent to which integrated, community-based tourism projects have a potential to aid in helping post-war societies re-find dignity and meaning, and not just help in economic terms, is almost entirely absent in local and regional tourism developments. However, in the recent years there have been some promising examples of small-scale initiatives which attempt to utilize tourism’s potential in stimulating towards revitalizing ethnic- and cultural dialogue, local, sustainable development and persisting peace in the region. Only one decade ago many locals perceived cooperation on tourism projects across the national borders as both undesired and improbable, and when some Dubrovnik based tourism agencies first re-established contact with Montenegrin and Bosnian tourism agencies around the turn of the Millennium they received a lot of resistance from parts of the local population. Today, tourism projects established in cooperation between Dubrovnik, Herzeg Novi in Montenegro and Trebinje in Bosnia-Herzegovina, stand as promising examples of how tourism can contribute towards re-establishing trust between the different ethnic and religious groups in the cities which 25 years ago fought against each other, and where a ‘silent hostility’ still exists today.¹⁹

In order to successfully implement new construction and development schemes it is thus of paramount importance to create transparency of the scope and intentions of the project at an early stage, as well as to pertain to the local population’s diverse perceptions, needs and wishes in their conceptualization. In the aftermath of the 1990’s wars in the Western Balkans the wounds are still omnipresent in the region. Steering towards a responsible tourism can potentially aid in healing some of these wounds and in reconciling the composite populations by providing ways of working together in order to safeguard regional stability and sustainable development.

Endnotes

- 1 Croatia and Slovenia declared their independence from the Socialist Federal Republic of Yugoslavia on June 25th 1991. Croatian independence was followed by the bloody and highly destructive Croatian War of Independence/the Homeland war (Domovinski rat), which lasted from 1991-1995.
- 2 22% of Croatia's GDP comes from tourism.
- 3 Dubrovnik was inscribed on the UNESCO world heritage list in 1979.
- 4 Serbia and Montenegro have started EU negotiations. Bosnia-Herzegovina, Kosovo and Albania are also likely future membership candidates (http://eeas.europa.eu/western_balkans/index_en.htm).
- 5 <http://www.hcr.hr/en/protuminUvod.asp>.
- 6 <http://www.tportal.hr/kultura/208protivmina/227332/Kako-mine-koce-hrvatsko-gospodarstvo.html>
- 7 <http://www.poslovni.hr/hrvatska/cilj-je-udvostruciti-potrosnju-do-2020-251012>
- 8 http://www.atlant.hr/eng/povijest_dubrovackog_pomorstva.php
- 9 Interview with Antun Asic, September 2015.
- 10 [Visit.dubrovnik.hr/blog/?p=2019](http://visit.dubrovnik.hr/blog/?p=2019)
- 11 The Association of Friends of Dubrovnik's Antiquities
- 12 Cruise-ship arrivals reached its peak in 2013 with 1 086 925 passengers. Due to restrictions placed on cruise-ship arrivals, the total number was 844410 passengers in 2014 (Dubrovnik Port Authorities).
- 13 Most houses in Bosanka were burned and looted during the siege of Dubrovnik (October 1991- May 1992).
- 14 <http://www.poslovni.hr/hrvatska/cilj-je-udvostruciti-potrosnju-do-2020-251012>
- 15 As the head of the centre-left Social Democratic Party (SDP - Socijaldemokratska partija), Ivica Račan (1944-2007) served as Croatia's prime minister (2000 – 2003).
- 16 Zakon o golf igralištima.
- 17 Petrovic refers to the Ivo Sanader government (HDZ - Croatian Democratic Union) 2003-2009.
- 18 <http://euplett.eu/>
- 19 Draganic, A, 2012, At the Crossroads, 2012 and Simpson, M, 2010, Managing Multi-ethnic Cities in South-Eastern Europe.

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Ruang Terbuka Hijau:

Observing Green Social Spaces in Central Jakarta

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Abstract

Urban Park potentially act as spaces for social connectivity, one of the most important aspects of urban livability, health and social sustainability. To understand if this occurs in a megacity context, a short study utilizing a non-participant observation method in Central Jakarta's two culturally popular urban parks were conducted, investigating the social operation of public urban parks and nearby informal green spaces. Field notes and photos taken in this observation will reveal some of the information on users and the social life of parks that management and policy makers can take into account for future planning. Final reflections note the efficacy and limitations of employing non-participant observation methods when seeking to understand (and ultimately manage) complex/spatial cultural patterns relationships.

Keywords: *Social Spaces, South East Asia, Green Open Urban Spaces, Urban Landscapes.*

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Introduction : The Importance of Parks as Social Spaces

Taking lessons from the city planner Kevin Lynch in my research of understanding spatial forms of the city including his addressing “interrelations of urban forms and (its) human objectives,” in this case the connectivity between people in urban developments. In making places for people in high density capital city of Jakarta, my research is intended to study *who* uses these spaces, and *how* the usage of the physical environment and activities occurring in these spaces impact interaction between users. To emphasize socio-cultural interest in the spaces, the term “social space” is used to refer to places that provide functions of social interaction and recreation as part of a cultured city. A *biophilic* social space for a functioning socio-cultural purpose would include city parks, sports fields, botanical gardens and similar informal green areas.

Change life! Change Society! These ideas completely lose their meaning without producing an appropriate space. A lesson to be learned from soviet constructivists from the 1920s and 30s, and of their failure, is that new social relations demand a new space, and vice-versa. - Henri Lefebvre

I am referring to Henri Lefebvre’s writings on the modes of production from natural space to a socially produced one (e.g. Social Spaces) (Sayre, 2009). Lefebvre stated that every society produces a certain space, a uniquely owned space, with its own social practices for building relationships. This social space is a product of every day practices made productive in social practices such as activities and interactions between people. It is a good starting place to learn and understand new emerging social changes in a rapid developing city.

To explore this phenomenon, this paper traces three main ideas. The first section describes the changing landscape of Jakarta and summarizes current policies that play a part in the physical changes in the city. The second section presents local contextual culture and traditions of people in Jakarta to the study, followed by the chosen methodology employed and findings accruing from the research. Subsequent to this is a discussion on results of observation encountered during the research and fieldwork.

Jakarta and the De-greening of the City

To understand the importance of open green spaces as social spaces, the current role of parks in the context of megacities (particularly in review of the wider economic and spatial changes that accompany rapid urbanization) is required. Jakarta Central is unique in its built environment urban identity as the incredible density of population is reflected in the contrasting series of high-end hotel towers, multi complex shopping malls and expensive office buildings alongside the low rise intervals of village pockets (or “urban kampong”) in between new developments. This is apparent to any visitor making the journey from Soekarno-Hatta International Airport, just outside the north-west edge of the city alongside the fish farms that buffer the Java Sea only 30-minute drive from my inner city accommodation. The congestion of traffic that spills in-and-out of the city, however, delayed my arrival by three and half hours, allowing me time to note the drastic

rural-urban landscape within the city. Already, this was an interesting start to finding out the state of social dynamics within the city pocket spaces.(see Figure 3)

It is important to note that rapidly growing cities in South East Asia, such as Jakarta, are not simply home to just urban squalor. Jakarta is made of 650 kilometers with 5 cities (North, South, East, Central and West Jakarta) with Central District estimated with 9 million inhabitants acting as hub for commercial, business operations as well as having regular commutes from its adjacent cities with equivalent, if not denser population levels.

Some scholars have suggested megacities are the richest cities in developing countries, which are otherwise poor (Chen, Orum & Paulsen, 2012). Despite the economic growth arising from global investment, it is ironic that in Jakarta, nearly 70 percent of the jobs are located in the informal sector (Silver,2007). According to Silver, heavy concentrations of particular industries has high productive workforces that jumpstarted the city’s productivity and income, but somehow contributed unto persistent poverty and uneven distribution of wealth in the city. This phenomenon of wealthy living alongside the poor in the informal economy is found in megacities all around the world-in Mexico, Sao Paolo and Mumbai to name a few.

These economic markets play a considerable role in land use arrangements, particularly in maintaining a ratio of urban green space. This type of economy follows through social networks in the built environment and livelihood strategies. There is evidence that provisions of parks and green spaces in the past have been based on demographics and socio-economic of their users (Krellenberg, Welz & Reyes-Päcke, 2014) Jakarta, Indonesia has the same principal and its own calculation to support the ration given to its green space allocation. (see figures 1 and 2)

$$La = \frac{P_s \cdot K (1 + R - C)t - PAM - Pa}{Z}$$

La	Total area of urban park to be developed
P_s	Total number of Population
K	Level of Water Consumption/per capital (litre/per day)
R	Speed of Water Usage
C	Factor of Deviation
PAM	Total water supply
T	Year
Pa	Potential of Ground Water
Z	Permeability Level

Figure 1. Formula to calculate for Urban Park provisions based on SPL 2007.

Increasing development and urban regeneration projects providing for urban population growth will almost certainly lead to a decrease in green space fragmentation if roles of these urban green spaces left unexplored and studied. A study in the early 1990s by the City Population and Environmental Agencies, found that out of 412 public parks, 246 of them had been converted into some other function – either school, mosque or residential complex, violating the 1970’s master plan to keep at least 30% of the land area dedicated to public green open spaces (Rukmana, 2015; Silver, 2007).

One of the biggest challenges the local government DKI Jakarta, Daerah Khusus Ibukota (Special Capital Region, Indonesia) faces for landscape and infrastructure investment, is that changes occur faster than are intended to guide them. Mostly due to uncertain lines of authority in the “informal sector,” the planning of developments of Jakarta occurred outside of the structure of local planning, regardless of the national ministry or private corporations. This resulted in an inconsistent definitive of final proposal by consultants often at odds with the local plan.

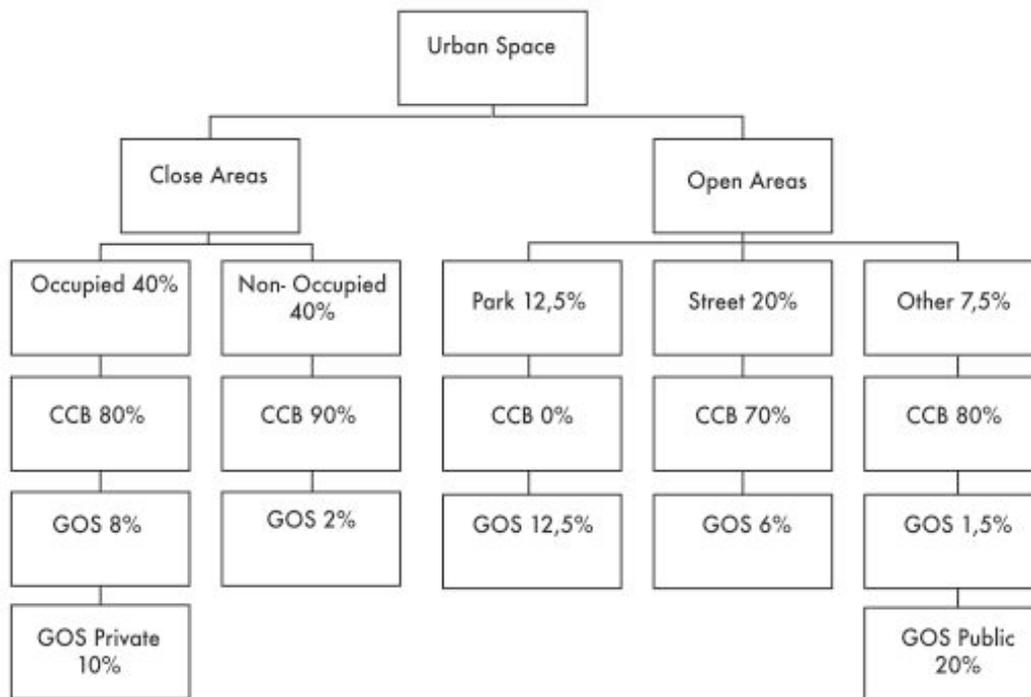


Figure 2. Land-use targets in Indonesian cities according to SPL 2007 (CCB = Coefficient Basic Buildings).

From Governor to President, Bowo’s 2008 leadership, not unlike his predecessors, attempted to include an environmental agenda in the master planning of the country and city capital. These discussions succeeded in forming an amendment to the Spatial Planning Law in 2007 for Jakarta to increase green open spaces which included creating and maintaining parks in the cities (Rukmana, 2015). This policy change, according to the new plan, is part of the plan to promote equality and inclusion in the long-term and to be continued by the next Governor until 2030. Whether this plan succeeds may become clearer as we move to understand how Jakarta, the mega city, operates in maintaining and using these spaces. (See Figure 2)

Indonesian Ministry of Public Works defined Ruang Terbuka Hijau (RTH) or green open spaces as ‘part of public assessable urban area that is filled with herbs, plants and vegetation (endemic and introduced) to support the benefits of ecological, socio-cultural and architectural that can provide economic benefits (welfare) for the people.’ Ecologically, these green spaces can improve the quality of groundwater, prevent flooding, reduce air pollution, and lowering the temperature of the

city. These spaces are also important contributors to social/cultural richness as an element of architectural identity for the city and people living in it.



Figure 3. Views of contrasting rural and urban landscapes of Jakarta Central from an apartment & from the backseat passenger view. (The author is the source for this and all subsequent figures).

Diversity in Tradition, Art, and Culture

Another significant fact to be taken into account is that Indonesia is home to over 300 ethnic groups with Jakarta being the central capital for income and concentrated population since the Dutch colonial times in the 1800s. The national motto, *Bhinneka Tunggal Ika*, is an old Javanese expression translated as “unity in diversity.” The nation’s official ideology, first formulated by President Sukarno in 1945 as representation of their diversity in culture can be seen everywhere in all festivities celebrated in the public areas of the city including the parks. Needless to highlight that symbolism is a very big part of Indonesian identity, often represented by the local cuisines, artistic sculptures seen in many parts of the city and love for of music-ethnic and modern.

Social diversity in an urban environment has appeared to be problematic in some cases. It might bring vibrancy to a city, but it could also affect the relationship between the inhabitants. Research have shown that natural environments (with vegetation and water) in urban areas has been tested for their positive influences on psychological and mental health (Ward Thompson, 2011; Tzoulas et al., 2007; Grahn & Stigsdotter, 2010) for reducing stress and lowering aggression among urban dwellers. Regardless of the adjacency to a commercial development or a residential area, research in the past have shown that people use public spaces as opportunities for sanctioned people-watching as well as place to establish social bonds (Peters, Elands & Buijs, 2010; Syamwil, 2012; Low, 1996; Germann-Chiari & Seeland, 2004). Visitors and residents from different parts of the city, including people from different ethnic and socioeconomic groups and people of different ages and abilities, can be in the same place (same park at the same time), allowing people to assess and reassess the characteristics of space and their own relationship with it.

Case Study: Ruang Terbuka Hijau (Green Open Spaces) and Their Social Function

There are currently only five urban parks listed by the Park Management of DKI Jakarta out of the 246 open green spaces located in Jakarta Central, including the National Monument (Sitadevi 2012). Location of the two sites are shown in relation to Jalan Thamrin (See Figure 4), one of the major roads linking the rapid growth areas of South Jakarta to the city center and primary business center for capital. North of this corridor lies the Merdeka “Freedom” square alongside the National Monument (or locally known as Monas) the last major public works for Sukarno’s scheme to enhance Jakarta. The neighborhood of Menteng, a kilometer south of the Merdeka Square is where the two selected sites are located. These two parks are Taman Suropati and Taman Menteng evenly popular spots to attract the locals and visitors of the city. These two sites as shown in the figure is only within a kilometer of each other but brings in different sets of users at different times of the day.

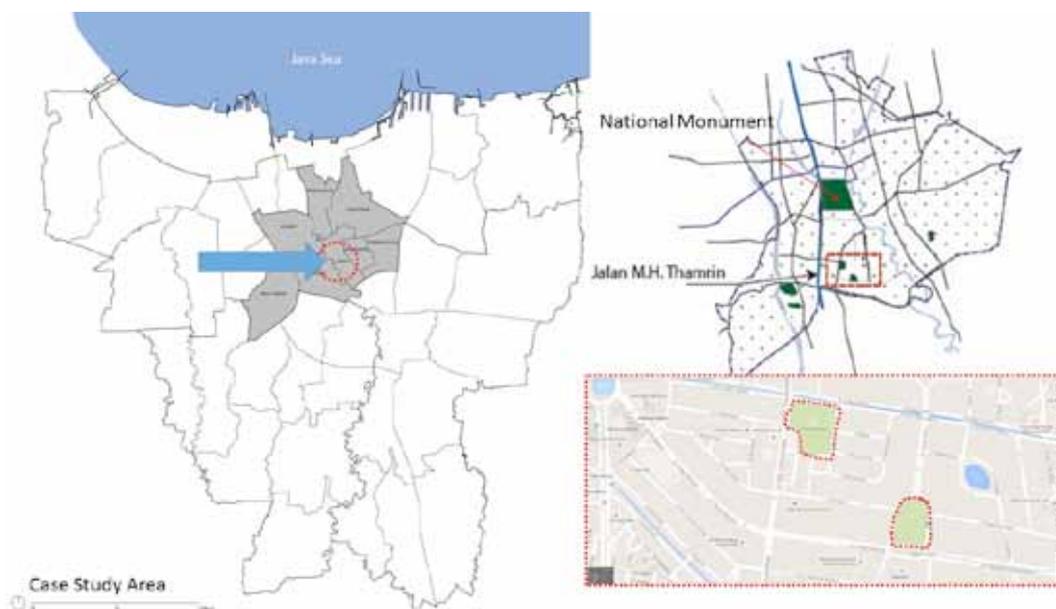


Figure 4. Location of Urban Parks in Jakarta Central and main arterial streets of the city, as well the water bodies that runs through it, key plan of Taman Menteng (near the river) and Taman Suropati (further south of the map).

Location and Background of the Sites

Taman Suropati, formerly known as Burgemeester Bisschopplein, is an established urban green space since early 1920s as part of the new city planning done by Moojen, a Dutch planner at the time. Strategically located in the centre of the Menteng District in between its three main streets Menteng Boulevard (Jl. Tengku Umar), Orange Boulevard (Jl. Diponegoro) dan Nassau Boulevard (Jl. Imam Bonjol) is the first urban green space in Indonesia during colonial times. This site is close proximity to the Presidential residence, US ambassador home as well as a few other foreign consulates. Even in high security surroundings, this park is also a widely known spot for artistic and social function for budding musicians.

Taman Menteng however, is a much newer addition to the city built to accommodate a stadium and sport center in 2004. Due to traffic congestion and budget cuts, the stadium project was cancelled and the site was reopened in 2007 as another urban park alongside Taman Kodok to serve the sprawling city. This park has more amenities on site which included a three-level car park building, two glass houses, a basketball court, two indoor football courts, a volleyball court and separate playground area for younger children. The two sites serves for different activities, but they are characteristically representative of the current state of green spaces in Jakarta Central. (See Figure 5)

Both parks are open to public all day and all night with allocated security guards and office on site. Other informal green spaces in this study are the connecting streets to the park and adjacent areas of shrubbery, trees and pathways with vegetation about three meters radial distance to allocated sites.

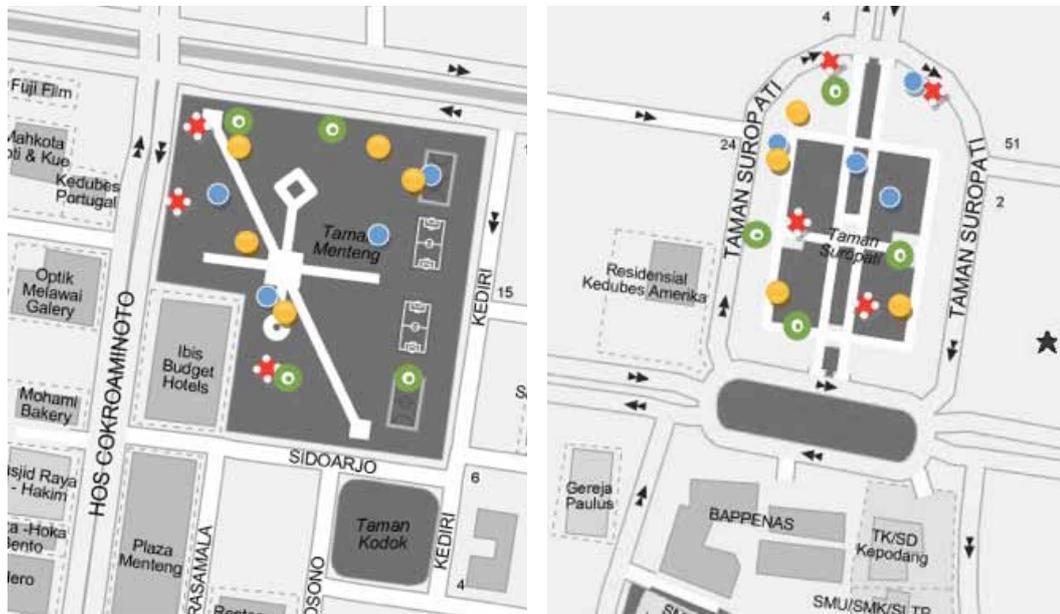


Figure 5. Map and locations of observations done in Taman Menteng (left) and Taman Suropati (right) during different times of the day.

Methods and Observations

Ethnography is a social science research method that relies heavily on very personal experiences within a subject group or culture. Social patterns are, according to (Ratti 2004; Hillier et al., 1987) identified in the uses and appropriations of the patterns itself. Data collected are parts of events, actions and interactions that take place at the selected public spaces, they (the data) also used to measure the subjective sense of experiences and images it causes on people. This assessments of data starts from references related to the “specialization” of social practices as done by works of (Gehl, 2010; Low, 1996; Whyte, 1960) see (Lockton et al., 2013) which all utilize behavioral observations and focused interviews in their studies to demonstrate their human-centered design research.

The challenges in ethnography involve understanding and translating a culture and subsequently communicating the cultural meanings to the policy makers to make better places for the city. This ethnographic method of observation and recording of activities allows a more focused, more detailed study into the complex understanding of behavior of urban green spaces users in the two selected sites. It also laid down groundwork of what works in the current layout of the parks, the physical limitations of the design that successfully deters antisocial behaviors but also created boundaries for activities that foster inclusion. Conducting a pilot survey proved advantageous in this regard.

This current study solely focuses on direct observation and the information it can elicit, recording as much as possible what occurred in the selected sites. Figure 4 illustrates the process of observation period (consisting of photographs, written field notes and sketches that locate people and their activity including the initial scoping visits). The first two days were spent for environment test walks on the sites followed by a total four out of ten days of the trip dedicated to direct observations.

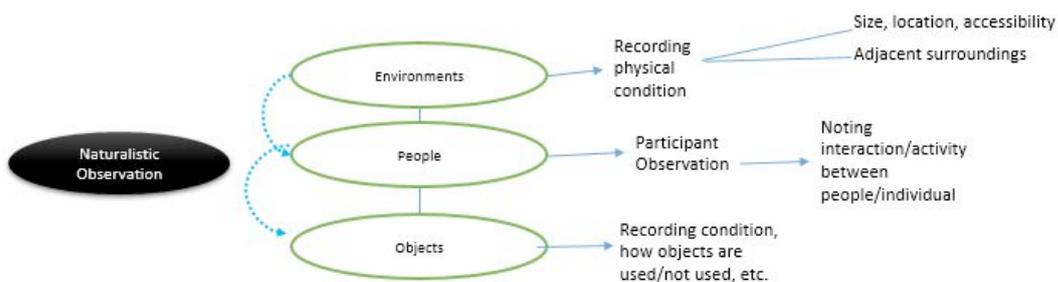


Figure 6. Field observation notes encompassing the above areas.

Behavior Coding

This field study requires a recording of social interaction between park users and the activity that encourages this interaction. The interactions will be in categories of Subject/Verb/Object to refer to whom to watch, when and how long for. The concept is applied by linking activity observed (i.e., sitting, chatting, sleeping etc.) to indicative measure of social interaction available within the sites. For recording procedures, the objective was to obtain as accurate measure of park users as possible in the target areas of the parks and informal spaces. Local conditions and points of time in the day to conduct study is an important element for gathering. A sample of observation schedule and correlations made to social connectivity is shown in figure 7 below.

Findings

a) Contrast of Day and Night, Light and Dark

Light plays a role in creating different type of social behavior observed in the parks. Morning users of both parks consisted mainly of fitness and daily walkers. For Taman Menteng, the park and green spaces were shaded and closer to the commercial shops and used as an alternate way to get to these places for pedestrians-usually young mothers with young children and dog owners walking

their pets. User visits in the earlier afternoon observations were more of solitary purposes, mostly alone, sometimes with packed food at their side. There were evidence of users sharing close proximity of space e.g., sitting on the same bench, but no interaction between the two participants This was especially true for Taman Menteng. They find places to either sit or eat their lunches or to nap under the shades, wherever possible (see Figure 8).

Time/Date	Observation Period	Method of Observation recording	Activity recorded (subject)	Coding Activity Example (Verb + Object)	Indicative correlation to social connection
1 Week day observation	10am, 3pm, 8pm-11pm	Notes +photos + videos	Primary	Walking on path/Using Phone/Sleeping on bench	Passive Interaction
			Secondary	Sitting together on path/ Chatting to each other by fountain	Face-to-face interaction
			Spectator	Quietly watching/Doing Nothing	Passive Interaction
			Group	Singing/Performing	Face-to-face interaction
1 Week End observation	10am, 3pm, 8pm-11pm	Notes +photos + videos	Primary	Sketching/Painting	Solitary activity
			Secondary	Making food/Selling Food	Face-to-face interaction
			Spectator	Sports activity in sports court, Small Concerts in center court	Passive Inclusion to activity
			Group	Rollerblading in groups on court/ Taking turns on the playground slides	Inclusion to activity

Figure 7. Recording of observation and social connectivity indicators.

In the early evenings on a weekday, users of Taman Suropati predominantly consisted of young families and little children, slowly replaced by groups of different ages – from adolescent girls-only, boys-only groups to either sit or study, young couples work chatting on the benches with a cold drink, to groups of mixed aged users practicing violins. The demographic presence in Taman Menteng consisted predominantly of both families and couples all over the sites, but as the evening got darker, more couples emerged in the shadows when observed closely (see Figure 8). This is not to say there were less couples seen in Taman Suropati, but users coming to this park were less conspicuous in presence. (see Figure 7)



Figure 8. Observation at Taman Suropati (left) between 6 - 8pm. (right) between 10am - 3pm.



Figure 9. Observation at Taman Menteng (left) between 6 - 8pm. (right) between 10am - 3pm.

b) Access

Jakarta's limited public transit system has been in crisis since 1980's and had only recently going through some changes after Governor Ahoq's MRT implementation. However, the busway system in Jakarta still provided some mode of transport between known tourist locations which included the Grand Indonesia mall which is the closest to the parks. Visitors can start and end the public transport route from the Mall as well having the main train station just a five minute walk away. This route proves to be quite problematic during peak hours, but on Saturday and Sunday the traffic calms significantly.

Taman Suropati and Taman Menteng are situated within a kilometer of each other and easily accessed on foot through the leafy lined pedestrian path of the main streets of HOS Cokromianoto or the smaller connecting streets. Both parks are equal distance to office areas and residential complexes, it is very difficult to know by just observing to determine whether proximity is a factor to their presence.

During the observation both in the daytime and nighttime for weekdays and weekends, there was very little foot traffic between the sites although there were guests of Ibis Budget Hotel and Menteng Plaza customers (for Taman Menteng) seen to utilize the park as part of their daily path. Dominant transport choices for Taman Suropati seems to be motorcycles, bajajs (local three-wheel taxi) with often more than two passengers riding on the vehicle. From the results of observation, lack of public transport does not seem to deter crowd to come and enjoy the parks and surrounding informal spaces, even in the late hours of the night.

c) Wi-Fi Enabled Parks

Since 2013, both Taman Suropati and Taman Menteng made the list in the local council's program of free wireless internet access for public areas. This was one of the attempts made by the government to encourage users to come to the park. Therefore, it was not surprising that users throughout the observation times, at both the park and adjacent green spaces were seen engaged with their electrical devices; on the phone, or either laptop or ipad. Although not overwhelmingly used by the majority of users during the this pilot study, this technology will definitely encouraged more groups of young adults users to the park, especially in Taman

Suropati known for its musical venue, for users to sing along or practice their instruments with the aid of social media and internet access.



Figure 10. Photo observations in the late afternoon in Taman Menteng.



Figure 11. Observation at Taman Suropati (left) weekday and (right) weeknight.

d) Presence of Food and Cultural Activities

Although both parks has prominent sculptures and traditional elements of Betawi¹ history in the design, Taman Suropati is the more popular venue for hosting mini concerts and informal musical classes. During the Saturday night observation period, Taman Menteng was crowded with users sitting alongside the courts to watch their friends and family play sports, while the crowd in Suropati overflowed with groups of families and friends participating in either dancing, singing or drawing art on the hard floor.

Cuisines of street food, especially in Jakarta, are considered just as good as restaurants if not better. For locals, park users and non-park users, this was part of the informal economy of Jakarta. Vendors were the first to be seen from the main entrance of both parks with their numbers increasing as the day progresses. Food vendors sell different variety of food, some that requires actually cooking such as satays, and soups, while some are just selling mixed drinks and quick and ready salads. For the sports users, having these vendors around proved to be handy to be able quench thirst and having a quick meal before resuming their activities.

Signage posted at the park entrances indicated that vendor and informal business transactions are prohibited (See Figure 15), but observation showed this rule is

overlooked and largely discarded by the public, including existing security officers. All the activity concerning street food were recorded as peaceful interaction. Further inquisition to how these informal stalls and food vendors operate (licenses or permits obtained) can only be confirmed through a more focused interview.



Figure 12. Observation at Taman Suropati (left) between 6 - 8pm. (right) between 10am - 3pm.



Figure 13. Combination of interaction on a weekend night (left) in Taman Suropati: groups of musicians, some people eating (right) Combination of interactions on a weekend night in Taman Menteng: Busking, family sitting together.

For Taman Menteng, the adjacent streets of Jalan Sidoarjo (see Figure 14) were already packed with lines of informal restaurants or street market, which may or may not already have attracted visitors for their own merit. Although there were presence of food vendors in the park during day, these spaces were clearly not attracting customers until nearing sun down when heat and intense sun were less concentrated. Nearing sundown, more vendors started emerging from different corners of parks, for both Taman Suropati and Taman Menteng. What was different in observation periods was that, during the weekend night, vendors operated more like restaurant with informal seating arrangements, catering for crowds far in between their carts and baskets (see Figure 12). Also, users at this time sometimes bring their own home cookery and picnic baskets on the side streets, even at the side of their parked cars (in the case of Taman Suropati) to enjoy the live atmosphere of the park.

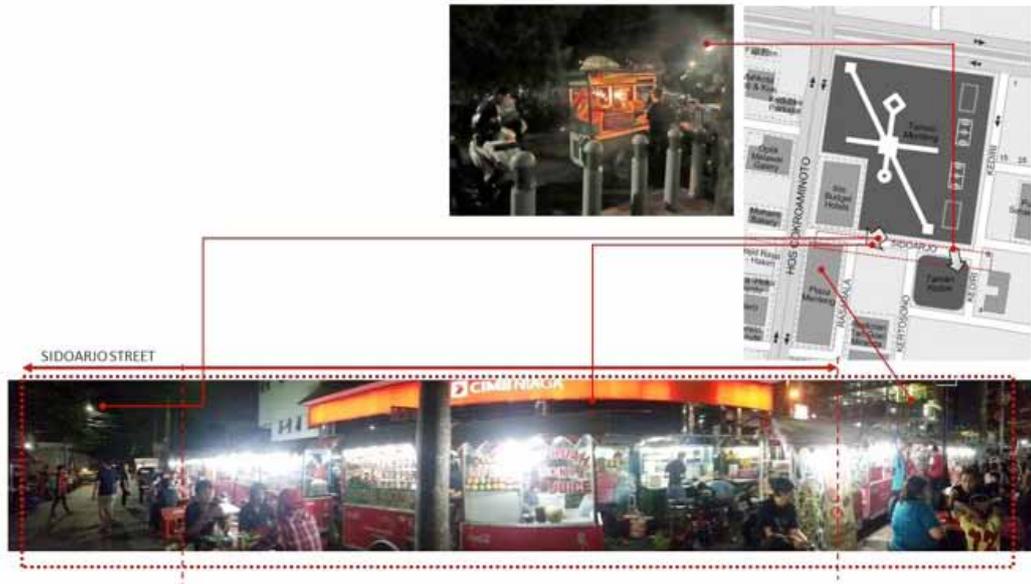


Figure 14. Adjacent activities in Taman Menteng.

e) Nature Available, But Non-touchable

It is rather ironic that while these green spaces are land portioned to encourage restorative health benefits and foster relationship to nature but yet in Jakarta parks, sitting on grass and walking on planted vegetation were off limits. In Taman Menteng, special guardrails were present in some parts of the paths to prevent stray trails. According to the planning guide for parks, there were areas of the parks and green spaces that needed more maintenance and upkeep from the others, and it was within the rights of the Park Management to enforce these rules to ensure that aesthetics of parks remain as they are for public use. (see figure 15) Taman Suropati had a good-sized birdhouse with living pigeons erected in the middle of a grass area among the icons and symbolic Indonesian sculptures for admiring spectators. The park users, carefully avoided these grassy areas, even on a full crowded night on the weekend, with the few exceptions pets and toddlers unable to contain their excitement on site.

In both Taman Suropati and Taman Menteng during the evening observations, although both parks provided a playground area (in Taman Suropati albeit slightly small than Taman Menteng), groups of children brought along their toys, bicycles, skateboards and rollerblades which were suited to be used on the hard surfaces and spent less time using the playground swings and slides. This could be due to the dimly lit areas and presence of buzzing mosquitos in areas nearing vegetation and trees. Also quite apparent was the watering and sprinkler system in both parks were constantly bleeding water making the soil wet and muddy, which could also be a source of deterrent from using these areas.

As demonstrated most of the activities and interactions observed were predominantly taking place on the hard surface of concrete, followed along the path line design. (see Figure 15) This has created a unique line of activities in the social space created, focusing interactions alongside of the green space allocated as il-

illustrated in figure 16. This raises some concerns whether or not the existing public parks are providing enough/adequate space as provisioned by law. Is it a matter of just adding more benches and seating spaces or redesign specific areas for the weekend crowds of specific activities?



Figure 15. (left) People seen to find seating around the perimeter of Taman Suropati on a crowded night (right) Signage of rules and prohibitions for all urban parks in Taman Menteng and Taman Suropati.



Figure 16. Author's interpretational conceptual sketch of life in biophilic social spaces in Jakarta Central.

Conclusion

In context of this study, the role of RTH or urban green space as provider for social connectivity is addressed. Overall, this study succeeded in shedding light on user activities found in each park, classifying them in categories of sporting activities, meeting friends or channeling artistic outlets through art and music in correlation to the type of active or passive social benefit it can bring to the park user. It can be

assumed from observation of these two parks that the more frequent users fall in different age groups for different target of social activities they are going to undertake.

Due to the limited sampling time, no universal conclusion can yet be made about RTH or urban green spaces in general. The observation findings of this small study, however, allowed for some conclusive remarks and leeway to managing expectations for the next step in determining patterns of visits to inner city parks of Jakarta Central. Results presented in the observation indicated a need to accommodate appropriately designed activity areas to encourage the positive exchanges of interaction for both the informal and formal social activities. It has yet to be revealed if the social interaction recorded during this study occur between strangers at all or will change pattern from positive to negative between different events. The interpretation process of these interactions is based on knowledge of local tradition, cultural norms, and be solidified from further data collection triangulation.

This study to investigate social connectivity in green social spaces through direct observations would be able to inform policy makers and practitioners involved in developing these strategies to show what works and what does not in existing urban green spaces. Several countries in South East Asia has already launched policy changes regarding green growth indicators to support sustainable development, connectivity being a top priority for stronger society.

Public engagement, citizen's voicing their personal needs and interests are believed to function as reference criteria to envision a much clearer sustainable strategies. Valuation and assessments for these intangible benefits could be a vital qualitative appraisal in understanding and ultimately manage complex cultural spaces.

Endnotes

- 1 Descendants of the 17th century Old Batavia city from all over Indonesian islands which includes Sundanese, Malays, Balinese, Minangkabau, Makkasarnese and western groups of Portuguese, Dutch, Arabs, Chinese and Indians.

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Creative City and the Sustainable Life:

A Study on the Making of Cultural Spaces in Osaka and Bandung¹

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Abstract

The terms creative city and creative class are notable in how urban development is understood today, and stress the importance of culture, art, and creativity in the urban context. This research critically examines the notion of creative city as a causal mechanism in changes in production and consumption in the urban and suburban regeneration of Osaka, Japan, and Bandung, Indonesia. It also draws attention to the effects of the “creative city model” in the cultural policies of these two cities within globally competitive economic platforms. By doing so, the research critiques this model vis-à-vis the potential of artists, academics, art activists, and creative people to seek alternative cultural sustainability.

Keywords: *Creative class, Creative city, Sustainable life, Creative Class Subculture*

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Introduction

Due to the changing economic platforms of the late twentieth century, cities around the world have seen a renaissance in new cultural facilities: from theaters, museums, and concert halls, to public arts and creative art centers. Asian cities are also beginning to develop new cultural facilities as well. Economic policy advisors hold common perceptions that Asian cities can change from chaotic to creative cities if Asian governments tap cultural resources for economic growth. This prompts countries in Asia to provide their peoples with “what is necessary” to bring about a better future for the cultural life of their cities. A recent example of this approach was an extensive discussion on corporate innovation and creativity in Asia at the World Economic Forum-Asia in June 2006 in Tokyo.

Many countries in Asia, including Japan, Korea, China, Singapore, Thailand, Indonesia and the Philippines, have initiated creative city policies, but there is yet to be a study of the different formations of creative cities, particularly the role of creative people who practice their arts and initiate cultural activities in those cities. This research aims to understand critical practices of creative people in the making of cultural spaces in Osaka, Japan and Bandung, Indonesia in an attempt to examine creative city policy from a ground view. Why Osaka and Bandung? Creative people in both places are taking on critical roles in cultural planning and the creation of cultural spaces in different socio-cultural contexts. Osaka and Bandung also both started to learn about creative city policy at about the same time.

This paper begins with a review of the creative city and the creative class, examining the conceptual and theoretical underpinnings. The second section develops a critique of the relationship between creative class, creative cities, and the sustainable life. The paper then presents case studies from Osaka and Bandung, focusing on the making of cultural spaces as a process that links production and consumption, public and private. The final section suggests a useful way to interpret and understand the significant role of creative people in cultural production and the creation of cultural spaces in contemporary cities, and what their relations are to sustainable life.

Theoretical Framework: Creative City and Creative Class

One of the notable notions of how urban development is understood today is based on terms of creative city and creative class, which stress the importance of culture, art, and creativity in the urban context. These notions have come to be discussed widely among policy makers, local governments, and academics (Hartley, 2005). The creative city approach, coined mainly by Richard Florida (2002) and Charles Landry (2000), has attracted worldwide attention. The initial concept of creative city appeared as a role model for post-industrial cities struggling with changes in production and consumption in urban areas. Then, amidst global competition, it became a new urban planning agenda of policymakers in developing countries. This line of thought suits the neo-liberal persuasion that views cities and regions as players in a global market (Pratt, 2011; Sasaki, 2008).

Due to its wide discourse, the creative city concept deserves significant examination and reflection. Correspondingly, a broad range of critiques by academics and community, grassroots voices has formed around the implementation of creative

city strategies (Hahn, 2010). It draws attention to the effects of the creative city model in the context of global competition and encouragement of the new urban planning agenda, such as gentrification and growing inequalities. This research aims to delve deeper into this critique by analyzing the potential of artists and creative people within Osaka and Bandung to enable processes towards the making of their own sustainable cultural spaces.

It is necessary to discuss Charles Landry's creative city concept in order to critically examine the notion of the creative city as a causal mechanism in urban cultural development. The neoliberal approach of manufacturing the relocation of art and culture into cultural industry is part of the transformation into the "knowledge business." With the legacy of past investment in education, developed countries are likely to do well with Landry's concept. Since the mid-1990s, first in the British and then in European and American contexts, the creative city concept has become a normative paradigm and a new model of orientation for urban planning. The importance and relevance of this is not only the wide application of the creative city concept itself but also its evolution into a planning strategy, which affects many cities and their residents. The current strategies of creative city, emphasizing arts and culture to boost the local economy, set up a paradox between commercial and public interests. The problem of presenting the "creative city" as a higher form of urban development exists not only in cities in developed countries (Pratt, 2010; Tummers, 2012) but also in developing countries (Manteccon, 2012; Oo, 2008; Phetsiengda, 2008). However, the creative city model requires a closer look in terms of "creative class" as coined by Richard Florida.

Richard Florida's creative class is defined as those whose occupations range from artists and software designers (the "super-creative core") to management and legal experts (the "creative professionals"). Florida argues that these occupations are the "magnets" to which mobile, high tech, and high growth firms are drawn (Florida, 2002). In turn, it is argued that what draws the people who populate these critical occupations are tolerant or liberal communities and work environments. Florida's works on the creative class and cities have focused on a means of measuring of economic value-creation by human creativities, and hence ranking, what he argues are the most significant characteristics that make cities "creative" (Florida, 2005). What is clear is that the notion of Florida's creative class and cities contributes to such recent urban development without an understanding of how the different levels of hegemony, exploitation, and power relations manifest themselves in these professional occupations and works in the cities.

As we have seen from above, there are fundamental conceptual confusions in the analysis of the creative city and the creative class that fail to see what they actually are instead of what they are imagined to be. The numerous problematic effects addressed can be regarded as the connections among areas of culture, arts, and creativity in terms of the making of sustainable cultural spaces and places. This research attempts to fill some of the current gaps of the creative city and creative class concepts by offering a range of critical questions and examinations of different practices. By doing so, it will critique the idea behind the creative class

boosting a city creatively. What is missing in Florida's creative class is an analysis of the politics of creative occupations and work environments. We need a radical proposal on how to understand the politics of creative class and its creative process in the urban context. To formulate this we need to better understand the creative process and subcultures. That is why "*creative class subculture*" must be differentiated from Florida's creative class, which strictly focuses on education, creativity, and employment in professional occupations.

Creative class subcultures are social groups of people who have an affinity with one another. Because of a set of shared practices and ways of life, actors and participants in subcultures are not always economically marginal but they are usually culturally marginal (Sawangchot, 2010). Thus, subcultures in many forms are characterized by how they differ from popular entertainment: offering a creative form that is innovative, experimental, hybrid, non-commercial, and devoted to overthrowing dominant culture. Creative class subcultures also are new countercultural groups, or what are called "Freeter" in Japan (Mouri, 2005), "Indies" in Indonesia (Luvaas, 2013), and "Alter" in Thailand (Sawangchot, 2007). Music, art, and fashion are the core of their affinities (Hebdige, 1983; McRobbies, 2003) and they are sometimes described as self-consciously marginal groups in contemporary urban contexts. Therefore, the theorization of creative class subculture should be based on the significant differences in diversity of new modulations and regulations of the creative process. Moreover, the increasing fragmentation of their work conditions is happening on all levels of life such as the unequal proportions between paid and unpaid work and between work and free time.

However, creative class subcultures cannot be considered as entirely autonomous actors. They can be considered as key agents of change while remaining somewhat autonomous (Atkison and Easthope, 2009; Peck, 2009). Their cultural spaces are not included in the creative city model shown in the top-down governance policy of creative city. Their struggles in the field of culture are spatial and symbolic representations in urban public spaces and places. Therefore, it can be helpful to look closer at the potential of creative class subcultures in the making of cultural spaces in Osaka and Bandung.

Creative City: Why Osaka and Bandung?

Nowadays, the trend of creative city policy can be seen in many Asian cities, such as Kanazawa (Japan), Penang (Malaysia), Chiang Mai (Thailand) and Bangalore (India). Osaka and Bandung are facing a great deal more attention to be creative cities due to the pressures of urban conflict, social differences, and cultural globalization. Young creative people in these two cities initially started to address these problems by using their creativities.

Learning from the creative cities of Osaka and Bandung from the grounded experience of participant observation and interviews, documentation and fieldwork in Osaka was conducted from February to June 2014 and in Bandung from July to October 2014. As this research is an exploratory study, collection of a small amount of data is the most appropriate for this method. There is no need for hypotheses at

the outset but to develop them as the inquiry unfolds. Importantly, doing fieldwork is important for reflection and conceptual analysis (Bott, 1957/1968:8-9). Therefore, the main interviews focused on the creative process in everyday life, in the workplace and in leisure time. Formal interviews were recorded but many informal conversations were not recorded to avoid any discomfort of the interviewees. Close contact with key informants provided better understanding of creative processes and new questions were always followed up in further rounds of meetings. Many photographs and video clips taken of music, art, and performance events were also useful for analysis. Although this ethnographical method is usually characterized as qualitative or subjective, quality data was often sought through direct involvement in the interactions to reflect the social realities (Giddens, 2006:646) of the case studies.

Osaka

Osaka is the third largest city in Japan after Tokyo and Yokohama, and had more than 2,600,000 residents in 2011. During the Edo period (1603-1868), Osaka produced a number of great Japanese novelists and theatrical artists. Yet historically, from the seventeenth to the nineteenth century, Osaka was regarded as the merchant city of Japan, called “the kitchen of the world” (*tenka no daidokoro*). Since the end of the nineteenth century, local leaders of Osaka have put more emphasis on economic success rather than cultural development, and cultural sectors consequently declined. After World War II, Osaka developed as an industrial center in Japan.

Osaka is one of first cities in Japan to set up a cultural promotion policy. In 1972, the governor of Osaka prefecture joined with university researchers, writers, and artists to discuss the distinctive characteristics of Osaka’s culture and how these could be financially supported by the city’s new administration. A Department of Culture was established a few years later (Kobayashi, 2012:22-23). An “Action Plan for Arts and Culture” was established by Osaka City in 2001, proposing a new idea of Osaka: the city’s identity should not be that of a commercially based city, but that of a culturally based city in comparison with Tokyo and Yokohama (Nagakawa, 2003). Though many projects have been carried out under this plan, most art events and cultural projects in Osaka are still based on commercial needs. That is to say, the Osaka city government has not been as actively involved in the making of cultural public spaces as private enterprises. This has been criticized by many artists, academics, and cultural activists.

Consequently, in 2013, Osaka City set up the Osaka Arts Council to take charge of art and cultural projects. Although the council decided to promote art and cultural projects regardless of genre or platform, there is a lack of support for the alternative or contemporary arts of creative people, not only of artists. The council was established to provide funds for art, culture, and health activities in the city of Osaka but there is not any initiative to promote Osaka as a creative city like there is in Kanazawa and Yokohama. It can be argued that it is difficult to imagine Osaka as a cultural city compared to neighboring cities in Kansai area such as Kyoto and Nara. This research conducted fieldwork in three cultural spaces in Osaka.

Bar Kitty

Bar Kitty, in Abiko-Higashi, Sugimoto-cho, Osaka City, is not a regular Japanese bar. It is an alternative art space with a library, gallery, exhibition space, music performances, and an information shop. Bar Kitty is located in a residential area near Abiko station, in the southern part of Osaka near Osaka City University. Bar Kitty was initially started by a young Japanese couple, Tetsuya, who used to be a member of the Konohana Media Center, and Kaori Dohgaze, who took over a regular bar in early 2013. Both of them are artists. Kaori works with the Kansai Queer Film festival and is a content editor for the website of the Kansai Art Beat, a network of artists in Kansai. Kaori taught private English courses for Japanese people and started to teach English as a part-time lecturer for art students at the Kyoto University of the Arts in mid-2014. After a couple of years in an office job, Tetsuya quit and has been running Bar Kitty as full-time work since mid-2014.



Figure 1. Tetsuya and Kaori (right in the picture) organized a monthly program on the Fukushima case with film screening and discussion forum in May, 2014.

At Bar Kitty, Tetsuya and Kaori organize monthly programs such as film screenings, music CD launches, and social discussion forums. Many activists, artists, DJs, musicians, photographers, and others are invited to join the programs and a small fee is charged to attend. For example, in May 2014 they held a documentary film screening that included a discussion forum on Japanese nuclear power and the Fukushima case. Many artists, activists, and academics based in Kansai and Tokyo came to join the program. Bar Kitty's regular customers arrange a topic to discuss in the monthly "Pretend Koukou," an open-discussion program. Topics include Japanese experimental and noise music, Orientalism, and films.

Cocoroom

Cocoroom, in Nishinari-ku, Osaka, is information and café shop next to the Kaman Media Center. Cocoroom is run by Endo Tomoaki, a photographer and ex-Phd student in international cultural studies, and his staff. Both Cocoroom and Kaman Media Center are located in Osaka's old downtown near the main railway station,

Tenochi. Both are non-profit organizations (NPOs) working with daily laborers and aged people who are forced to live and gather in the Nishinari area in Namagasaki (the working class area of Osaka since the 1950s). The aim of their work is to connect arts with the society and the two have termed themselves “the art NPO.” Kaman! Media Center is not only a media center but also operates a second-hand shop selling common goods for the poor. Cocoroom operates as a non-profit organization (NPO), creating plans every fiscal year and receiving funds from different sources.

Cocoroom and Kaman! Media Center create a space where activists, artists, cultural and media practitioners, aging people in the community, and anyone in between, can come to share and know each other. For example, Cocoroom and Hitohana center, another NPO in Nishinari, jointly organized an Italian masque workshop for aging and ex-homeless people in March 2014. This workshop was a pilot project to give the elderly in Namagasaki community an opportunity to learn to play masque by themselves. The show was opened to all and many community members came to join the show. This activity was supported by Osaka City, Urban Research Plaza, Osaka City University, and Fraternal Compagnia, an Italian masque group. Urban Research Plaza is a model for the grassroots movement and organizing art activities, and cooperates with Cocoroom on many art and cultural projects in the Namagasaki area.

Konohana Artists Group

Konohana is in Osaka’s old residential area near Nishikujo station on the Osaka loop line. It initially turned to be an art area/community in 2008. A real estate company in Konohana that wanted to boost art activities in on the outskirts of Osaka decreased rents for artists, drawing young Japanese artists to the area. About ten artists and cultural workers shared a house in Konohana and turned it into the Konohana Media Center; this house used to be a sewing factory. They used the house for shared house and art space until 2011. Along the canal in this area, another Japanese artist rented an old warehouse and in 2009 renovated it to be café (called Baikado) and gallery (called Ontonari). All of these have helped Konohana to become a new spot for young artists in Osaka.

Since 2010 Konohana has many alternative art venues, such as concert spaces, theaters, galleries, art studios, and café shops, which were hardly found in Osaka before then. Today Konohana has the Konohana Media Center (2011), The Three Konohana, No Architecture, Port, Mototabakoya, Pos-Lab, Figya, MIIT House, and other spaces currently under renovation. Most event attendees come to know these places through their social network. MIIT House and Figya always organize monthly music and art performances. Participation in art and cultural activities does not demand initial skill, experience, or a particular aesthetic. Moreover, art-related activities in these art spaces do not cost much to setup and do not make much money; though there are fees to attend (usually around 300 Yen or \$2.50 US). Thus, most of Konohana artists always run their own businesses, such as a coffee shop, guesthouse, art gallery, or shared office, in their art spaces.

Akira Okawa, an architect and owner of Pos-Lab, and an acting coordinator of Konohana Artists Group, said Konohana does easily accommodate practicing artists who need semi-centrality for interaction and information in Osaka. He and his colleagues help organize an art forum called KANO (Konohana Arts Meeting for Osaka) to help to boost creative cultural spaces effectively in Konohana and other parts of Osaka. However, the Konohana art area has not attracted the funding body of the Creative Osaka project or the Osaka Arts Council. The Konohana art area is thus an under-capitalized site on the outskirts of Osaka that is not included in inner city redevelopment and regeneration plans. It has also never been mapped as a part of Osaka's official creative city policy.

Bandung

Bandung is the capital city of West Java province. It is Indonesia's third largest city by population and its second largest metropolitan area, with 8,600,000 residents in 2011. Dutch colonialists established tea plantations in Bandung and in 1888 the first railroad was constructed to link Bandung and Jakarta (then called "Batavia"), helping boost economic and cultural activities. Europeans from Batavia were gradually attracted to Bandung's urban scapes as a holiday destination. Infrastructure introduced into Bandung at that time, such as cafes, restaurants, shops, and art-deco hotels, catered to a European lifestyle and caused Bandung to be named "Paris van Java." Since Indonesia achieved independence in 1945, Bandung has experienced rapid development and urbanization. From the 1970s to 1990s, economic growth has spurred consumption activities among Bandung citizens.

From the late 1990s to 2000, the political and institutional decentralization of the centralized bureaucracy and democratization of regional economies under the post-Suharto regime certainly laid the future path for Bandung as the creative city in Indonesia. Bandung began to emerge as a city of new cultural consumption and production, attracting Jakarta and Surabaya citizens for weekend leisure. The local government of Bandung helped create collaborative networks of artists, local investors, and international agencies to put the Bandung creative city model into practice. These actors actively promoted cultural industries that relied on the emergence of technology and highly skilled creative graduates, thus establishing the notion of "Bandung creative city" (Aritentang, 2013:140-142).

Moreover, Indonesia's former president, Susilo Bambang Yudhoyono, put the success of creative industries on the national economic agenda. In a creative economy paper for 2009-2015, the Indonesian government launched its vision for 2025: "The Indonesia nation with good quality of life and creativity in the world" (cited in Simatupang et al., 2012:186-188). In 2011, the Indonesian government changed the Ministry of Tourism to the Ministry of Tourism and Creative Economy to rebrand Indonesia within the competitiveness of the world creative economy. Indonesia's former trade minister currently leads the new ministry. The new mayor of Bandung who came into power in late of 2013, M. Ridwan Kamil, is the founder of the URBANE office in Bandung and the first secretary of the Bandung Creative City Forum (BCCF). He strongly supports Bandung to be a creative city exploring

the potential the various types of local creativity, such as traditional handicrafts, film, music, architecture, and design. Fieldwork was conducted in three places in Bandung.

Homeless Dawg

Established in the mid-2000s, Homeless Dawg—a brand and decal used on famous subculture items created by Zemo Cabelero, a Bandung native—helped develop Bandung’s local brand. Zemo’s family left Bandung when he was a student in business school, causing him to stop studying and leaving him with no place to live. He met Gustav H. Iskandar, the head of the Bandung Center for New Media Arts, who let him stay at the center for a couple of years. At the center Zemo met many people such as new media artists, fashion designers, rock musicians, and cultural activists who helped him improve his social skills. Zemo calls himself “homeless” and a “nighttime entertainer.”

Zemo is a self-taught designer learning western fashion trends by “copy and paste.” Based on his love of heavy metal and hardcore music, Zemo decided to create his own brand called “Homeless Dawg.” In the beginning he just wanted to make things that he wanted to wear for his necessary clothes. In those days Zemo had no one but himself to please, but later Homeless Dawg grew as its owner’s life continued strongly and he moved from Bandung Center for New Media Arts to rent his own room. He started selling Homeless Dawg merchandize through other distros (distribution shops) on the fashion streets of Bandung, such as Liew and Dago. Zemo now has his own distro in a slum in a suburb of Bandung with a sewing and screening shop nearby. Costumers around the world can order Homeless Dawg merchandize through catalogues and via Facebook. It can be argued that the t-shirt loving heavy metal music community and Bandung’s street life have made Zemo and his own brand, Homeless Dawg, what they are today.

Common Room

Common Room or Common Room Network Foundation, on Jalan Muararaeunin Bandung, is a nonprofit organization formerly (from 2001 to 2006) known as the Bandung Center for New Media Arts. It was initially organized in 2001 by Gustaff H. Iskandar, an Indonesian artist and cultural activist based in Bandung, and his colleagues. Since 2003, it has served diverse individuals, communities, and organizations with increasing participation and cooperation. It has become a place where people can add, edit, and execute activities based on their own purposes and interests, which mainly focus on developing public knowledge and creativity. Common Room has been facilitating numerous exhibitions, screenings, workshops, lectures, discussions, small-scale music concerts, and cultural festivals.

One of Common Room’s early projects was the 2005 project Urban Cartography. This project mapped Do-It-Yourself (DIY) communities in Bandung that had been around since the 1990s, including punk, skateboarder, independent fashion, book, and music venues. In 2008, Common Room, with Bandung Creative City Forum, organized a week-long festival (the Helar Festival), attempting to integrate local

community, youngster and creative industry actors and boost the sustainability of creative platforms in Bandung. Common Room remains a place that bridges dialogue and multidisciplinary cooperation intended to connect numerous individuals, communities, and organizations with diverse economic, social, and micro-political interests through negotiations, daily experiences, and knowledge exchange. For example Gustaff and his colleagues recently wrote a “P-P-P” (people, public, product) proposal to renovate an old military medicine factory into a public place. Common Room is a relatively independent forum, but survives on many resources both local and international.



Figure 2. A meeting to write a P-P-P proposal by Gustaff H. Iskandar and his colleagues at the Common Room.

Bandung Creative City Forum (BCCF)

Bandung Creative City Forum, formerly known as the Creative Community of the City of Bandung, was initially established in 2008. BCCF's first chair was M. Ridwan Kamil, now the mayor of Bandung. BCCF is a melting pot for many events and enables the growth of new ideas that accommodate the needs of dialogue, conventions, and multidisciplinary collaborations among creative people, policy makers, and the public. Some of BCCF's first initiatives were the 2008 and the 2009 Helar festivals. These festivals were meant to promote Bandung as a creative city and explore the various types of local creativity, such as traditional handicrafts, films, music, architecture, and design. In 2010, BCCF organized another festival, Semarak Bandung (festival Bandung), which included light projections on landmark buildings and an event to celebrate and restore the glory of Braga, the old colonial shopping street in the heart of Bandung. Most importantly, the staff of Bandung Creative City Forum initially discussed and wrote about a suitable model of creative city for Bandung by proposing a major 5-year “Creative Bandung” plan (for 2015-2020).

BCCF has also been involved in the creation of a Bandung branch of the British Council, supported by the creative Entrepreneur Network. Indonesia's national creative industry policy of 2011 was inspired by the initiatives of the Bandung Creative City Forum. In 2013, BCCF signed an MOU with the city of Chiang Mai in Thailand, Penang (Malaysia), and Zebu (the Philippines) to create a Southeast Asian Creative Cities Network. TitiLarusti, a university lecture and BCCF's secretary, said this network is not merely a physical space; it has also become a transit space facilitating the public, researchers, artists, and business actors in developing creative knowledge and collaboration.

As we have seen from the above, there are differences in the current conditions of the creative cities of Osaka and Bandung and their respective creative city policies. Japan has seen a growing interest in the creative city concept due to difficulties in emerging from the post economic bubble recession of the 1990s (Goto, 2008). In Bandung, a city in a developing country, the growing interest has come from the decentralization of the post-Suharto regime and the globalization of the world economy (Aritentang, 2013). As previously mentioned, in order to talk about creative city policy it is necessary to talk about the cultural spaces and activities initiated by creative class subcultures in these two cities.

Creativities Without Policy Implements

The goal of this research is not only to explore the importance of creative class subcultures in the pursuit of creating cultural spaces but also to begin differentiating between the competing discursive practices of those subcultures and the creative city concept in working towards sustainable development of Osaka and Bandung. According to this research project, with respect to local sustainability, most creative cultural spaces have been made in Osaka and Bandung since the mid-2000s, and were initially invented by creative class subcultures.

Taking into account the differences between the case studies, I would like to classify cultural spaces and "spatial participations of cultural sustainability" of the practices of creative class subcultures as follows:

Alternative Consumption and Creative Production: Kitty Bar and Homeless Dawg

Alternative creative activities and low-profit creative activities/products such as Kitty Bar and Homeless Dawg tend to be self-organized creative clusters in areas such as old residential, suburban, and industrial areas characterized by highly mobility and low rent use. These areas are unlikely to be disturbed by government urban planning and finance renovating. Kaori Dohgaze said, "I want my own space. Bar Kitty is a community making." Zemo Cabelero mentioned, "I have only creativity, not money. Homeless Dawg lets me meet friends around the world though I never go abroad." Their activities are not only examining art/music/cultural activities that emerge in relation to negotiating with the making of creativities and cultural spaces, but also shaping their identities in everyday life. Are their intrinsic spatial needs met by the creative city policy of Osaka and Bandung? Before going into this question, a few more aspects of the cases will be examined.

Creative Community and Social Exclusion: Cocoroom and Common Room

The sites and activities of non-profit groups such as Cocoroom and Common Room are open to flows across public and private sectors, profit and not-for-profit activities, and between social, economic, and cultural domains. The various hybrid activities of music, theatre, performances, informal education, and new media art are from the primordial groups of cultural producers/activists in Osaka and Bandung. They have the capacity to highly influence participation, catalyzing the transition from private places to public spaces and often conferring much boarder cultural and social benefit. Endo Tomoaki mentioned, “Cocoroom is like a social center for elders and homeless in southern Osaka. They have nothing to do. They come here to meet old and new friends.” Gustaff H. Iskandar said, “Common Room is open 24 hours. The youngsters can come to hang around whatever time they want. Importantly, we always keep a Do-It-Yourself ethos.” It can be argued that where these initiatives are going might be considered as “creative city in the making” without some government policy. Thus, the governments’ creative city strategies do not easily accommodate the ongoing practices of NPOs such as Cocoroom and Common Room. Attempts to implement policies into practices, whether intended or unintended, should be further considered as follows:

Creative Agents and Policy Intervention:

Konohana Artists Group and Bandung Creative City Forum

Konohana Artists Group and Bandung Creative Cities Forum have remained critical of the development project of Creative Bandung and Creative Osaka. At the moment, there is a dominance of economics over culture in creative city policies in both cities. Titi Larusti argued that, “If economic development is the only argument where creative people, community and youngsters can participate, and then it is not suitable for Bandung.” Jerry Gordon said, “Because house rent is so cheap so that we can manage our shows at MIIT House. Government funding is good, but, actually, business here is for fun.” Critics have also noted that policies tend to support artists working with the local government and other art institutions rather than directly supporting creative artists/producers themselves. Government is rarely prepared to fund community initiatives. Official policies have focused on the material infrastructure of cities rather than the more urgent issue of increasing people’s access to public art and cultural sustainability. Contesting the creative city model in Osaka and Bandung, these case studies show that there is also still a lack of public forums for communities and local government to meet and exchange ideas on art and cultural activities within the framework of cultural policies.

For creative class subcultures in Osaka and Bandung, creative cities should be alternative spaces and places such as Bar Kitty and Homeless Dawg: a lifestyle pub, small gallery, coffee shop, reading room, new media lab, distro and so on, not large scale creative clusters or state art institutions. In the cases of Cocoroom and Common Room, being relatively free from the local government’s creative city policies allows their creative culture and everyday life practices to play important roles. When common people come to join, community-making takes off naturally and

is therefore more likely to be sustainable. The Konohana Artists Group and Bandung Creative Cities Forum try to frame the potential benefits among community, private interests, and public policy. They challenge the creative city model invented by armchair policymakers. From these cases it can be argued that “creativity” should be ways of understanding and should shift strategic decisions about the making of cultural spaces to permeate through the most fundamental rationales of urban life and policymaking.

The research seeks to examine creative platforms in the making of cultural spaces in Osaka and Bandung. It found that creative class subcultures in Osaka and Bandung play a pivotal role in creating particular (semi) private places into spaces of contact of culture, economies, and social relations. Their (hybrid) cultural activities hold the potential to create a creative city that is a socially sustainable urban development rather than an economic development. That’s why these subculture actors are not included in top-down creative city policies. Andy C. Pratt pointed out that it is a cultural contradiction of the creative city when the notion of neoliberalism and creativity underpin the creative city model (Pratt, 2011) Actually, the problems facing the creative city model are increasing innovative strategies for creative cities under advisement of many agencies such as the British Council and UNESCO.

In the context of huge increases in consumption cultures and media entertainments in recent years, the creative class subcultures of Osaka and Bandung have made challenging choices to create (counter) cultural spaces. Cultural spaces, in addition to cultural industries and cultural consumption, should be contested fields of alternative creative city policy making. The understanding of economic growth and urban development that is deeply embedded in the perspectives of policymakers and urban developers working on creative city policies should be shifted to networks among NPOs, artist groups, creative people, urban researchers, local government actors, and corporations. A critical model of the creative city model is needed to highlight the significant role of community, inherent human capacities, innovative resource allocation, and local-problem solving. This includes discussions of suitable creative cities for popular art and contemporary culture.

Conclusion

The research identifies the creative class subculture in a way that allows the struggles in the field of work conditions and environment to connect with the struggles in the recent fields of culture. The sustainability efforts of creative class subcultures include the making of their own cultural spaces in the cities where they are living, sometimes with unintended positive social impacts. Yet they are not included in the creative city concept as practiced in top-down governance, and occupy a marginal spatial and symbolic representation in the urban population as well. In the long term, the research suggests such sustainability efforts of creating cultural spaces invented by creative class subcultures in Osaka and Bandung, as compared to creative spaces funded by local governments, will expand at the level of networked practices.

Acknowledgements & About the Author

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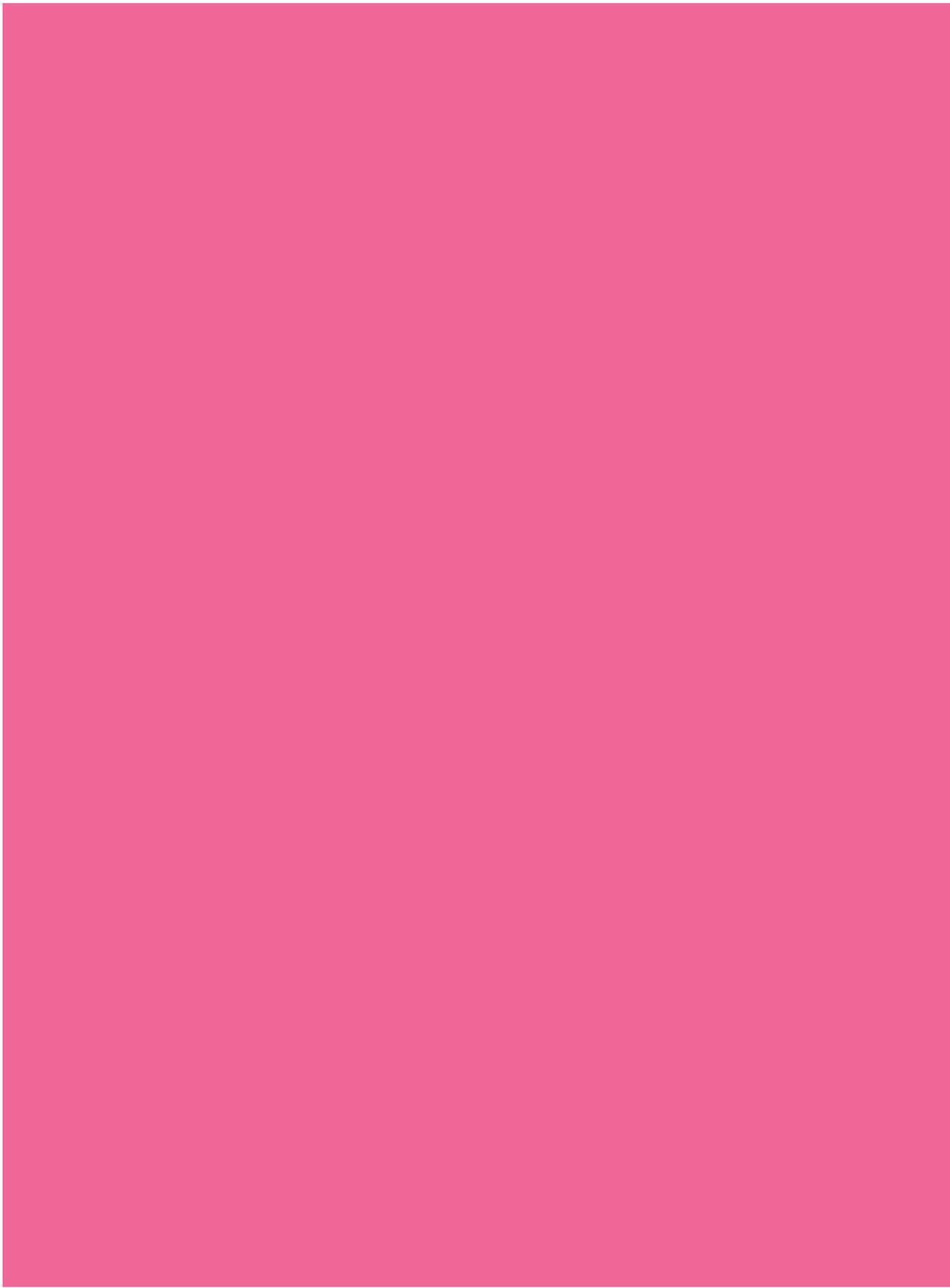
Endnotes

- 1 An earlier version of this paper was presented at the 13th API Regional Workshop, November 12-14 November, 2014, Hiroshima, Japan.

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Case Studies

- **Alleviating Isolation Through Art Projects**

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Articles in this section are internally reviewed and are provided to enlarge the scope of content of JUCR.

Alleviating Isolation Through Art Projects

Takuya Oi⁺ (Japan)

Abstract

This paper discusses how the local NPO works together with excluded people in Osaka, Japan. A target of the NPO is to support to alleviate people's isolation from the society by using arts. The NPO is Cocoroom, which gives many art workshops and events in Osaka City. Their activities are especially focused on the area called "Kamagasaki," which is famous for lots of social problems. Many day-laborers were gathering and working there. However they've lost their jobs because of their aging and economic recession. And now, they get public assistance. Most of them live alone and tend to be isolated. Cocoroom tries to contact and invite them to join their activities. In this course, Cocoroom started new project, called "Kamagasaki Geijutsu-Daigaku (Art University) = Kamagei." Kamagei provides lectures and workshops by specialists on various subjects. Cocoroom aims to make the space where people can meet and communicate through this project.

Keywords: *Art Management, Cocoroom, Socially Inclusive-style Art Management, Art Workshops, Isolation, Loneliness.*

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Introduction

The goal of this paper is to report on to what extent social problems are being addressed in Japan through socially inclusive-style arts management, based on fieldwork at a site where this kind of arts management is being practiced. Socially inclusive-style arts management in Japan has developed as a supplement to the existing welfare and economic policies in the areas that have been hardest hit by the huge disparities brought about by the results of neo-liberalist economic policies that have appeared especially since the beginning of the 21st century, such as the Nishinari District of Osaka, Kotobuki-cho in Yokohama, and Tokyo's San'ya District. Additionally, arts management projects are being developed not only in these areas of poverty and high unemployment but also in other areas where the channels for social participation are weak, such as in facilities for the handicapped, hospitals, disaster areas, etc. The way in which this kind of socially-inclusive arts management differs greatly from previously existing arts management is that it does not target the middle class, nor does it rely upon already existing arts spaces (such as museums, concert halls, or theaters), but characteristically has been developed in site-specific ways that target people and communities who tend to be excluded from the larger society in the places where they live. In this paper, from among these examples, I will focus my discussion on the Not-for-profit Organization 'Cocoroom' that is active in Osaka's Nishinari District. This presentation is based on a survey conducted from November 2014 to February 2015.

1. About the "Cocoroom"

'Cocoroom,' whose official name is the 'Room of Voices (koe), Words (kotoba), and Heart (kokoro),' is an organization that was set up in 2003 by the poetess Ueda Kanayo. At the time it was first established it was a purely volunteer group but in 2004 it became a legally registered not-for-profit corporation. Cocoroom is an 'info-shop café' that serves coffee and drinks (including alcohol) and food, and it is visited by large numbers of people daily. The concept behind Cocoroom was to try to make it into 'a point of connection between the arts and society, a place that would create bonds between people.' Based on this concept, while developing a program somewhat different from the usual so-called 'art workshop,' they aimed to create a place where people could encounter each other and share the space, with workshops that were like surrounding a cooking pot and eating together with the participants. Most of the workshops that they conduct are targeted at the Kamagasaki District that they are adjacent to and the people who live there. Why then are they conducting their activities at this location? That is deeply related to the history and the character of the Kamagasaki District.

2. About Kamagasaki

Kamagasaki is located in one corner of the Nishinari Ward of Osaka City. Nishinari Ward is one of the 24 wards that make up Osaka City, and it is an area with many homeless people and welfare recipients, and it is rife with the problems of isolation that those people face. Even within Nishinari, this trend is especially conspicuous in Kamagasaki. Kamagasaki is an area that thrived as a labor market for day laborers (called a 'yoseba' in Japan) during the period of high economic growth in Japan after the end of the Second World War, and it is a place that was formed

into a neighborhood of single men as a matter of policy by the government. Even at present the male ratio of the population is extremely high. From about 1990 onwards, the face of the neighborhood has gradually changed. One of the major factors in that change has been the decline in the demand for day laborers due to Japan’s ongoing recession. Along with the decline in the demand for laborers, another major problem has arisen in Kamagasaki. That is the aging of the laborers who are trying to support themselves. Most of the laborers are ones who came to Kamagasaki through the form of mass hirings in the period of high economic growth half a century ago, and today because of aging and physical problems it has become difficult for them to work.

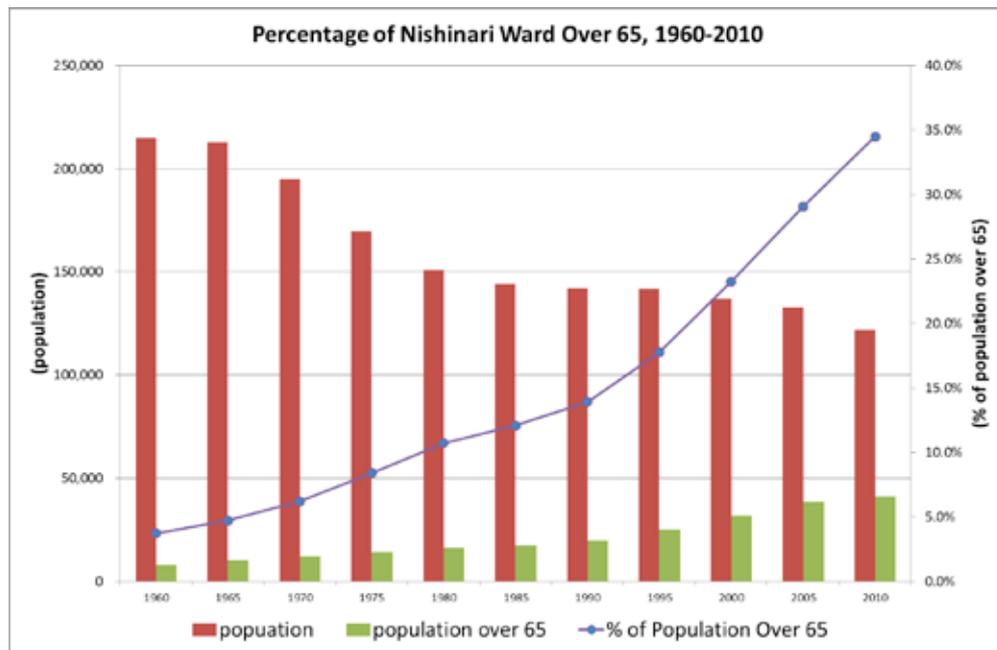


Figure 1. The transition of percentage of Nishinari Ward over 65, 1960-2010 (Created based upon data from Osaka City).

A portion of the laborers who have lost their jobs have come to living on the street and sleeping rough. As a result, Kamagasaki has come to be known as the ‘neighborhood of the homeless.’ Since the year 2000, the character of the neighborhood has changed even more. The number of men living on the street has declined, but in inverse proportion to that the number living on welfare support payments has increased. Some reasons that can be given for this are that through the process of aging many have become eligible to receive welfare payments, and in recent years it has been becoming easier to receive benefits through the welfare system.

3. Isolation as a Social Problem

In this way, Kamagasaki has been moving from being a ‘laborers’ neighborhood’ to becoming a ‘welfare neighborhood’ and the issues that need to be addressed have also been changing. One of these issues is the problem of ‘isolation.’ According to the research of Nishizawa Akihiko, in yoseba labor markets like Kamagasaki, there is a characteristic form of human association that is called the ‘norm

of non-participation.’ In a yoseba labor market, because of the peculiar circumstances in the backgrounds of individual day laborers who work there (things hard to talk about with other people like experiences of being discriminated against, problems of debt, experiences of having been fired, etc.) it has fomented an atmosphere in which it is a taboo to ask about somebody’s personal circumstances or background. Based on this tacit understanding, a norm has been created in which the laborers put emphasis on transitory associations and do not build the kind of close relationships in which they would positively try to get to know each other more deeply. The research of Ishikawa Midori indicates that this norm of non-participation, in combination with the increase of welfare recipients among former laborers, is a factor in giving rise to their isolation. When they start receiving welfare payments and end up living alone in apartments, the few tenuous bonds that they did have with other people are severed. They haven’t built up the kinds of friendships that would motivate someone to deliberately come to visit their apartment, and they have even lost the places where they would encounter the other people left behind from their days living on the street. That is the deep sense of isolation expressed in their voices when they say, “If there’s nothing going on, I just sit all day in my room,” or “All I do is eat, drink some sake, and then sleep.” In this paper I will attempt to extract from the activities of an arts-related NPO how they address and deal with the problems of isolation. Those activities are the project run by Cocoroom that is called the ‘Kamagasaki College of the Arts.’

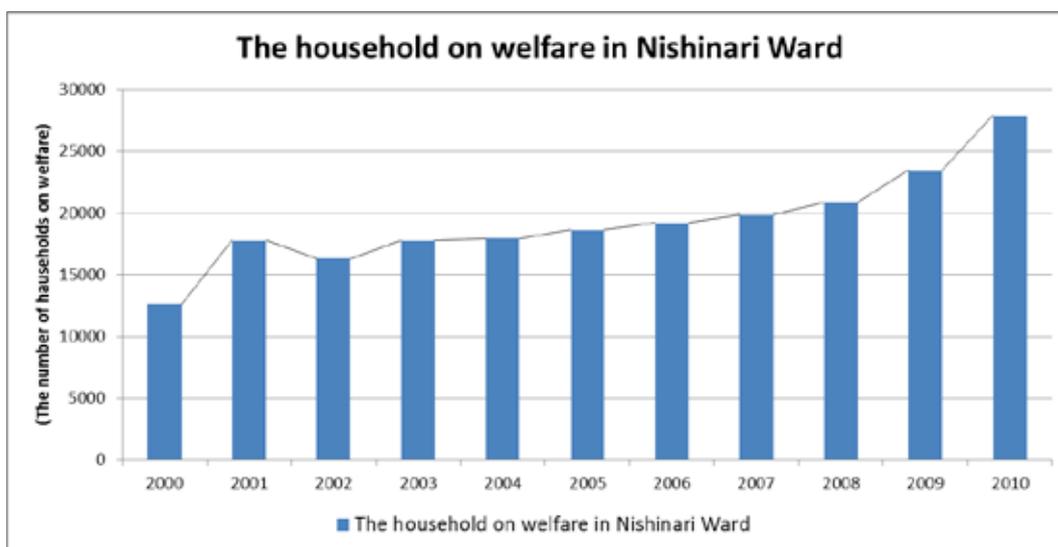


Figure 2. The transition of the household on welfare in Nishinari Ward (Created based upon data from Osaka City University Urban Research Plaza).

4. "Kamagasaki Geijutsu Daigaku" (The Kamagasaki College of the Arts)

The Kamagasaki Geijutsu Daigaku (Kamagei) a project that began in November 2012 and is ongoing, and has become a program that bundles together a large number of workshops. All the different workshops are modeled on college courses, and each theme is called a 'subject.' Among the subjects there is a wide range from workshops in the arts such as 'poetry,' 'choral singing,' and 'dance,' but also

including such subjects as ‘astronomy,’ ‘brain science,’ and ‘philosophy,’ that at first glance are workshops that aren’t related to the arts. The target for the workshops is said to be ‘anyone and everyone’ but in actuality it is largely people who live in Kamagasaki and the surrounding area who participate. In the first year (November 2012 to February 2013) there were about 40 workshops that were conducted by 12 instructors, but the scale has gradually expanded, and in the second year there were about 60 workshops led by 17 instructors, and in the third year, this year, more than 70 workshops are being conducted by 22 instructors. On top of that, people from Cocoroom received an invitation to the international event of the Yokohama Triennale 2014 from the director Morimura Yasumasa, participated as artists, and were taken up by all kinds of media such as newspapers and websites. According to the projects planner Ueda Yuko, the core concept of the Kamagei was that, “We wanted to create a space where the people of Kamagasaki and people from outside the area could encounter each other.” For that purpose, it was necessary to have projects that people from both inside and outside Kamagasaki could participate in and not simply workshops in the arts. To that end, the workshops that had been conducted up till now were brought together under the title of ‘courses’ and we gave it the all-embracing name of ‘Kamagei’ and had high expectations that many people would participate.



Figure 3. An image of the “Expression” class taken by the author.

5. The Course in “Expression”

Next let us describe one example of an actual course at the ‘Kamagei’ and try to verify the way in which it addresses the problem of isolation. The course (workshop) that I will introduce today is the one called ‘Expression.’

The workshop in ‘Expression’ is conducted by Iwahashi Yuri, a practitioner of education that utilizes drama. When it is time for the workshop to begin, the participants including the instructor, Ms. Iwahashi, sit in chairs that are arranged in a circle. She announces the beginning of the workshop, and the rules are explained: “For the next two hours, everyone can talk if they want to, or if they just want to be quiet and listen to other people talking, that is all right, or if they want to

leave, they can do that.” After those rules are explained, she doesn’t say anything more. From that point on, how the time is spent is left up to the inclinations of the participants. After a while someone or a few people begin to talk little by little. One person may go on talking for a long time, or a back-and-forth chat between participants may begin. During that time the instructor doesn’t by any means try to control the situation by acting as a kind of moderator, but rather she herself listens to people talking and sometimes speaks just like the other participants. At times arguments may arise between participants with opposing views, but she doesn’t actively try to suppress them. However, there are occasions when she will halt the proceedings and give some direction, and even at times inject words of caution in a severe tone of voice. That happens when one participant interrupts another participant’s speaking, or tries to enforce their own views by tripping someone else up, in other words in situations where someone is not really listening to the words of the other person.

This workshop goes on for two hours including a short break. Among the participants there are people who get up and leave in the middle, and there are participants who just sit and don’t say a single word. As an arts-related workshop this one is a rarity in that it is not trying to do or make anything in particular, but simply spends the time in talking. That is a brief outline of the Expression course run by Iwahashi Yuri, but I think we should try to analyze the content of this workshop which at first glance appears simply to be an occasion for conversation.

The source materials for that are Ms. Iwahashi’s statements. She relates that the goal of the workshop “...is for each and every person to be able to be just as they are in this venue. That’s the space we’re creating.” The problem she is trying to make people aware of is that, “For people to really listen to other people is really difficult.” Even while people are listening to someone else talking, they are unconsciously hearing and absorbing it altered by their own views and likes and dislikes. Addressing that, by “letting each and every person be just as they are, and making a space for that,” the workshop is not simply chatting but is trying to create an atmosphere which can elicit from each and every person just what it is that they want to say. In other words, this workshop is not simply practice in ‘expressing’ oneself well, but provides lessons in the behavior and demeanor necessary to sincerely listen to what another has to say, and moreover build a framework for relationships. Seen from the perspective of counseling, this becomes a kind of counseling through unstructured encounters. As a result, it can also be said to be a lesson in how the people who live in Kamagasaki can lessen their isolation. They are conducting a workshop that is different from the usual arts workshop, one that can be said to be creating a space in which people can encounter each other.

Conclusion

The first characteristic of the workshops at the Kamagei, as exemplified by the workshop in ‘Expression,’ is the manner in which they are conducted. They are not set up so that the number one goal is creating a particular work of art or completing a predetermined program. Cocoroom’s representative Ueda Kanayo says, “The arts at Cocoroom are about encounters with people and relating with them.”

In the workshop on ‘Expression’ for example, the goal is studying how to express oneself to other people, how to listen to and absorb the expressions of others, and how to relate with each other. The second characteristic of the workshops is the position occupied by the instructors. In the workshops of the Kamagei, the instructors mostly work as facilitators, and not much as leaders who are trying to force some agenda. Instead, what is aimed at is creating a venue in which the instructors also encounter the participants and all of them learn something together. In other words, from the standpoint of socially inclusive-style arts management methodology, from the characteristic that the arts have for ‘expressing something,’ the participants are learning how to express themselves, and by creating a venue in which to share that expression with other people, they are attempting to solve the social problems of isolation. Also, another important point about this project is that they are encouraging the participation of both people from within Kamagasaki and people from the outside. By doing this, they are trying to create channels of interaction and exchange that connect with the larger society outside, and not attempting to solve problems only within the local community.

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Utilization of Waste Materials

in the Manufacture of Thai Home Decorations

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Abstract

This research is on the utilization of unwanted city waste materials in the creation of Thai decorative home products so that they maintain the durability and quality similar to traditional battered mortar. The researcher has investigated, interviewed and compiled information from nine specialists and national artists residing in Petchaburi, Sukhothai and Bangkok. Two were traditional battered mortar specialists, six were stucco artists and one a material specialist. From the interviews, the researcher selected 6 formulas of traditional battered mortar that were appropriate for the objectives of the research and adapted the proportions to determine the percentage of waste materials acceptable by these specialists. The resulting formula consisted of 35% lime, 25% fine sand, 20% recycled paper, 15% cultivated banana (Nam Wa) and 5% latex glue. The material was molded using five different methods for evaluating their suitability. The study found that Re-Material Paper Stucco could be molded in the same manner as the traditional mortar in terms of bonding, flexibility for pressing and creating patterns, as well as color stability. All specialists unanimously agreed that recycled paper was suitable as component in the production of “green production” of Thai home decorations.

Keywords: *Utilization of Waste from Thai Cities, Re-Material Paper Stucco, Thai Home Decorative Products.*

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Introduction

Thailand's valuable arts include several fields such as painting, gilded black lacquer, foundry, nielloware and mother of pearl inlaying. Stucco work is one craft that is highly valued and can be found in every region of the country. It truly shows a national unique culture living in a fertile environment. Stucco is made from durable materials and has the lifespan similar to other materials such as soil, wood, laterite and metal. Stucco work can be found as decorative items in archeological sites in Thailand from the Sukhothai Era until today.

The mortar that artists use for stucco work is named differently from one area to another. For example, in Petchaburi, where artists gather as a group and produce the most prominent works, the mortar is called differently by local artists in the northern region. This depends on the artists understanding and methods of production. The details are as follows:

Fermented mortar	→	The name is coined after the first step of preparing.
Battered mortar	→	The name is coined after mixing the manner of the mortar.
Sculpting mortar	→	The name is coined after the manner of sculpting.
Fresh mortar	→	The name is coined after freshness of the mortar and spontaneous thinking and creating.
Traditional mortar	→	This is named after the long-inherited formula.
Sugarcane juice or oil mortar	→	This is named after the components in the mortar.
Diamond or Petch mortar	→	The name is coined due to durability or may be named after its origin in Petchaburi.

Battered Mortar in Thailand

The country currently known as Thailand is home to many different ethnic groups and their cultures. The stucco works therefore, vary from period to period and concepts of its creators from each region and period.

The stucco works employed as decorative items at religious sites in Thailand such as stupas, ordination halls, Buddha image halls, pavilions and belfries etc. are different in their style & patterns. The popular ones include gods, angels, Buddha images and mythical animals and are based on the preference of each guild of artisans that is unique to each period. At present, stucco work can be found in several regions in the country. The work found in northern provinces is called Lanna Stucco. There is also stucco work found in central area i.e. in Petchaburi, having its own style that has been observed since the end of the Ayutthaya Era. These works have been inherited and developed until the present.



Figure 1. Wat Nang Phaya Sukhothai Period.

Battered Mortar in Thai Cities

Petchaburi is renowned for its historical, cultural and archeological traditions. There are several historical objects and sites such as buildings and religious places in the province that have been prosperous for hundred of years having artisans in different fields. Stucco work is one of the finest arts that has been inherited from the Ratanakosin Era until present.



Figure 2. Petchaburi's traditional stucco work.

The researcher has studied and gathered information from historical documents and interviewed specialists in stucco work in Petchaburi, Sukhothai, Kampaeng-

phet and traditional stucco work conservation institutions as Men's College in the Court and Poh Chang College of Arts & Crafts in order to compile ideas, theories and formulas of traditional mortar.



Figure 3. Teacher and students of Men's College in the court.

Information and ideas from the specialists were:

- Stucco work is a method to create a work of art since ancient time with the use of mortar made from burnt mollusk shells.
- Battered mortar is a kind of mortar after being battered or crushed.

The names of the mortar coined come from components in formula. Although, they vary, most of the mortar has the same major components namely lime, sand, gum and fiber. The difference lies only in proportion of the components which depends on research and test by each group of artisans to response to individual need.

Major Components of the Mortar

Lime

Lime is a major component being used to mix with others before creations. The lime eligible for use must be clean and pure and contain no contaminants and be of high quality.

Benefits of Lime for the Mortar

Lime plays a major role among all components. It bonds with other components such as sand, glue solution and fiber and solidifies with strong structure. After some time, calcium particles in the mortar will stick thoroughly together.

Sand

Fresh water sand used for construction is sifted and washed with clean water. Sifting is done to divide sand grain of different grades of fineness. Both coarse and fine sands are eligible for use.

Benefits of Sand for the Mortar

Sand strengthens the lime to help it retain its shape and hold its weight while the mortar is wet and solid. Moreover the mortar will be able to release moisture and heat received from environment.

Glue

Glue comes from natural sources, both plant and animals. Before battering, it must be transformed to liquid or powder to mix with other components. Each artisan prefers different types of glue depending on how to find it in local areas.

Benefits of Glue for the Mortar

Hide glue, sugar and oil are used as components. Most of them are thick liquid that bond particles of lime, sand and fiber together. The glue from plant giving sweet taste such as sugar cane and toddy palm are good agents for sticking the components particles together.

Fiber

Fiber is a necessary component. It is thorny and long. And it comes directly or is processed from plants and animals. An examples of fiber from animals is fur which can be immediately used and another example from plants is pulp of jute and arrowroot. Selection of fiber varies depending on access to resources in the area.

Benefits of Fiber for the Mortar

Fiber from any source is long and flexible with holes in its cells. When used in the mixture for the finished work that stays in normal environments, the mortar will shrink and stretch. So, the fiber will accommodate changes in size of the work by bonding the particles together.

The above mentioned materials are major components that play different roles according to their qualification.

Global warming is a crisis that affected all mankind for too long. At present, it stems from several causes, among these are deforestation, and increase in waste volume at the rate of 43 million tons and the release of 15 million tons of waste per year (statistics for Bangkok). Among these, only 22% can be recycled. Most of the waste is plastic, glass, food and paper which comes from unwanted papers, newspapers, calendars, cartons, magazine covers, notebooks and textbooks. It is found that at present, Thai people consumption of printed paper and containers is approximately 3.5 million tons or 56 kilograms per person per year. As a result, the researcher came up with the idea to develop Re-Material Paper Soil based on recycling to reduce paper waste. The first formula is developed from the traditional mortar as shown in the table below.

Traditional mortar formulas and components		
Lime	3	Kilograms
Sand	1.5	Kilograms
Glue (Ancient Glue Solution)	150	Grams
Fiber (Paper Fiber)	100	Grams
Clean Water	300 – 900	Grams (Gradually add)

Figure 4. Traditional mortar components.

Battering Tools

- Battering mortar
- Paddy pestles. In case of normal paddy pestle, it must be made of wood with two heads and a handle in the middle.
- Fine sieve to sift sand and lime.
- Bowl for containing lime or sand to weigh and wait for mixing.
- Plastic pail for water and other materials.
- Plastic bags & rubber bands to protect the mixed mortar from drying out.

The researcher tested the three traditional formulas to develop the Re-Material Paper Soil using recycled materials. A4 paper from general office use that has been used on both sides has been used to replace fiber and latex glue that is easy to find instead of hide glue (that is difficult to find and more expensive.) Natural bonders as cultivated banana (Nam Wa), cassava and steamed sticky rice have been used to create six samples with details in the table below.

Formula Enhancing Main Materials	Steamed Sticky Rice (A)		Cassava (B)		Nam Wa Banana (Musa sapientum L.) (C)	
	Latex Glue (1)	Hide Glue (2)	Latex Glue (1)	Hide Glue (2)	Latex Glue (1)	Hide Glue (2)
Lime	3 portions	3 portions	3 portion	3 portion	3 portions	3 portions
Fine Sand	1 portion	1 portion	1 portion	1 portion	1 portion	1 portion
A4 Paper	1 portion	1 portion	1 portion	1 portion	1 portion	1 portion
Glue	½ portion	½ portion	½ portion	½ portion	½ portion	½ portion
Waste Materials	2 portion of steamed sticky rice	2 portion of steamed sticky rice	2 portions of tapioca	2 portions of tapioca	2 portions of banana	2 portions of banana

Figure 5. Formulas of mortar for the Re-Material Paper Soil to find the most appropriate formula.

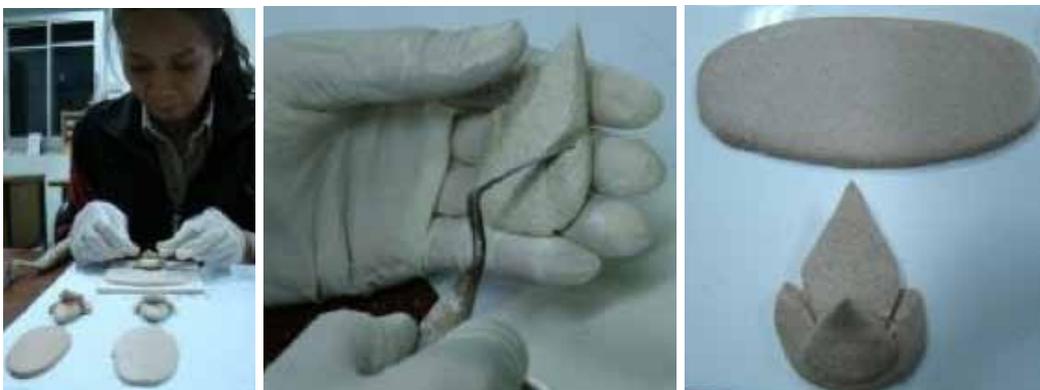


Figure 6. Specialists in Thai traditional stucco is testing Re-Material Paper Stucco.

Formula A1		
	The mortar was coarse, dry, uneven and cracked	The mortar could not be formed
Formula A2		
	The mortar mixed well and was quite sleek	 The work was white in color and strong. When it dried, the texture was not smooth
Formula B1		
	The mortar mixed well but it was not smooth. Water was needed for forming.	 The work was white in color that was similar to solid board and it bent.
Formula B2		
	The mortar mixed well, was smooth and sleek. The color was not quite white.	 The work was creamy white and quite strong.
Formula C1		
	The mortar mixed well and was sleek and in red brown color.	 The work was in brown color and strong
Formula C2		
	The mortar mixed well and was coarse and in light brown color	 The work was in yellow brown color and quite strong.

Figure 7. The result of the six samples formulas.

Using the three bonders : sticky rice, cassava and cultivated banana (Nam Wa) to mix with hide glue and latex glue, there were six samples to be selected and sculpted by specialists. It was found that Formula C2 comprising lime, fine sand, A4 paper, latex glue and banana was the best one and the most likely to be developed as Contemporary Home Decorative Products that reflect Thai design. After that the researcher has developed the formula as follows:

Components

Components	Lime	Fine Sand	A4 Paper	Latex Glue	Banana
Formula					
Re-Material Paper Soil	365 g.	270 g.	190 g.	55 g.	120 g.

Figure 8. Components of re- material paper soil.

	<p><i>Mix all the components at the prepared amount.</i></p>
	<p><i>Batter the mixture until the pulp mixes well with the mortar.</i></p>
	<p><i>Batter the mixture for 20 minutes until everything mixes smoothly.</i></p>
	<p><i>Keep the mortar tight in plastic bags.</i></p>

Figure 9. Procedure for battering the mortar.

The researcher battered the mixture by a traditional process until the mixture was ready and molded by basic ceramic pottery methods namely flattening, rolling and coiling and free forming which became five items as shown below.



Figure 10. Sample products made from Re-Material Paper Soil that were accepted by the Stucco experts.

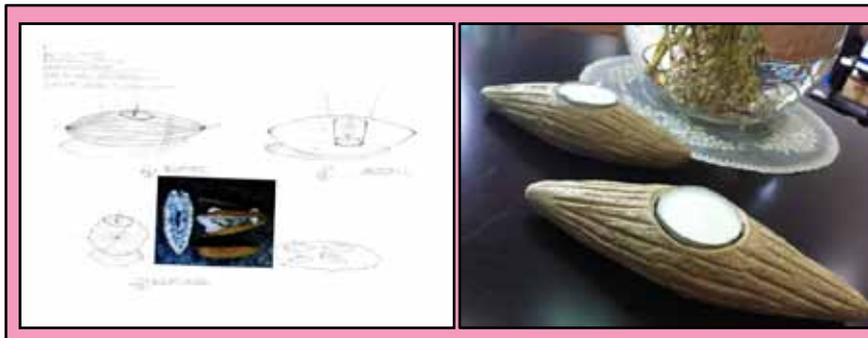


Figure 11. Example sketch design and product.

Conclusion

The new material stucco mortar formula has been developed from the Thai traditional battered mortar formula by modifying components from waste and natural materials that are easy to find in every region of Thailand. The components are “Nam Wa banana” and “used A4 paper” from offices replacing fiber. This newly developed stucco mortar in this research can be used as materials for home decorations or other designed items. The creation of this new “eco” or “green” material helps reduce production costs and can be commercially developed further as a local product (OTOP - One Tambon [district] One Product) and industrial production in other SMEs throughout Thailand, the ASEAN countries and worldwide.

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Are the Processes of Mold Making and Casting

Important to Model Sculpture?

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Abstract

The purpose of this research is to study whether the process of mold making and casting are important to model sculpture or not. The results will be used to improve and develop the curricula in Sculpture of Poh-Chang Academy of Arts, Rajamangala Rattanakosin Technology University as well as be disseminated to institutes where Sculpture is taught. The instrument used in data gathering is a questionnaire which comes in two parts; the first part is the interview of sculptural experts for their personal data and the second part asks for opinions of 35 experts in sculpture and sculptural teaching and 35 artists, sculptors, and modelers who do independent jobs in sculptural art. It is found from the research that 77.4 percent of the answerers strongly agree that a good sculptor or modeler should be able to make mold and cast of a sculpture. All agree that the processes of mold making and casting enable the sculptors to control their performances giving their works exquisiteness as well as matching in detail their prototype. If sculptors can mold and cast themselves, they will be able to save time and cost in hiring mold maker and caster to do the jobs for them. Moreover, sculptors are the ones who know well their own works including casting, parts assembling, and texture finishing. Similarly, 70 per cent of the respondents agree that the processes of mold making and casting are most important to sculptural work. The good processes of molding and casting produce sculptural works that match the prototypes, helping to save time and cost, and reduce problems and errors in the completed works. 82.26 per cent also agrees to the highest level that students majoring in Sculpture should be taught and trained in the processes of mold making and casting, all with the similar reason that the knowledge is very useful for their future works.

Keywords: *Mold Making, Casting, Model Sculpture.*

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Introduction

In the past, after sculptors had finished their sculpting, they made molds and did the casting of their works themselves. In other words, at that time, sculptor, mold maker, and caster were the same person and his works came out as perfect as they could be with no or few faults. On the contrary, sculptors nowadays concentrate only on their sculpting skill and hardly have the ability of mold making and casting which they disregard as of less importance. Requiring their completed works to be made of stronger and more durable materials such as resin, fiberglass, plaster, cement etc., they would rather hire mold maker and caster to do the jobs for them. As a result, the finished sculptural works can be of poor quality, different from their prototypes, and lacking the exquisite details of their sculptors' efforts. Beside the costs of hiring, errors can also occur to the sculptures with mold makers' and casters' lack of skills in the mold dividing, joints joining and parts assembling, texture decorating, posture positioning etc. The deficient ability of the sculptors nowadays originates from Art academic institutes' curricula which fail to emphasize the study of mold making and casting as tools to complete artworks and as important sculptural art technique. Accordingly, it is necessary in sculpture studies to be corrected and make improvement. Sculptors need to be able to make mold and cast, important processes relating to sculptural work. If sculptors can do the processes of mold making and casting themselves as artists in the past, their completed sculptural works will be as beautiful and faultless as their sculpting prototypes, satisfying the sculptors' wishes. Sculptors can also save the cost on hiring mold maker and caster as well as reduce problems and errors. Realizing the problems concerning sculptures, this research intends to study whether the processes of mold making and casting are important to model sculpture. The results of the research will be used to improve and develop the curricula for major study in sculpture and publicize for further academic study.

Objectives of the Research

- To study whether the processes of mold making and casting are important to model sculpture.
- To examine whether the results of the processes of mold making and casting are important to model sculpture.
- To apply the results of the research to the development of the curricula for major study in Sculpture, Department of Sculpture, Poh-Chang Academy of Arts, Rajamangala Rattanakosin Technology University.
- To publicize the results of the research in academic seminars and journals.

Research Methods

Population and Samples

Concerning the interview process, the interviewee population consisted of 20 sculptural experts with bachelor or higher degrees in sculpture who have worked on sculptures or done sculptural jobs continuously for more than 20 years, well-known or widely accepted in the domestic society of sculptural art. They are, for example, national artists, independent artists, sculptors, sculptural scholars, teachers, lecturers, and retired government officers.

Concerning the questionnaire, respondents were 70 persons divided into 2 groups of 35 persons each. The first group consisted of 35 scholars, teachers, lecturers who have performed sculptural works along with teaching sculptural art in schools, colleges, and universities all over the country with more than 10 years experience and well-recognized in the society of sculptural art.

The second group consisted of 35 independent modelers, sculptors, and artists with bachelor or higher degrees in Art who have performed independent sculptural jobs continuously for more than 10 years.

Instruments Used in the Research

The instrument used in data gathering was a questionnaire with two parts. The first part asked sculptural experts about their personal data: Name, address, education, career, position, name of institution worked, experiences, and past works. The second part asked for opinions both from experts, teachers and from independent artists who do sculptural jobs.

Data Gathering

In this research, the researcher gathered the data from experts, scholars, teachers, lecturers, sculptors, artists, and independent modelers. The 70 answers of the questionnaire were divided into 2 groups of 35 persons. The first group consisted of scholars, teachers, and lecturers working on sculpture along with teachers of sculpture in schools, colleges, and universities all over the country recognized in the sculptural art society and with more than 10 years experience. The second group consisted of 35 independent modelers, sculptors, and independent artists with bachelors or a higher degree who have continuously done sculptural jobs for more than 10 years. Methods used in data gatherings were planned according to the following procedures:

- Contact 70 sculptural experts from all over the country who have qualifications as specified.
- Apply for letters from Poh-Chang Academy of Arts, Rajamangala University Rattanakosin and send them to the expected population and samples to ask for their cooperation in the data gatherings.
- Contact the executives of each institute to ask for their permission to send out the questionnaire to or interview their staffs to gather the data (only in the case that samples are experts, scholars, teachers, and lecturers in government institutes).
- Send out the questionnaire by mail, hire a company to do the turnkey job of data gathering. In some cases the researcher does the data gathering himself.
- The researcher collects all 70 questionnaires. The data were then categorized, analyzed.
- A Summary of the research results was composed.

Data Analysis

Data from the returned questionnaires was analyzed as follows: data categorizing, reporting the results of each question using descriptive writing, and summarizing answers of each sample.

Summary of the Results

It was found that all the 70 experts, scholars, teachers, lecturers, sculptors, artists, and independent modelers had given similar answers to the questionnaire. The researcher then summarized and reported the answers related to each of the following five questions.

Question 1: Do you agree that the good sculptor or modeler should be able to mold and cast the sculpture?

From the group of experts, scholars, teachers, lecturers, sculptors, artists, and independent modelers 77.14 percent strongly agree to the question since sculptural work is closely related to mold making and casting which are the processes that need high techniques, skill, and experiences. Mold making and casting are needed to be learned and understood to avoid in every step obstacles in the process of sculpture creation. Sculptors with ability to mold and cast can complete their works by themselves and can accurately control their plan, time, materials, tools, and costs of their works as well. They can properly plan the time of sculpting, mold making, and casting. Their complete works will answer perfectly to the prototypes as required since every step of the production has been done through the scrutinizing eyes of sculptors themselves who know best where to take special care during the mold making process in order to distinguish the exquisite details of the sculptures' texture including other details of the prototypes. Allocating the entire process to one person can save time and costs involved in finding and hiring a mold maker and caster, allowing sculptors to correct any problem on their works, and produce satisfactory sculptural works that answers perfectly to their prototypes since sculptors can best understand the nature of their works including casting, parts assembling, and texture finishing. Moreover, sculptors can correctly and confidently explain the mold making and casting steps of their works to customers or hirers. They can also use their skills in mold making and casting to earn their living.

Opinion	Disagree	Slightly Agree	Moderately Agree	Strongly Agree
Amount (s)	-	1	15	54
Percentage	-	1.43	21.43	77.14

Figure 1. Shows the numbers and level of agreement by percentage of expert opinions to question 1.

Question 2: Do you think that the processes of mold making and casting are important to model sculpture?

For this second question 70 per cent of them agreed with the highest level that the processes of mold making and casting are important to model sculpture. They feel that after casting, the good sculptural works should precisely match their prototypes. If the sculpting is excellent but the mold making and casting fail, the completed sculptural work may come out defective. Moreover, in sculpting the prototypes, soft materials are normally used, but when it comes to production, the materials are often changed to more durable ones using the processes of mold

making and casting. Therefore, sculptors need to have ability, skills and techniques in mold making and casting to be able to solve problems in the processes from the beginning. Understanding the shapes and structures of their works, sculptors can choose the proper way of mold making which can also reduce time and costs. Since sculpting, mold making, and casting are co-related, sculptors and modelers should learn the processes carefully to help reduce problems and errors during mold making and casting. Left to do the processes themselves, sculptors can take care of every details and produce exquisite works perfectly representing their prototypes.

Opinion	Disagree	Slightly Agree	Moderately Agree	Strongly Agree
Amount (s)	-	3	18	49
Percentage	-	4.29	25.71	70

Figure 2. Shows the numbers and level of agreement by percentage of expert opinions to question 2.

Question 3: Do you think students with sculpture as their major should be taught mold making and casting skills?

In this third question 82.86 per cent of experts, scholars, teachers, lecturers, sculptors, artists, and independent modeler strongly agree to this idea. They think that students majoring in sculpture need to learn skills and techniques of mold making and casting, It is very useful knowledge which they can apply to their works. Understanding the processes of mold making and casting allows students to change the soft materials of their prototypes to those stronger, more durable, and more valuable using the processes and ending up with perfect first-class works. It is suggested that apart from in-class study, the students should be trained to perform the processes of mold making and casting in real factories or foundries, business where personnel with such knowledge and skills are in need and hard to find one nowadays.

Opinion	Disagree	Slightly Agree	Moderately Agree	Strongly Agree
Amount (s)	-	3	18	49
Percentage	-	4.29	25.71	70

Figure 3. Shows the numbers and level of agreement by percentage of expert opinions to question 3.

Question 4: What do you think are the advantages of sculptors with ability to mold and cast?

Opinions on the advantages of sculptors with the ability to mold and cast are as follows:

- Saving costs in hiring mold maker and caster
- Allowing sculptors to precisely calculate time, fees, and costs of materials so that they can submit their appropriate turnkey price to customers
- Allowing sculptors to plan and set their schedules in advance and finish their works on the assigned date; their complete works perfectly beautiful as required

- Allowing sculptors or modelers to select the appropriate materials for their sculptures
- Bringing the sculptures' proportions to accurate correctness or with few errors
- Allowing every step of the performance to be carefully and conveniently checked, redressed, and improved
- With sculptors' understanding of cast removal, allowing the better dividing of molds into proper sections for casting in order to emphasize the sculptures' dominant points and conceal their joint lines, and to assemble the cast models back to positions as identical to their prototypes as can be
- Allowing sculptors on their own to confidently and skillfully explain to and negotiate with customers, creating trust to them.

Question 5: What do you think are the disadvantages of sculptors without ability to mold and cast?

Opinions on the disadvantages of sculptors without the ability to mold and cast are as follows:

- Increasing costs on hiring mold maker and caster
- Possible occurrence of mistakes and inaccuracy compared to their prototypes, and loss or deviations of the sculptures' fineness relating to their proportions, postures, positioning, and shapes of sculptures caused by errors in joint connection
- Sculptors' lack of ability to control and modify the works of mold maker and caster
- Delay performance, damage, or poor quality of sculptures, not as artistically beautiful and durable as sculptors' wishes and as a result, sculptors may find limitation in their creation
- Sculptors cannot thoroughly plan their schedules, estimate and negotiate the proper price in hiring mold maker and caster, control and calculate the cost of materials and tools in mold making and casting, all of which lead to the inability to deliver at the agreed work price
- Sculptors may feel undignified and have no confidence to correctly explain steps in sculptural creation to customers

Results and Discussion

1. It was found from the study "Are the processes of mold making and casting are important to model sculpture?" that 77.14 per cent strongly shared the opinion that a competent sculptor or modeler should have a good command of mold making and casting since the processes are very important to sculpture. The view complies with the academic document of Sanchai Ratananopat (1978:6) which said that an artist who has all abilities of drawing, sculpting, carving, and casting is the luckiest one. Most artists in the past were really capable in these abilities and were referred to as "Sa-ra-phat Chang" (expert of all kinds). Requiring skills, techniques, and experiences, mold making and casting are needed to be learned with complete understanding before one can plan the conforming schedule for sculpting and mold making, and casting and can accurately control the timeline, materials and tools, costs and expenses.

To have abilities to make mold and cast can help reduce mistakes caused by mold maker and caster and lacking of such abilities can be a big disadvantage to the creation of sculptural work and to the sculptors themselves. Similarly, in his interview, Ariya Kitticharoenwiwat (31 January 2013 Interview) said that sculptors without any knowledge, experience and understanding in mold making and casting can cause mistakes or damage their works. Prasert Wannarat (22 January 2013 Interview) explained that casting is a method to conserve sculptural works made with soft perishable and deformable materials. The cast sculptural works can perfectly match their prototypes satisfying their sculptors' wishes only when every steps of the mold making and casting is in the hands and care of their sculptors. Since sculptural works need delicate skill, mold maker and caster should be the same person as the sculptor himself so that he can understand where to take special care in mold making in order to achieve a sculpture that resembles its prototype in every details and he needs not to waste time in finding and hiring mold maker and caster to do the jobs. Moreover, the sculptor is the one who best understands the nature of his work including casting, parts assembling, and texture finishing. To do the processes himself results in a perfect sculpture with satisfying resemblance to the prototype. Komsan Kamsingha (25 April 2013 Interview) talked about the mold making and casting of sculptural works and other figure designs that the processes include pouring a liquid material into a mold which contains a hollow cavity of the desired shape and allows to solidify. Breaking the mold out, a cast sculpture is obtained as desired.

2. It is found from the study "Are the processes of mold making and casting important to model sculpture?" that 70 per cent in the survey think that the processes are most important to model sculpture. They agree that the cast sculptural work can accurately match its prototype only when sculptors have good control of mold making and casting. No matter how well the prototype is sculpted, if its mold making and casting fail, the finished sculpture can then be defect. Prasert Wannarat (22 January 2013 Interview) said that casting is a method to conserve sculptural works that are normally made with soft nondurable and deformable materials. Accordingly, sculptors need to have knowledge, ability, techniques and skills in mold making and casting to achieve the sculptural conservation and to be able to manage any problem concerning the processes which can be prevented from the early steps of designing and structural making. The sculptor is the one who most understand and familiar with his own work, he then knows best what type of mold is most suitable to the shape and structure of his work. Sopit Bhudharak (1 February 2013 Interview) explained that in most of the sculpting, soft and nondurable materials such as clay, plasticine, resin, wax etc. are used. In order to conserve the work or to duplicate it, the nondurable materials are needed to be replaced with strong ones such as plaster, fiberglass, metal, using the processes of mold making and casting. As sculpting is closely related to mold making and casting, sculptors needs to understand and able to do the processes themselves so as to avoid problems and mistakes. The scrupulous attention of sculptors' performances will result in exquisitely subtle works as perfect as their prototypes. Pradub Temdee (21 March 2013. Interview.) also mentioned that a method to con-

serve the prototype sculpture is to change its material into the permanent one. Ariya Kitticharoenwiwat (31 January 2013. Interview.) stated that to work without understanding can err and damage the work.

3. It is found from the study that 82.86 per cent strongly agreed that students majoring in sculpture should be taught the knowledge of sculpture's mold making and casting. All agree that the knowledge is necessary and greatly useful to the students. Enhanced with the knowledge of mold making and casting including its techniques, skills, and experiences, students can effectively perform their sculptural works and can also earn their living through their competence. Students can conserve their sculptural works, altering by their own hands their soft nondurable materials into stronger, more durable, and more valuable ones. Capable to complete all the processes on their own, students can produce good quality and perfect sculptural works. It is suggested that apart from in-class study, the students should be trained to perform the processes of mold making and casting in real factories. Without the study in mold making and casting, experts in the field, needed in great number in factories and foundries, may well be lacking in the future.

4. It is found from the study that the advantages of sculptors or modelers capable of making mold and cast their sculptural works themselves are as follows:

- Saving cost and expense in hiring mold maker and caster
- Allowing sculptors to select materials most suitable to their works
- Reducing errors in the works and casting performance
- Ability to check every steps of the casting performance and allowing convenient correction and improvement of the works
- Allowing sculptors to plan their schedules in advance enabling the sculptural works to be finished on the assigned date and time
- Allowing perfect completion of sculptural works as required
- Allowing the sculptors to accurately calculate costs of tools and materials and fees in order to submit their appropriate turnkey price to customers
- Allowing sculptors on their own to confidently discuss every step of their works with customers, creating trust and assurance

5. It is found from the study that the disadvantages of sculptors or modelers who cannot make mold and cast their sculptural works themselves are as follows:

- Increasing cost and expense in hiring mold maker and caster
- Possible occurrence of mistakes and inaccuracy compared to their prototypes, and loss of details and fineness relating to their texture, proportions, postures, and shapes of sculptures
- Decreases in quality concerning artistic beauty and durability (not conforming to customer's requirements)
- Sculptors' lack of ability to correctly explain steps of sculptural work creation to customer, limiting sculptors' creative ability, preventing them from laying a good work plan and estimating or negotiating their appropriate price since they cannot do all the processes themselves.

Suggestions

1. Suggestions obtained from the study:
 - Courses in mold making and casting should be taught to students majoring in sculpture to enhance their ability, experiences, techniques, skills, and ideas in performances all of which they can widely use.
 - Sculptors, modelers, and students are required to understand and be able to make mold and cast since a good sculptor need to be capable of doing the processes himself so he can control and solve any occurring problem
2. Suggestions for further research:
 - Mold making and casting of local people in various areas should be studied to acquire their unique knowledge, methods, and techniques.
 - Thai original processes of mold making and casting should be studied to rediscover and gather the knowledge, methods, and techniques and conserve them as basic data for further research

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Phra Phutha: A Thai Music Composition

Based on Astrological Beliefs

Assanee Pleinsri⁺ & Bussakorn Binson⁺⁺ (Thailand)

Abstract

This research project aimed at creating a Thai composition to express Thai astrological beliefs about the legend of Phra Phutha (Mercury) one of the Nine Planetary Deities – Phra Athit (the Sun), Phra Chan (the Moon), Phra Angkarn (Mars), Phra Phutha (Mercury), Phra Pharuehatsabodi (Jupiter), Phra Suk (Venus), Phra Sao (Saturn), Phra Rahoo (Pluto) and Phra Kate (Neptune) – and to create a body of knowledge in the form of a new musical composition transposed in the style of descriptive music (Program music) to show the particular characteristics of Phra Phutha deities. This article will deal with the music related to Phra Phutha, which is divided into three parts, namely, the prologue, the lyric and the epilogue. The musical style and movements display tactics in communication and talk through gentle and sweet words, which is the specific characteristic of Phra Phutha.

The musical performance relies on three traditional Thai woodwind instruments – the *Khloi Lip* (High pitch pipe), the *Khloi Phieng-or* (Medium pitch pipe) and the *Khloi Ou* (Low pitch pipe). The melodies are relying on the method of altering the melodies, imitating and interrupting, as well as accelerating and reducing the tempo. This music is an innovation which is derived from the arrangement of musical elements and other contexts. It is an example of a new method of composing Thai music.

Keywords: *Thai Music, Composition Techniques, Thai songs, Thai Composition, Thai Classical Music, Phra Phutha, Planetary Deities.*

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Introduction

Beliefs which come from thoughts about, acceptance of or confidence in something, whether it be abstract or concrete, will result in human beings performing activities in accordance with those beliefs and using them as guidelines to lead their lives or incentives to different kinds of behavior. In Thai society, beliefs, be they related to superstition, astrology, animism or sacredness, have had influenced the Thai way of life since olden times. Animism is the belief that everything in nature – forests, hills and mountains, trees, rivers or things of wonder, are inhabited by spirits. This belief is extended to include natural phenomena, for example, thunder, earthquakes and solar eclipses. At first, it was believed that the spirit dwelling in these natural elements had the power to cause things to happen. This belief later became more concrete and was eventually established as a religion (Anumanrajadhon, 1990:44). Some supernatural powers that do not have physical substances that have powerful energy which influences human physical and psychological conditions (i.e. death and fear) are, for example, lightning, earthquakes and storms. These natural phenomena have been personified as deities who take control of natural elements, for example, the God of the Wind, the God of Fire and the Goddess of Water. These personifications have been developed in order to allow human beings to create the images endowed with the divine characteristics of deities, expressing people's faith in those divine characteristics (Chaiseri, 2001). The Nine Planetary Deities – Phra Athit (the Sun), Phra Chan (the Moon), Phra Angkharn (Mars), Phra Phutha (Mercury), Phra Phareuhasbodi (Jupiter), Phra Suk (Venus), Phra Sao (Saturn), Phra Rahoo (Pluto) and Phra Kate (Neptune) – is a group of deities that has been revered in Thai society and has influenced the Thai way of life since ancient times. Thai astrological doctrine has described their disposition, supernatural powers, weapons, background and birth. Details of the legend of the Nine Planetary Deities are connected to many other Thai beliefs. Some are related to ancient regulations and one has been expressed in Thai verse which, translated into English, reads, "It is forbidden to build a house on Saturday, organize a crematory ceremony on Friday, hold a top-knot shaving ceremony on Tuesday and organize a wedding ceremony on Wednesday" (Suvanvecho, 2003:218). Another particular activity forbidden on Wednesday is seen in the statement, "Having a haircut on Wednesday and having the hair/teeth pulled out on Thursday are forbidden." This is because Wednesday is believed to be the day of growth and development and having a haircut on Wednesday will cause a person's brain to become dull.

There are many ways of communicating or transferring one's thoughts to other people. One way is through works of art, particularly through music, which enables an artist to express and transfer his feelings and emotions. Lyrics are made of a series of sentences. Some are able to conjure up courage and grandeur; some are able to create strength while some may be able to evoke feelings of sadness; some may encourage listeners to march along and some may make them dwell in their fantasies, for example, as in a lullaby or a dream song; some may be able to make listeners want to go for a walk; and so the list continues. All this depends on the ability of the composer who will establish the goal of making his melodies create certain feelings (Chaneduriyang, 1984:16). For this reason, this researcher has composed these musical pieces to embody Thai astrological beliefs about the spe-

cific characteristics of the Nine Planetary Deities. The repertoire which is selected to describe in this article is Phra Phutha.

Phra Phutha has a unique characteristic, which is his way of communicating and talking through sweet words. Regarding the principle of Thai music composition, the composer must decide what style of song he is going to write. He should know whether he is going to follow the traditional style that is the combination of imitating and interrupting techniques for the sake of entertainment or the style of tremolos with long and dragging sounds, known as “the Tang Kraw.” However, this does not mean that the melodies are simply expanded or reduced; something has to be added in order to produce the appropriate outcome (Tramote, 1995:39-43). As for the classification of Thai musical compositions, they can be classified into four types according to the type of composer; creative inspiration - referring to a composer creating his song from inspiration; classical conservatism - referring to a composer creating his repertoire in accordance with traditional rules that he or she has been observed; trendy tradition – referring to a composer whose concept amenable to the current Thai musical trend occurred at the time when composing music, but still maintain the traditional principles; and lastly, contemporary – referring to a composer who is able to produce musical innovation (Chaiseri, 20132).

The musical composition named Phra Phutha belongs to the contemporary type. It is a compilation of all kinds of knowledge that the researcher has gleaned from the Ph.D. Program in the Faculty of Fine and Applied Arts at Chulalongkorn University and his 15+ years experience in musical performance. This has resulted in a concrete composition.

Research Method and Process

This musical composition is based on the qualitative research. The content of this creative research consists of the study of the particular characteristics of one of the Nine Planetary Deities (Phra Phutha), following the Thai Astrological Text in the Chalerm Triphob Doctrine, together with additional information from an interview with the President of the Association of Astrologers in Thailand under the Royal Patronage of Her Majesty the Queen and an interpretation of the symbolic meaning of the information. From the information collected, a Thai musical piece has been created, employing different musical theories on the sound qualities of each type of musical instrument, musical elements that may affect the listeners' emotions, an assemblage of musical groups and the methods of writing Thai music. This has resulted in musical innovation in Thai musical circles. The researcher divided his research into three phases. The first phase was involved with the study and review of academic documents as well as interviews with major informants who are experts in philosophy, religion and Thai astronomy. The second phase was an analysis and interpretation of the symbolic meanings of Phra Phutha's characteristics, to be used as concepts for composing the melodies, which are based on musical elements that are able to create musical emotions appropriate to the characteristics of Phra Phutha. Finally, the musical composition was submitted to the Committee to adjudge its correctness and appropriateness. And this descriptive music was performed for approximately 30 minutes in the Music Hall in the

Art and Culture Building on Chulalongkorn University campus.

Description of the Composition



Figure 1. Phra Phutha from www.horolive.com.

Methods employed in Phra Phutha repertoire aims to narrate emotions expressed in the characteristic of Phra Phutha. The Chaloeam Triphob Doctrine states that the God Issuan created Phra Phutha from seventeen large elephants. (See Figure 1) Through the God's magical powers, the elephants were ground into refined powder and the powder was wrapped in a leaf-green cloth, sprinkled with divine water, from which Phra Phutha arose to become one of the Nine Planetary Deities of the auspicious type, who would yield a sense of gentleness and sweetness (Wisandaronkorn, 1997). For this reason, those born on Wednesday, or Wan Phutha in Thai, are reputed to be gentle in behavior, polite in manner, sweet in words and witty in talk or discussion in the same way as the "God of Rhetoric". The main characteristic of Phra Phutha is "communication and talk" in the same way as Hermes or Mercury, the God of Medicine and Communication, a son of Zeus and Maya, in Greek mythology. Therefore, the style and melody of Phra Phutha repertoire will show his communicative strategy through sweet and gentle words.

However, in interpreting the above information and using it to write Phra Phutha repertoire, the researcher has chosen to employ three kinds of traditional Thai woodwind instruments of different sound qualities and pitches (high, medium and low), the *Khloi Lip*, the *Khloi Phieng-or*, and the *Khloi Ou* for this musical performance (See Figure 2).

The symbolic interpretation of the characteristic of Phra Phutha, which involves a conversation is suggested through the following – the wind blowing from the musician's mouth into the musical instrument producing tones suggests the notion of three people engaged in a conversation in the form of music. The musical elements are used to affect the listeners' feelings. The tempo in the music is one of the most important factors that stirs the feelings. When the music increases

in speed (Fast tempos), feelings of happiness, excitement, wonder, anger or fear will be stirred. If the music's tempo is reduced in speed (Slow tempos), feelings of sadness, silence and gentleness are felt. The sound level (Pitch) is related to the frequency of the musical sound, which can be measured in rounds per second. These are both high pitched (sharp) and low pitched (deep-toned). The use of a high pitch can create a sense of grandeur, imagination, excitement, anger or fear. The use of a low pitch can create a sense of sadness, boredom, dignity or violence. Sound control (Articulation) is a way of making musical performance communicate emotions to the audience, for example, staccato notes are very short and crisp can create an atmosphere of fun, joy, fear or anger and Legato notes are long and connected can create an atmosphere of sadness, gentleness, softness or violence (Farrar, 2003).



Figure 2. Photos of the Khlui Lip (top), the Khlui Phieng-or (middle) and the Khlui Ou (bottom).

The Phra Phutha repertoire is divided into three parts. The prologue is the introduction that deals with the emotions expressed in the song and prepares the listeners for later parts of the song. The lyric is the part that shows the manner of communication and talk, which is the special characteristic of Phra Phutha, presented through different strategies. The epilogue is the conclusion and end of the song. The chart is as follows:

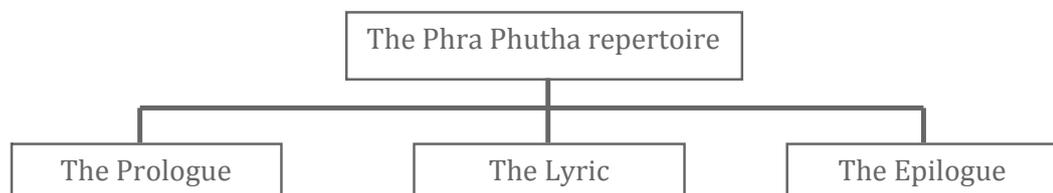


Figure 3. The main form of the Phra Phutha repertoire.

The researcher has employed the strategy of transferring the melodies from the main melody to display tactics in conversation, imitating and interrupting techniques and the acceleration and reduction of the tempo to demonstrate the fact that conversations may include both accord and conflict. The details can be explained as follows:

The Prologue
The first sentence

The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



For the first sentence of the prologue, the three musical instruments simultaneously play the same melody in the first two musical chambers but at the end of the sentence in the two back musical chambers, they play different melodies in the form of vertical sound harmony. The second sentence is presented using the imitating and interrupting technique, led by the *Khloi Lip* (taking the lead), followed by the *Khloi Phieng-or* and the *Khloi Ou* (imitating the lead). The performance consists of the imitating (Look Lor) and interrupting (Look Khat) technique, together with a slightly vertical sound harmony. The tempo is fast at the end of this part, suggesting the beginning of a conversation which consists of some dispute because of differences in the opinion about the topic of the conversation. The third sentence expresses agreement on the topic of the conversation so the tempo becomes more relaxed and slows down. The same melody is applied in this sentence.

The Lyrics
The first section (Setting up the topic of conversation)

The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The first section is a conversation within the group, using the melodies of the *Khloi Ou* as the main melody, serving as the main narrator and setting up the topic of the conversation. The melodies of the *Khloi Lip* and the *Khloi Phieng-or*, which are played in accompaniment with the *Khloi Ou* consist, mainly, of inserting the melodies skipped by the *Khloi Ou*. The researcher has also written melodies that have never existed in Thai music, for example, the melodies in the 11th and the 12th bars of the *Khloi Lip* and the melodies in the 3rd and 4th bars of the *Khloi Phieng-or*. This is to make the melodies in this part represent a lively and convivial conversation.

The Second Section (conflict)

The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The melodies of the second section exhibit conflict or discord in the conversation. So, the tempo is faster than that in the first part and the tempo is fasted at the end of this part. The composition tactic involves the insertion of what is left to be played by the main instrument in the outline of the melody as in the first part in order to show that it deals with the same conversation but conflicts have started. This is achieved by using the harmony of many intervals, the interrupting technique, the use of duration as well as the use of harmony at certain points, and the use of stops or insertions into the style that is being played (the 8th to the 10th bars). These are tactics that have never before been used in the performance of Thai music. The melodies at the end of this part are the same way but the tempo is slowed from the 15th bar onwards to show that the conversation is starting to achieve mutual understanding.

The Epilogue (conclusion)

The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The *Khloi Lip*

The *Khloi Phieng-or*

The *Khloi Ou*



The final part is the conclusion of the conversation, presented through turning the melodies of the first part into the main melodies, which is a way of emphasizing that the conversation is still about the same topic. The three kinds of pipes play the same melodies as the controlling song. The melodies are slightly adjusted in accordance with the tactic required for playing each kind of pipes. The rhythm of the ending of the song slows down suggesting that the conversation is continuing smoothly and becoming a success.

Conclusion

The result of this creative research is a Thai musical composition in a new style achieved through the use of three kinds of traditional Thai pipes playing different styles. The Phra Phutha repertoire is divided into three parts. The first part is the

prologue, which introduces the emotions which are expressed through the music and prepares the audience for the second part, the lyric, which deals with communication and conversation and is a specific characteristic of Phra Phutha. This part is divided into two sections - the first section setting the topic of the conversation, in which ideas correspond with one another, and the second section being the conversation with its conflicts and, finally, conclusion. The final part shows that the conversation ends with success. The repertoire has a style and melodies that suggest tactics in communicating and making polite conversation with gentle words, which is in accordance with the characteristics of Phra Phutha, who is the deity of “Communication and Talk”. The three kinds of Thai musical instruments – the *Khloi Lip*, the *Khloi Phieng-or* and the *Khloi Ou*, are able to communicate meaning through the wind from the mouths of the musicians creating the melodies. The strategy of converting the melodies from the main ones mirror those used in making a conversation. The use of the imitating and interrupting technique as well as the acceleration and reduction of the tempo in playing the music is to show that there is both accord and conflict in the conversation.

Discussion

Phra Phutha composition is an innovation in Thai musical art, can be used as a case study for the new trend in Thai musical composition that communicates or narrates the story of something through the interpretation of its symbolic meaning found in the information contained in the form of music. The use of musical instruments of different sound qualities can affect the emotions expressed by the repertoire. There is a limitation in the choice of Thai wind musical instruments that can create a variety of sound qualities and melodies because there are so few of them and all of them are made of wood. The authors suggest that the innovation of the more new style of the wind musical instruments could support the new greater length for the musical scale in the future of the Thai musical composition.

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Oslo May 2015

Kjell Skyllstad⁺ Editor in Chief

On May 12-13, 2015 the University of Oslo, Norway, cooperating with the Intercultural Cities Network of the Council of Europe played host to academics and urban activists from all over Europe gathered for a conference around the motto: Cities need universities as partners in developing and delivering intercultural strategies. The invitation stressed the urgent need to build forward looking partnerships in times of growing tensions and conflicts in urban areas all over the world: “Universities serve a crucial function in delivering a robust knowledge base in the face of extremism, xenophobia and hate speech.”

The research base for developing the European Intercultural Cities Network is clearly stated in the statutes: “This approach is based on the understanding, supported by a wealth of research that diversity can be a resource for the development of cities, if managed properly. A city can minimize the threats and maximize the potential of diversity by designing and implementing a comprehensive strategy to manage diversity as a resource.”

⁺ Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

“Intercultural cities is a capacity - building program which supports cities in developing, implementing and evaluating local diversity and inclusion strategies.”

- Foster a sense of pluralistic identity based on the pride and appreciation of its diverse population and minimize ethnic tension and conflict.
- Set up a governance model empowering all members of the community, regardless of their origin or status, and thus benefit from their talents, skills and links with developing markets.
- Break the walls between ethnic groups, build trust and thus ensure cohesion and solidarity.
- Make the public space and services accessible to all and end the vicious circle of poverty and exclusion which goes hand in hand with ethnic segregation.
- Empower intercultural innovators in public institutions and civil society and through them ensure that policies encourage intercultural interaction.
- Build a positive discourse and encourage a balanced approach to diversity in media to foster positive public perception of migrant and minority groups.

At the opening session Phil Woods, Advisor to the Council of Europe’s Intercultural Cities program cited some of the research findings that had led to the introduction of the program: Corporate organizations with an intercultural workforce found an average increase in productivity of 30%. Inge Jan Henjesand, President of the Norwegian School of Business connected the Intercultural Cities program to the search for talent and the rise of the creative class. A diverse workplace requires a flat organizational management and open communication built on trust in order for the production to be cost effective and reach the desired level of innovation.

Main questions poised were: How do we reengage the University with civic society? How can urban research contribute to municipal policies? Limerick, one of the Intercultural Cities this year concludes its “Pioneering and Connected “ plan directly aimed at public problem solving. The research program includes a “Hate and Hostility” research group. It becomes clear that some research projects are highly sensitive dealing with difficult issues, and requiring a carefully planned common venture and involving “neutral” partners.

However if we want our research to lead to diversity advantage practices our facts must be disseminated and shared with all stakeholders, particularly the policy decision makers at the city councils and the general public. Our media channels must be able to disseminate the “hard facts” in a comprehensible language. In previous volumes our Journal has aimed at giving a comprehensive assessment of the movement to build creative cities. In view of the new pressure on our growing cities it becomes paramount for urban managers to deal with diversity. Will it be a threat, a nuisance – or an opportunity? All indications are that creative cities will form the backbone of all future urban development but that creative cities need diversity to have vibrancy and profit from the energy of the new citizen groups. Following this development regionally within ASEAN and internationally will be a major aim for our editorial policy and practice.



Reviews

- Viet Nam Overtures

Alan Kinear International Editor

Book Review

Viet Nam

Overtures

Alan Kinear⁺ International Editor

Viet Nam Overtures chronicles the 10 year music, dance and opera exchange program between Norway and Vietnam led by Geir Johnson the Director of an organization called Transposition and former director of director of the Ultima Oslo Contemporary Music Festival.

Transposition has conducted nearly 300 cross-cultural programs that have positively impacted the lives of hundreds of musicians and performers both in Norway and Vietnam as well as dozens of international performers.

- It can claim the following successes:
- Young students reaching the finals in international competitions
- Development of a new sector of arts organizations that take care of composer's rights
- New program in instrumental pedagogy at the VNAM
- Opera and ballet productions in Ho Chi Minh City
- International studying and touring opportunities for young talent
- Establishment of the first chamber music course in Viet Nam
- Assisting in the building of a new concert hall in Ha Noi
- Raising the awareness of how to build and maintain audiences

It is an captivating read as it brings together the personal perspective and stories from twelve closely involved participants across its four sections. The first covers the history and politics detailing the challenges that were overcome in such a long distance and cross-cultural endeavor. The second discusses the pedagogy and finding the common ground in striving for performing excellence both for the performers and education. Additionally, support for modernizing the instructional foundations for ongoing instruction was discussed. Thirdly, there are detailed accounts on covering all the behind-the-scenes issues in bringing to the stage a

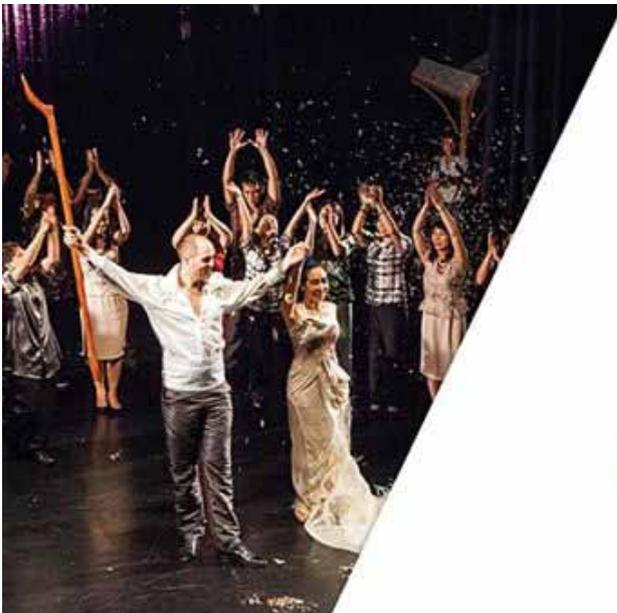
⁺ Alan Kinear, International Editor, Chulalongkorn University, Thailand.

world class artistic production. The fourth section delves into the future challenges in the role of music and culture in social development. The question of does culture provide the foundation for a creative and economical viable community or does an economical viable community in turn support cultural expression and creativity? is reviewed. One side has the current view is that people like to live in a culturally rich environment so such communities tend to be more attractive and consequently more economically sound and creative.

Geir posits “How do cultural activities contribute to create an urban cultural engine?” and explores this further after asking “Is the arts a cultural engine?”

Viet Nam Overtures is an engaging and informative read for anyone pursuing a cross-cultural endeavor that is brought to life by twelve personal accounts and nine snapshots into one successful and long lived exchange program between the East and the West in modern urban society. The nine snapshots are a up-close window into how Transposition worked its cross-cultural magic.

Viet Nam Overtures is an attractive book with content, images and design blending together to immerse the reader in the full behind-the-scenes experience of what it takes to succeed both artistically and cross-culturally. It's a model of artistic creativity paired with social sharing and caring.



viet nam
OVERTURES

Viet Nam Overtures

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Journal Policies

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About JUCR

The Journal of Urban Culture Research is an international, online, 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.

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 arts, creative arts, music, dance, theater together with those in urban studies and planning to seek cross-disciplinary and cross-cultural practices.

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 experi-

enced 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.
- All manuscripts are required to include a title, abstract, keywords, author's byline information, an introduction and conclusion section along with a Chicago formatted reference list. Manuscripts with existing footnotes and in-text references may retain them as a resource for readers, but are not required. Footnotes are to be relocated as non-standardized endnotes listed before references.
- Manuscripts should have all images, figures, and tables numbered consecutively. Reference lists need to conform to The Chicago Manual of Style (www.chicagomanualofstyle.org) as detailed in our template. We recommend the free online formatter for standardizing ones references. See www.bibme.org.
- Each author should send with their manuscript an abstract of 150 words or less together with a submission form providing their biographical data along with a maximum of six keywords.
- All manuscripts submitted for consideration need to be accompanied by a completed and signed Manuscript Submission form found on our website.
- Authors authorize the JUCR to publish their materials both in print and online while retaining their full individual copyright. The copyright of JUCR volumes is retained by Chulalongkorn University.
- 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

Overview

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:

- Demonstrated scholarly expertise and ethical leadership in an area not over represented on the existing Editorial Board.
- 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.

Responsibilities

Members of the Editorial Board are directly accountable to the Managing Editor.

Responsibilities include but are not limited to:

- Provide input on editorial needs and review manuscripts as requested.
- 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.



Journal of Urban Culture Research

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