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This volume is dedicated to the Covid-19 caregivers. Our cover is a collage of a street art images from Chulalongkorn University's "Chula Art Town" as one of the first projects by the Faculty of Fine & Applied Arts' *Art For Community* organization – ART4C (see art4c.org). High resolution images are online under Google's Arts & Culture platform, see (<https://tinyurl.com/chulaarttown>).

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Editorial

The “New Normal”

The “Covid Culture”

Bussakorn Binson* Executive Director

This volume 20 of the Journal of Urban Culture Research was created in the midst of the of the Covid-19 pandemic. Here in Thailand restrictions began in March and remain in place today. This crisis has caused many changes creating a “New Normal” life of social distancing among other changes in society.

There is a strict campaign of “stay at home, stop the infection for the nation” repeated on the news in Bangkok. The use of masks in public and social distancing including a standard 14-day quarantine for those in transit. These changes and rules have had an heavy impact on the livelihood of millions of people in our society.

The government announced a lock down in the country for all shopping malls, restaurants, and pubs resulting in extensive unemployment. In the government sector, a policy of working from home has been put in place. Schools and universities offer online classes in place of classrooms to avoid face-to-face meetings to quash the risks of spreading the coronavirus. When the norms of the workplace and educational environment has been changed, a “New Normal” has taken hold in Thai society.

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A *new normal* phenomenon has occurred in Thai society, especially the occurrence of teaching and learning related in Art and Culture.

While the world is in crisis, art has a role to offer a “comforting massage” to all through either music, experiences or visually. An example is a new musical composition intended to be paired with a supportive massage as an expression of gratitude to medical staff who are bearing the heaviest load fighting Covid-19.

There are now lyrics to songs explaining how to wash your hands correctly, the necessity of washing hands more often, and how to wear a mask effectively, along with reminders for social distancing in public.

In many countries, music is performed from the terrace of the apartments. There are mobile musical bands performing on the streets at various points during different times of the day in order to deliver happiness to people staying at home.

Regarding the limitation of social contact, social media has been instrumental in bringing forth performances, including Thai music, folk, pop and classical. People get together to perform music using the Zoom conferencing program to put together an online ensemble. There are numbers of music video clips emerging to support a new way of life in line with government policies to avoid being victim of asymptomatic or super spreaders. Drawings and paintings are being displayed through virtual galleries. Graphic designs and animations also play significant roles in accompanying songs and performances. Visual arts and digital arts are coming forth being used for promoting health and related safety campaigns.

Though urban art and culture have been impacted by Covid-19 throughout the world, it is a good opportunity to initiate a “New Normal” *way of practice* for all artists and urban research scholars in this new era.

This volume is dedicated to all the Covid-19 caregivers and in this volume we have brought in a guest author to discuss the impact of the pandemic on art and urban culture in Thailand.

Turn the page to view the article by Alongkorn Parivudhiphongs titled *COVID-19 – You Can’t Stop the Beat!*

Guest Author COVID-19 – You Can't Stop the Beat!

Alongkorn Parivudhiphongs* (Thailand)

Abstract

The COVID-19 pandemic has given rise a myriad of artistic expressions on the internet and social media platforms. What explains this turn to music and the performing arts during the crisis? At least four reasons matter. Popular music, in particular, has proved useful in communicating key messages about COVID-19 and how to combat it to a broad audience. Music and other forms of artistic expression can help to create a sense of community and belonging at a time of uncertainty. They are powerful ways in which to express appreciation and gratitude. And they provide levity at a time of anxiety.

Keywords COVID-19, Music, Creativity

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Although the COVID-19 epidemic has been fraught with fears and a feeling of loss of control, the world is still alive with the sound of music. As seen on social media and internet platforms, people around the globe gather to perform morale-boosting songs to express a sense of communion and that “we are in this crisis together.”

At a time that tests human souls, singing songs, playing instruments and dancing can be simple acts of “togetherness,” as seen on a multitude of viral clips. While on patrol, Spanish policemen played guitar and sang for neighborhoods in quarantine; Italians were singing their national anthem from their balconies after the lockdown, and residents in the US sang hit songs from their apartment windows to generate a sense of unity in the battle with COVID-19.

Popular culture has also become a powerful and significant source of encouragement in this battle. Some world-renowned artists have composed new songs to show support for health professionals who fight against the new coronavirus. The internet is full of free concerts, and eminent singers and artists are beaming out art from their homes. Meanwhile, parodies of well-known hits – from Queen to Adele – have proliferated on Youtube (Menon, 2020), just as fun-to-dance steps have popped up on Tik Tok to show human creativity during the isolation period. Many online users have altered lyrics from popular songs to ensure 20-seconds of handwashing that is believed to kill the virus.

From apartment block sing-a-longs to online parodies, people from all walks of life across the globe have generated music together as the world has locked down to curb the spread of the novel virus. Why do we turn to music in this crisis and what are the roles of song and dance in times of uncertainty? A closer look at the roles of music during the epidemic reveals four perspectives.

First, music can communicate key information in an accessible fashion. Singing songs that remind people of the need to effectively clean their hands, to stay safe at home and to watch out for each other can be a very effective tool to deliver concise and easy-to-understand messages about self-protection and public safety.

As seen in the daily news reports of the Covid-19 pandemic, the coverage usually pays special attention to the numbers of infected new patients and the death toll. We have also been flooded with complex statistics driven by big data, promising scientific findings, and diverse professional medical opinions, and the pronouncements of public health organizations. These many mixed messages may not be easy for all to understand. So there is an effort to adjust such complex information into a compact form known as “infotainment,” including animation, poetry, short movie-making and song-writing. The integration of information through entertainment media has been used in journalism and online storytelling for decades. In addition to being entertained, audience can quickly get information on what to do to prevent COVID-19 infections.

For example, the principal of a school in New Zealand adapted “Do-Re-Mi” from a Hollywood classic, *The Sound of Music*, to teach young students how to protect themselves from Covid-19; and the clip received over 7 million views worldwide (Andelane, 2020). The Japanese comedian Pikotaro, noted for his children’s song “PPAP” (Pen Pineapple Apple Pen), altered his content to the coronavirus-related song, PPAP-2020 (Pray for People and Peace) for frequent handwashing advice (Kyodo, 2020). Rhyme of words can help audiences to remember key messages as quick and accessible communication.

Some governments also use music as part of their educational campaign. In Malawi, for instance, the state message for COVID-19 prevention on twitter with #coronavirus is being spread through a song and dance troupe that carries out civic education at a public hospital (Masters, 2020). While it must be noted that the information that has been adapted to this entertainment format should not be expected to become the main source of medical information, its compact content however can help shift audiences from fear to educational communication. Second, we can see how music may create a sense of community and unity. Amidst the active enforcement and endorsement of social distancing, music can actually help connect emotionally us and reduce a sense of isolation and such feelings as loneliness and alienation. As many mainstream and online media report, we see many people joining to make music from different parts of the world. Many sing together in an effort to encourage themselves and their neighbors to save their cities. The citizens of Wuhan sang “Keep it up, Wuhan!” and other patriotic songs from their windows (Langley and Coutts, 2020). In March, Italians stood on their balconies to sing the national anthem to boost morale on the fourth day of a nationwide lockdown (Horowitz, 2020), just like New York City residents on their apartment windows sang The Beatles’ “Yellow Submarine” to express their feelings when trapped at home (Brown, 2020).

Music can help reduce stress from working and staying at home. Some families have performed musical showtunes, for instance, “One Day More” from *Les Misérables* to mimically demonstrate their mandatory toleration to the lockdown and to boost their fighting spirit (Wamsley, 2020). The use of the human voice and minimal instrumentation or percussion reminds of some traditional forms of music when life has been difficult yet our strong spirits bind us together. In this way, music helps us to form cultural bonds and personal identity and provides the opportunity to express ourselves.

Evidently, we can cope with uncertainty because music help provide us personal comfort and a sense of belonging to our community. Hence performing music can be a social balm to sooth anxieties and enhancing a sense of togetherness in defiance of the virus’ threat to the global community.

Third, music delivers messages of appreciations and support to health-care workers who take risks in the front line. During the corona virus crisis, the internet has been jam-packed with songs performed on Zoom, different dancing on Tik Tok and spontaneous musical flash mobs with coordinated displays of gratitude to health

professionals. In fact, some musical displays features just singing, clapping, and banging in order to recognize the efforts of grandiose the so-called heroes fighting to save patients' lives.

Artists in the showbiz also acknowledge the merit of these health-care workers. In the US, over 20 songs – varied from country to rock and rap – have been newly-composed in order to address issues emerging from the epidemic, to promote self-protection and public hygiene, and to lift human spirits in time of adversity (Fekadu, 2020). This includes Bon Jovi's "Do What You Can," Mike Campbell's "Lockdown," and Drive-by Truckers' "Quarantine Together." Like their western peers, Asian artists from Thailand (Marukatat, 2020) and Lao People's Democratic Republic (Mixayboua, 2020) have composed new songs or done covers of songs with messages of encouragement and gratefulness to the medical heroes fighting against COVID-19. Such melodies provide reassurance that those in the medical professions are being supported by the community in this time of need.

The bonding that arises through COVID-19 related music is reciprocated. Patients in some American hospitals heard songs from some doctors and nurses (A. Yang, 2020; Jividen, 2020) who chanted their own music for an extra boost during their working hours to handle their stress and encourage their patients to recover. Health-care workers in Nairobi, Kenya kicked off their risky days with Zumba class and belting out to prompt physical alertness and mental strength before returning to treat Covid-19 patients (Youtube, 2020). Finally, music is, simply put, an entertaining tool that alleviates public concerns about COVID-19. Besides health-care workers, we can rely on our laughter as best medicine. If the crisis makes us sick and lose control over our daily life, the joy of music can help us gradually regain the life we used to live and the world we know.

The British comedian Dana Jay Bein mutated Queen's epic "Bohemian Rhapsody," altering the beginning of the song to "Is this a fever? Or Is this just allergies?" He went on to amend the popular lyrics into "Mama, I just killed a man. I didn't stay inside in bed. I walked past him. And now he's dead" (Sullivan, 2020). Meanwhile, YouTuber Jon Pumper racked up more than two million views for his cover of the Bee Gees' "Stayin' Alive," titled "Stayin' Inside," and YouTuber Chris Mann has two popular song parody videos of Madonna's Vogue to Adele's Hello expressing physio-psychological distresses during the isolation session at home, as well as satirizing the government's decisions (WXYZ, 2020).

Some artists modify their famous songs. Neil Diamond has parodied himself! His classic song "Sweet Caroline" has updated lyrics in light of COVID-19 (R. Yang, 2020). Gloria Estefan offers "Put Your Mask On!," a re-working of her upbeat 1989 single "Get On Your Feet" to remind you about a necessary accessory; while To-drick Hall features "Mask, Gloves, Soap, Scrubs," remixing his original song "Nails, Hair, Hips, Heels" (Fekadu, 2020).

Some artists offer live performance from their living rooms, making the experience so much more real and personal, while asking for donations to support those

in trouble as a consequence of COVID-19 lockdown. Whether this is just another creative way to lessen anxiety or another form of infotainment, such music parodies and new songs give voices to humanity in that they address problems and solutions, as well as express concerns about the impact of the COVID-19 pandemic.

The many music forms that have emerged during the crisis also reflect, if not represent, the endless creativity of humans. Creativity can be viewed in many ways, such as initiative. We often emphasize that creativity is the use of human imagination or originality in creating works and arts. We value new ideas that have never known or occurred before – like composing a new piece of music. But as human civilization evolves, we can consider creativity derived from inspiration from existing methods and concepts to create new things, usually called “copy and develop” – as seen in altering the lyrics of old songs to fit the new meaning in the face of COVID-19.

Today, creativity may also be a result of “mix and match” in that we take initiatives of the past to deconstruct their essence in order to reconstruct a new, creative meaning – just like the parody of hit music or group music-making. This is surely a way to create something different and useful to solve a puzzle in life and a problem in the society. Using digital platforms such as Tik Tok and Youtube adds new values and innovative implication to the original definition of music in the face of COVID-19.

Clearly creativity stems from an attempt to solve a problem. The creative and intelligent use of information in the form of entertainment, be it new songs, parodies, amended refrains, or group singing, center on maintaining the essence of physical health and happiness during the pandemic. Music proves to be a valuable creativity-driven source that keeps people engaged and positive. It is a remarkable phenomenon to see how humans employ music to spread messages of hope and reassurance that we will fight this war together.

The world is dealing with something larger than life. The current Covid-19 pandemic is enough to daunt even the strongest, but music and dance, with their unique power, are serving as expressions of hope and positivity to bring relief. So Covid-19, you can't stop the beat of music in human hearts.

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Researching Musicscapes in Urban Tourism: Case of the Town of Krk

Diana Grguric⁺ (Croatia)

Abstract

The paper examines the acoustic quality of the seaside promenade of the Town of Krk during the tourist season. Its musicscape is analyzed in the light of the sound (sonic) pollution, which is the consequence of developing and using music in the tourism offering. The collected data of objective and subjective measurements of acoustic quality, namely sound pressure measurements and a local community survey, are processed. The theoretical part of the paper deals with soundscape and musicscape concepts. The results of the research point to the diminished resolution of the soundscape during the tourist season, due to inadequate music management. The paper contributes to raising awareness of the issue of noise resulting from the use of music in tourism and seeks to highlight the need for developing audio management - a sound and music management model based on the principles of acoustic ecology and the collaboration of all stakeholders in a destination.

Keywords: *Soundscape, Noise, Musicscape, Town of Krk, Tourism, Local Community*

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Introduction

Research in this paper starts from the assumption that music can be an important tourism product of entertainment; concurrently it is an expression of the culture of a space and an experience of the moment (Long, Lashua and Spracklen, 2014). Whether performed live or recorded, music in tourism is a desirable, commercial and mass-scale form of a tourism offering of substantial economic potential. Opposite to these advantages are the negative effects of music, foremost among which is noise, the unwanted outcome of the use of music which threatens the soundscape and adversely impacts local communities exposed daily to a musicscape. This paper explores the acoustic quality of the open urban space of the Town of Krk. Situated on Croatia's largest island, the Town of Krk is a well-known tourist destination whose residents have been complaining to town authorities for the past three years concerning noise caused by tourism-related music activities. The aim of the paper is to gain insight into the acoustic quality of urban spaces during the tourist season, open up new prospects for music research from the perspective of acoustic ecology, and underline the need for sound and music management in the framework of sustainable development.¹ This paper consists of a theoretical part and an empirical part. The theoretical part views music through the concepts of soundscape and musicscape (Schafer, 1994; Oakes, 2000; Wrightson, 2000). The challenges posed by these concepts lie in understanding music and sound in active relationships with the listener and space. The empirical part focuses on the collection and analysis of data obtained from objective and subjective measurements of acoustic quality. Data were collected in the field over a period of 52 days, during which time the sound pressure levels of sources of music were monitored. An e-survey was carried out among residents concerning their perception of acoustic quality, and face-to-face interviews were conducted with workers in hospitality and tourism responsible for managing music in tourism purposes.

Theoretical Background

Music plays a large role in the development of urban tourist destinations. Music represents a "tourism culture" and its resulting tourism logic, discourse and practice (Gotham, 2007). It encourages entertainment, and creates and diffuses perceptions of a destination, making travel easier for tourists and facilitating familiarization with a destination (Long, 2014). Being an integral part of the urban tourism offering, music is frequently present in public urban spaces. As the bulk of tourism traffic takes place in these spaces, they help to ensure the tourism development of towns and cities as desirable and unique destinations. Here, "public space" is defined within the concept of space as a stage of interaction, socialization and representation of a society as well as of a culture, while a destination is seen as a "place" which means an instantaneous configuration of positions and implies an indication of stability (Lefebvre 1991; Ce Certau 1984).

Strategies for tourism development in urban destinations take into consideration residents' attitudes and perceptions. On the one hand, tourism, as a branch of business, generates profits and brings prosperity to local communities but, on the other hand, tourism development affects the quality of life in a city and its

environment (Bestard, Nadal, 2007; Liu, Seldom and Var, 1987; Perdue, Long and Allen, 1990). Residents tend to draw conclusions about tourism by weighing relative gains and losses. Hence, their attitudes and perceptions are exceptionally important in promoting and developing sustainable destination-management models (Andriotis and Vaughan, 2003). Regarding music management, the need has emerged for a new model due to the intensifying problem of noise, which is increasing proportionally with the growing offering of both live music and recorded music (Sari et al, 2014). Together with crowding, drug dealing, and the degradation of the cultural and biological ecology of a space, noise is one of the foremost negative effects of music tourism (Connell and Gibson, 2003; Pavlukovic, Armenski and Alcántara-Pilar, 2019). In accordance with the postulation on the uniqueness and dependence of nature and society, the soundscape concept underscores the issue of sound pollution and noise as the outcome of technological progress that has greatly contributed to reducing the resolution of the soundscape and affecting the (in)sensitivity of people to the acoustics of a place (Truax, 1984; Wrightson, 2000). This holistic concept, put forward by Raymond Murray Schafer, implies the total sound of a space, as the product of an active relationship set up between the listener, the physical space and sound (Schafer, 1994).² The acoustic quality of a soundscape is commonly evaluated according to noise. The effects of noise are the result of the masking of reflected and direct sounds of human activity such as talking, movement, etc., causing the acoustic horizon to reduce and substituting information with anti-information: noise (Wrightson, 2000:11). To raise public awareness of the harmful effects of noise on the acoustic environment, Schafer coined two concepts to evaluate soundscapes. These are “hi-fi” (high fidelity) and “lo-fi” (low fidelity). “Lo-fi” refers to soundscapes in which noise prevails over the signal, making communication impossible.

In “hi-fi” situations that have very high sound resolution, the soundscape does not have to be a quiet one but rather one in which unwanted sounds do not mask or pollute wanted sounds (Schafer, 1994). Accordingly, noise does not necessarily mean loudness, as the experience of noise depends on multiple parameters including preferences, expectations, and the psycho-physical condition of listeners as well as on many other elements that determine the listeners’ subjective and objective conditions. For the purpose of this paper, however, noise can be defined as any unwanted “loud sound” and “in general usage today, it often refers to particularly loud sounds” that exceed the permissible limits in decibels. (Schafer, 1994:182). Pursuant to the soundscape concept, music performed in open, urban public spaces directly impacts people’s perception of the environment and establishes a new conceptual character of space – the musicscape. A musicscape is a type of organized soundscape in terms of aesthetical and social aspects defined by music (Sakakeeny 2015:115-120). A musicscape refers to the music that can be perceived in a specific place and at a specific time by a person (Lelieveldt and Boele, 2018). It is a kind of “acoustic sanctuary” or an area whose physical characteristics allow it to retain its own acoustic character against intruding forces (Truax, 2001:97). In this respect, a musicscape is a type of built space of a recreated relationship between space, the listener and sound. The features of a musicscape’s layout and functionality derive from the use of space and the way in which its service character is shaped (Bitner, 1992). The design is based on the principle

of aligning musical variables such as melody, rhythm, harmony, etc., with the expected cognitive, emotional and psychological behavior of people in a given space (Oakes, 2000). A musicscape design model for tourism purposes is based on the idea of aligning music with the creation of a positive mood in people that fosters pleasure, fun and socialization (Ballantyne, Ballantyne, Packer, 2014). To create such a mood, musicscapes built in tourism are often subjected to loud levels of sound pressure and as such they disrupt the acoustic quality of a destination and contribute to sound pollution. Hence, audio management in tourism needs to be promoted on the principles of acoustic ecology, which refers to the valorization of sound and music aimed at reinforcing positive elements and eliminating negative ones (Stipanovic, Grguric and Jurina, 2018).

It is the strategic planning of music and sound, the objective, tasks and activities of which are planned in stages. Once a business policy has been devised, and positions in marketing and development, determined, design solutions are created to eliminate, maintain, reinforce or add wanted sounds and music content. The results of feedback and control to ensure the quality of the audio offering and ascertain the desired selection of sounds and music content are based on the measurement of sound pressure levels and the assessment of desirable and unwanted elements of the soundscape. The organizing function is based on the integration and collaboration of all stakeholders in a horizontal organizational structure grounded on creativity techniques and knowledge generation. Audio management relies on the soundscape concept and the sound evaluation model that includes subjective as well as objective parameters (Brown, 2007). This evaluation model is as inclusive towards objective noise as it is exclusive towards subjective silence. Namely, based on comparative evaluation, objectively qualified noise can be subjectively positive if it represents an aesthetical value of music and/or intentional action, as can objective silence be considered subjectively negative if the sound content is unwanted. In interpreting the comparative soundscape evaluation model, Brown (2007) refers to the psychological concept of the interrelation of person, place and activity (Herranz-Pascual, Aspuru and Garsía, 2010).

Problem Definition and Research Method

One of Croatia's leading towns in tourism, the Town of Krk is situated on the southwestern coast of Krk Island, between two coves in Krk Bay. The internal layout of the town is underpinned by the town gate and fortifications. The town's landmarks include historical buildings such as the old Town Hall on the town square, the Frankopan castle on Kamplin Square, and the tower on the Seaside Promenade. The Seaside Promenade, popularly called the Riva (waterfront), is a place of physical contact between the town and the sea – a pleasant promenade and a harbour for boats and small vessels. During the tourist season, from June to the end of September, the Seaside Promenade becomes the main town area for tourist activities, mostly musical events. As a result, music modifies the promenade's conceptual character by suspending the perception of non-music sources from its soundscape – such as the sound of marine engines and ships' whistles, human communication, road traffic, the peeling of church bells, the sounds of the sea and the cries of seagulls – in favour of the perception of organized sound – live and recorded music.

The musicscape of the Seaside Promenade is diverse, in terms of content. Recorded music can be heard from the terraces of the seven hospitality and restaurant establishments located on the waterfront. Live music performances, co-organized by the Tourist Board and the Town of Krk, are held on a stage assembled in the central part of the Seaside Promenade. While live music performances are held periodically, recorded music is played daily.

Music management on Krk Island during the tourist season, a time when music has a key role in the offering, points to the lack of a plan for developing music programmes, and to stakeholders taking impromptu action and making personalized choices and decisions (Stipanovic et al, 2018). The appropriate evaluation models and monitoring processes are missing in the way the non-systematic development of individual entrepreneurial initiatives is managed. On the other hand, as a result of non-compliance with the sound pressure levels prescribed by environmental law, music in Croatian tourism has for many years been generating irreconcilable public debate between those in favour of the non-limited use of music in tourism and those who see that as misuse.³ In consideration of these facts and given the little research into the use of music in tourism from the perspective of acoustic ecology, it was deemed necessary to establish the effects of music by analyzing the situation in practise to gain clearer insight into this issue.

Research methodology involved both the quantitative and the qualitative method. Sound pressure levels were measured in three locations along the Seaside Promenade between July 24th 2018 and September 15th 2018. A professional company set up and calibrated the sound pressure meters. Measurements were taken of equivalent sound levels, the averaged value of sound pressure in 60s (LEQ) dBA. A questionnaire was used to determine residents' perceptions. A survey invitation was published on the website of the Tourist Board of the Town of Krk and the questionnaire was available both online and in paper form from September 3-15, 2018.⁴ Survey results were processed using descriptive statistics, including arithmetic evaluation. Spatial sound image observations were conducted several times, during the day and night. Interviews were also held with hospitality workers concerning music management and their musicscape experiences.

Objective Measurements

Sound pressure levels were measured at three locations along the Seaside Promenade. The most active music sources, according to the opinion of Town of Krk authorities based on complaints received from residents concerning unacceptably high volumes of music, were selected as measuring sites. Measuring station M1 monitored the sound activities of public music performances on an assembled stage, and measuring stations M2 and M3 tracked the sound pressure levels of the musicscape of two catering establishments.

The results of monitoring are brought together in two diagrams showing the 24-hour values of sound pressure levels recorded at all three measuring stations. Figure 1 illustrates the daily situation (July 10th) and Figure 2, the periodic situation marked by a public live-music performance on the assembled stage (August 8th).

The horizontal lines in Figure 1 indicate the highest threshold values of permissible sound pressure rating levels according to the Ordinance on the maximum permitted noise levels. From bottom to top, the first horizontal line marks the highest nighttime value at 45 dB(A) and the second line, the highest daytime value at 65 dB(A). The third line is the daytime threshold value of permissible noise rating level of 80 dB(A). The values used here are the ones prescribed for the type of space with a mixed, predominantly commercial use and residential use.⁵ (see Figure 1).

Measuring sites were selected in locations with no road traffic and very little marine traffic. Accordingly, the effect of residual noise from traffic on measurement results can be considered negligible. On the other hand, the increased number of people on the Seaside Promenade clearly causes residual noise. A comparison of measurement results presented in Figures 1 and 2 for measuring station M1, with and without music activities on the assembled stage, reveals a discrepancy larger than 30 dB. Hence, the residual noise from people at measuring station M1, relative to the noise from music activities – the musicscape, is negligible. At measuring stations M2 and M3, results obtained from measurements at hospital-facilities always included music activities – the musicscape, and the residual noise from people at those facilities. To measure the actual noise at the measuring stations, control measurements were also taken in specific time intervals when there were no music activities – musicscape. The results thus obtained show that the residual noise from people is lower by 10 dB than the total level measured that included music activities – musicscape. Based on this, it can be concluded, with a high degree of certainty, that the noise of the musicscape – that is, the music activities of reproduced music – has a primary effect on the measurements that are the subject of this paper.

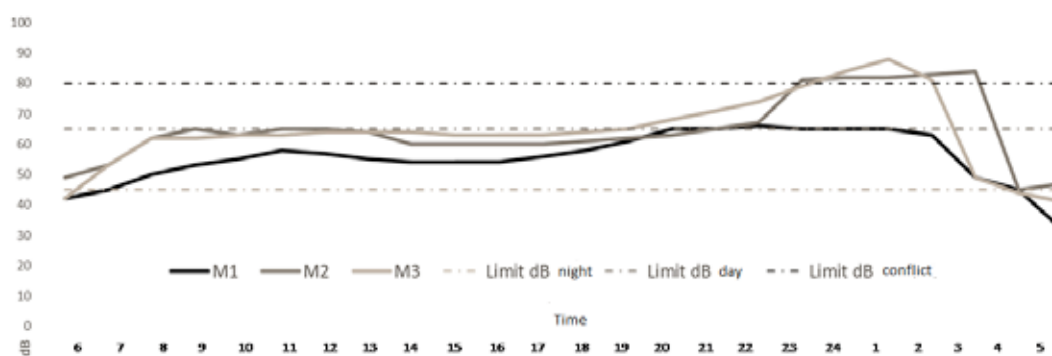


Figure 1. Sound measurements in db from 3 measurement stations (M1-3) – Y axis overlaid with night and day limits. Hour of day in 24hr scale along the X axis.

When there are no music activities on the assembled stage, the prescribed values of daytime levels are not exceeded at measuring station M1. Measuring stations M2 and M3 show sound levels within the prescribed daytime values but indicate a significant shift after 8 p.m. when values begin to gradually rise. A level of 80 dB is reached between 10 p.m. and 11 p.m., lasting up to 3 a.m. with minor deviations and then dropping sharply to below 45 dB at 4 a.m. (see Figure 1).

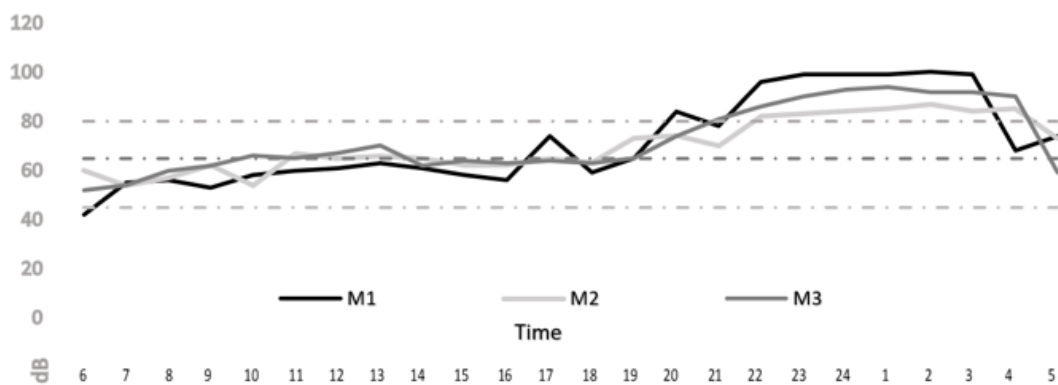


Figure 2. Sound measurements readings from 3 stations (M1-3) during a public concert over time.

Figure 2 illustrates the values measured on the day a public concert was held on the assembled stage.⁶ The changes in values of sound pressure levels registered at all three measuring stations coincide with the music activities that were planned for that day, beginning with a sound check from 4:20 p.m. to 8 p.m. and continuing with a concert that lasted from 9 p.m. to 3:15 a.m. Recorded music was played on the stage's sound system from 8 p.m. to 9 p.m. In the diagram, a considerable increase in sound pressure levels can be detected at all measuring stations in the period from 4 p.m. up until 9 p.m. Measuring station M1 registered a sound pressure level of 80 dB lasting continuously for half an hour, from 8 p.m. to 8.30 p.m. During the duration of the concert, from 9 p.m. to 3:15 a.m., sound pressure levels ranged from 90 dB to 100 dB (see Figure 2). In that same period of time, measuring stations M2 and M3 registered high sound pressure levels relative to the same time period in Figure 1.

Subjective Measurements

A total of 107 respondents filled out a questionnaire containing 13 questions of various types such as dichotomous, rating scale and open-ended questions. Of the respondents, 55.14% were female and 44.86%, male. With regard to age, the respondents ranged from 22 to 71 years old. The first five survey questions referred to music performances organized by the Tourist Board and the Town of Krk. The sixth and seventh question focused on the music played at catering establishments and the eighth and ninth, on pleasant and unpleasant sounds in the soundscape. Questions 10 and 11 asked respondents to rate the quality of the soundscape, and questions 12 and 13 asked respondents to suggest improvements to the quality of the Seaside Promenade's soundscape. The below results have been singled out from the survey analysis.

During the public performances of live music, organized by the Tourist Board and the Town of Krk and held on the assembled stage on the Seaside Promenade, 92% of respondents stated that they could hear the sound of the music in their homes; 6%, that they could not hear it; and 2% did not know. The respondents who gave a positive reply were then asked to state how they experienced the music they could hear: 30% of respondents experienced the music as being pleasant and 31%, as being annoying, while 39% of respondents were impartial (see Figure 3).

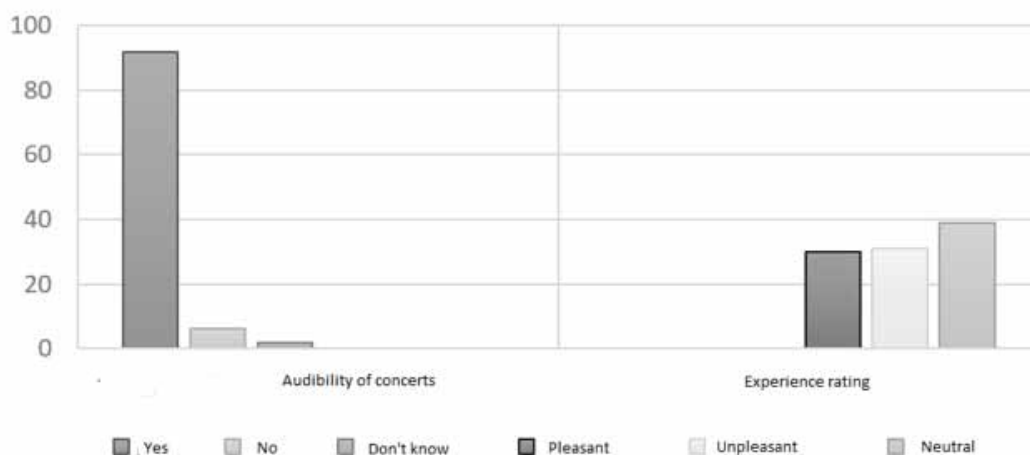


Figure 3. Chart of the audibility of concerts and receiver's reported experience.

Only 33 respondents (30.8%) replied to the question referring to town events that are unpleasant in terms of sound. Generally, at issue are events that are too loud, and a considerable share of the total number of examples given refers to events during which music performances are held on the assembled stage. The question asking about music events that are pleasant in terms of sound was answered by 35.5% of respondents. Most respondents believe that pleasant events have a “chamber-like sound”. Such events include the playing of a guitar on a beach, performances by school choirs, klape or harmony-signing groups and classical music ensembles, and acoustic performances.

Using a rating scale ranging from 1 to 5, respondents were asked to rate the importance of music events in the town's tourism offering. Fully 63.5% of respondents gave the highest rating of 5 to the importance of music events; 24.2%, a rating of 4; 8%, a rating of 3; and the remaining 4.3% of respondents, a rating of 2. Not one respondent gave the lowest rating of 1 to the importance of music events.

Most respondents (62%) gave a positive reply to the question pertaining to the audibility of music in catering establishments. Thirty-one percent of respondents did not hear the music; 4% responded “Don't know” and 3% did not answer the question. Of the respondents who gave an affirmative reply, 15% experienced the music as being pleasant; 55%, as being unpleasant and 30%, as neutral (see Figure 4).

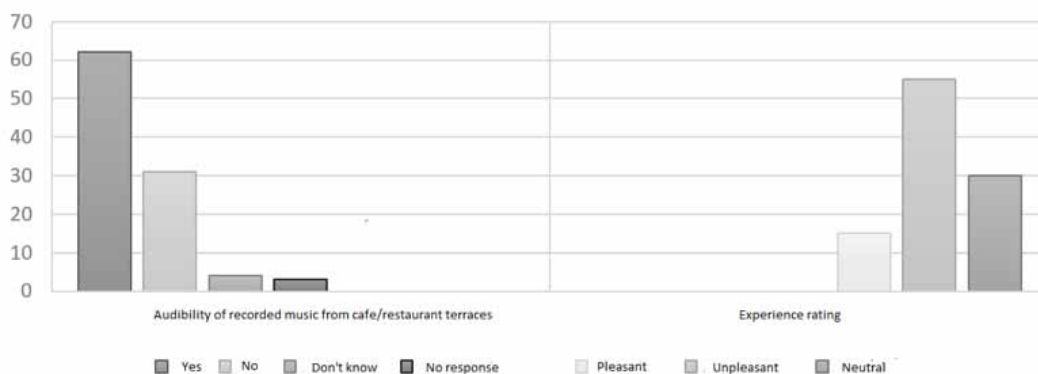


Figure 4. Chart of cafe/restaurant music and receiver's reported experience.

The table in Figure 5 presents the respondents’ answers to the open-ended questions regarding pleasant and unpleasant sounds in the soundscape of the seaside promenade. The below examples were selected by their frequency.

Unpleasant Sounds	Pleasant Sounds
Sound of church bells in the morning Sound made by municipal service providers	Sound of sea waves, Seagulls
Motorcycles driving through the old town centre	Crickets, frogs
Yachts in the harbour (The Adrenaline Ride)	Soft music
Noise made by people	Bird songs (not seagulls)
Screeching of seagulls	Street musicians
The clamour of intoxicated guests wandering the streets in the early morning hours	The sea, boats, the sounds of nature
Traffic	The sound of the wind, and also the sound of a bell tower striking the hours
Music too loud in cafes, making it impossible to talk without yelling	Moderately loud music in catering establishments that does not play long into the night
Fireworks! Too often! Very unfair to animals and to the people who love them.	The call of a scops owl, which unfortunately can rarely be heard anymore today

Figure 5. Table delineates respondent’s categorization of pleasant and unpleasant sounds.

Respondents used a rating scale, ranging from 1 to 5, to rate overall sound quality during the tourist season. Only 8.4% of respondents gave overall sound quality a score of 5; 18.6%, a score of 4; 28.9%, a score of 3; 14.9%, a score of 2; and 20.5%, a score of 1 (see Figure 6).

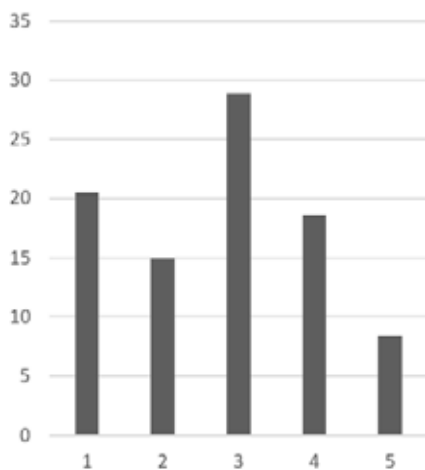


Figure 6. A chart rating the overall sound quality during the tourist season (1 is low, 5 high).

When asked to evaluate the importance of improving the quality of the musicscape to foster the prosperity of the town’s tourism, 78.5% respondents reported that it is important; 7.4%, that it is not important; 11.2%, that they do not know; and 2.8% gave no response (see Figure 7).

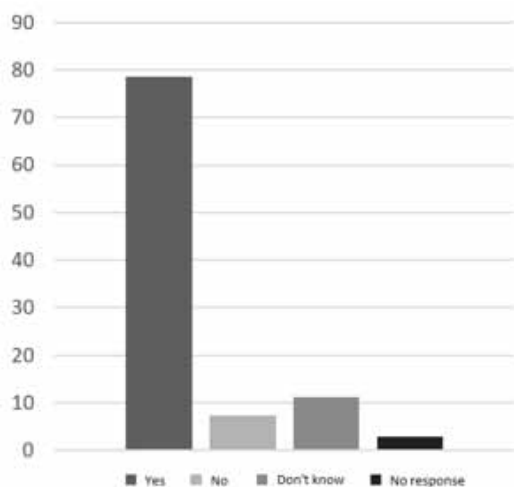


Figure 7. The percentage of respondents expressing a desire to improve the musicscape to support the prosperity of the town's tourism.

In response to the question whether the Town of Krk is affected by sound pollution during the tourist season, 44.8% of respondents gave an affirmative reply, 42.9% believe it is not, 5.6% stated they did not know, and 3.7% gave no response (see Figure 8).

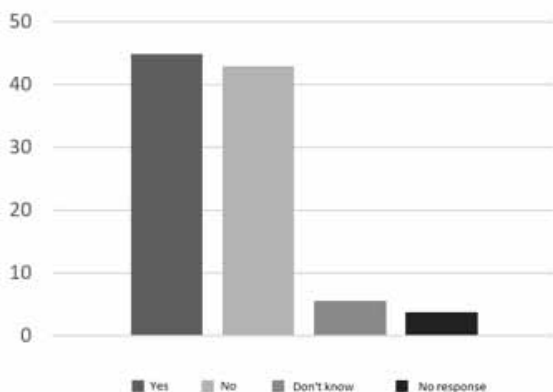


Figure 8. The percentage of respondents affirming there is an impact of sound pollution during the tourist season.

The last, open-ended question asked respondents to put forward proposals and suggestions for improving the soundscape. Their responses suggest the following guidelines: the relocation of sound events from the Seaside Promenade to other parts of the town, the regularization of loudness of music in catering facilities, the creation of new events that have smaller sonic dimensions such as chamber music concerts or events without sound systems, and putting a time limit of up to 1 a.m. on concert events held on the Seaside Promenade.

Conclusion

Kendall Wrightson (2000) notes that the resolution of a city soundscape is inherently low because it is full of sounds that mask each other, thus becoming indistinctive and homogenous. The reason behind this is the destruction and degrada-

tion of the natural environment in urban spaces. The musical re-creation of public urban spaces, where most of a city's tourism activities take place, is also driving the deterioration of city soundscapes. Schafer's (1994) soundscape concept involving a spatial approach to sound and Brown's (2007) comparative method of sound evaluation provide optimal frameworks for studying the acoustic quality of open urban spaces. This model allows for the participation of residents in assessing acoustic quality. Residents' attitudes and perceptions are important not only in evaluating the impact of noise, which is becoming a growing issue in tourist destinations, but also in devising plans to improve music management in tourism (Ap, 1992).

From the results of measurements of the daily situation (Figure 1) it is evident that music played in catering establishments dominates the soundscape of the Seaside Promenade. Sound pressure level measurements indicate a deviation from prescribed values in the time from 10 p.m. to 3 a.m. and 4 a.m., when values exceed 80 dB and are comparable to the values allowed in night clubs. The results of measuring periodic situations (Figure 2) show that the soundscape of the Seaside Promenade is occupied by concert activities even during daytime hours. A notable increase in levels is registered from 4:20 p.m. to 8 p.m. as a result of concert sound checks. These values exceed the daytime limits, and the acoustic situation is severely compromised by unpleasant but short sonic events – impulse noise – caused by the tuning of musical instruments and acoustical tuning. When recorded music is played on the stage from 8 p.m. to 9 p.m., sound pressure levels are higher than 80 dB, again notably exceeding permissible limits. During the duration of a concert, sound pressure levels range from 80 dB to 100 dB. At the same time, catering establishments increase the loudness of music contents on their terraces in order to protect the acoustic character of their service premises against intruding forces. Thus, the desire to overcome the acoustic dominance of the assembled stage generates competitiveness that leads to low fidelity, that is, a lessened sense of distinguishing between sounds, including the sounds of bodies – one's own voice.⁷

Even though music performances on the assembled stage account for the highest sound pressure levels, it seems they are not the main issue from the residents' perspective. Instead, the main problem is the musicscape generated daily by the catering establishments.⁸ Because people interact with music, continuous exposure can lead to a feeling of excessiveness and saturation that can in turn cause discomfort. This is made worse by the fact that the music residents are exposed to serves private interests and, seen as a mundane means of attracting guests, music is misused to call attention to the services of a catering facility for the purpose of making money.⁹

Some of the responses point to the possible consequences of the disruption of sonic relationships in the environment.¹⁰ The experience of sound diminishes and, in terms of lexicography, is reduced to loud and quiet, noticed and unnoticed, good (I like it) and bad (I don't like it) (Wrightson, 2000:12). Within the context of modern society and exposure to pervasive music and noise lies the key to under-

standing a (small) percentage of responses of survey participants who gave concrete examples of pleasant and unpleasant music events; it should be noted that the question did not limit the selection of criteria. In two separate questions, only 30.8% and 35.5% of respondents put forward examples of unpleasant and pleasant music events respectively. Typically, “very loud” music events and performances were reported as being unpleasant and “less loud” ones, as being pleasant.

The acoustics quality of the Seaside Promenade was rated with an average score of 2.9 (Graph 3) while opinions regarding the town’s noise pollution were almost evenly divided (Graph 5). With regard to those opinions, it would be interesting to ask to which extent is music linked in people’s minds with noise pollution, given the fact that acoustic ecology and music contamination in public spaces are issues that have been inadequately addressed as a result of a fossilized understanding of music as merely optional entertainment or a medium to (re)shape (one’s own) reality. The justification of this question, which certainly deserves to be included in future research, lies in the inconsistency between the relatively satisfactory mid-range rating of the acoustic quality of the Seaside Promenade and the high percentage of respondents who want improvements to be made in music management (Graph 4). Namely, the high percentage of people wanting improvements is substantiated by the inversely proportional degree of impaired acoustic quality caused by noise in the musicscape of the Seaside Promenade, and it also points to the residents’ high level of environmental awareness. In that context, the respondents’ answers confirm the hypothesis of the desirability of natural sound and indirectly speak in favour of the current trends of acoustic designing of soundscapes, protecting resolution and recreating acoustic features.¹¹ Indeed, recent research points to the importance of peaceful natural landscapes¹² and to the need of controlling noise in a destination’s acoustic environment in developing sustainable tourism (Liu et al, 2018).

Workers in catering establishments were also asked to comment on the musicscape of the Seaside Promenade in semi-structured interviews. They underlined the problem of too loud music that interferes with their job, making it difficult to communicate with guests and staff. Because of daily exposure to music they often have a feeling of saturation and the need for silence. Of the positive effects of music, they reported that music gives them incentive in their job and helps to create a friendly atmosphere in the catering establishment.

This paper confirms the existence of the problem of noise as the main consequence of music activities taking place during the tourist season. The obtained results point to the diminished resolution of the Seaside Promenade’s soundscape, in particular at night, and to the excessive exposure of residents to music content that surpasses the prescribed sound pressure levels. The local community is supportive of music activities in tourism and indicates the need for improvements to the musicscape. This involves designing a model for systematic management based on the principles of acoustic ecology and on stakeholder collaboration. Further research into this issue should apply more complex methods and should involve tourists in order to obtain deeper insights into the subject of research.

Endnotes

- 1 This study was financially supported by the University of Rijeka, project uniri-drustv-18-39.
- 2 Soundscape also refers to abstract constructions such as musical compositions and sound recordings if designed to create environments. (Schafer, 1994)
- 3 See the article by Biljana Savic and Ivor Balena: Što Zapravo želimo: Hrvatska u Stalnom Sukobu Između želje Za Zaradom od Turizma i Mirnim životom. Novi List, August 3, 2017. www.novolist.hr:8090/Vijesti/Hrvatska/STO-ZAPRAVO-ZELIMO-Hrvatska-u-stalnom-sukobu-izmedu-zelje-za-zaradom-od-turizma-i-mirnim-zivotom
- 4 It was possible for people to fill out the questionnaire in paper form in the offices of the Tourist Information Centre of the Tourist Board of the Town of Krk.
- 5 The Ordinance on the maximum permitted noise levels in environments where people work and live under the Noise Protection Act (Official Gazette 55/13, 153/13, 41/16), effective as of May 10, 2016, prescribe the maximum permissible daytime and nighttime noise levels according to the use of space that can be compared with land usage established by urban planning. Public urban spaces such as parks are not covered by the Ordinance although specific mention of them is made in the Noise Protection Act. Memorial spaces such as memorial parks and cemeteries are not covered also. The Act does not refer to sound generated by the sounding of bells or electro-acoustic devices from religious facilities or to sounds made by the use of artefacts representing cultural goods in accordance with regulations on the protection and conservation of cultural goods. In terms of the Act, a day lasts 12 hours, from 7 a.m. to 7 p.m., evening lasts four hours from 7 p.m. to 11 p.m., and night lasts eight hours from 11 p.m. to 7 a.m.
- 6 The figure illustrates the sound pressure levels measured on August 8, 2018, the first day of celebrations organized by the Tourist Board and the Town of Krk in honour of St. Lawrence, the town's patron saint. The events included public music concerts by Croatian singers and groups, held from 9 p.m. to 3 a.m. each day from August 8-10 on the assembled stage on the Seaside Promenade.
- 7 "Less decibels on the Riva during concerts! People need to and should be able to talk to each other and be heard. You can't hear yourself think from the loud music and your vocal cords begin to hurt from trying to talk to someone!"
- 8 "Limit the noise – that is, music – coming from catering establishments to normal levels. It's not okay that there should be quasi-discotheques in the open air of the town center." "Maybe we could entertain the idea that the same type of music is played along the entire Riva (at least in the part where cafes and restaurants are located). Because when each café/restaurant has its own music, it's sometimes hard for guests to enjoy themselves."
- 9 "Lower the volume of music in catering establishment so that only guests can hear it. Otherwise, it's like this: three cafes, side by side, each competing to see whose music will be the loudest! Horrible! A nightmare! Please come and see for yourselves. Thank you. Do something about it, once and for all."
- 10 "Pleasant' is difficult to define. Anything other than very loud music coming from the catering establishments would be alright."

- 11 Zadar is an example of a destination known for the sounds of the sea produced by an acoustic installation, the Sea Organ. This installation demonstrates the implementation of the soundscape theory and scientific research in the methodology of improving urban spaces to promote destinations (Oberman, Bojanic Obad Šcitaroci, Jambrošić, 2015).
- 12 Natural tranquil areas are defined as “where the sounds of nature are predominant while anthropogenic sounds are rare and indistinct; and the mean sound level is below 30-35 dB” (Bernat, 2014:113).

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An Investigation Into Urban Development

*Patterns With Sprawl and Other
Corresponding Changes:
A Case Study of Babol City*

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Abstract

Urban sprawl is one of the serious problems in developing countries and is known as serious economic, physical, and environmental problems in Iran. This study aims to investigate Babol City development between 1956-2016 and more specifically deals with its spatial changes and variations. Based on secondary data collection from Iran Statistical Center for Holdrem model to the as appropriate method to show sprawl tendency. After that, with the application of descriptive statistic in order to analyze data and corresponding information Application of the Holdren model illustrated that 74% of this increase is associated with population growth and the rest, that is 26 percent related to sprawl. There are two main factors that involve in Babol development first increase in gross population growth as well as the increase in gross urban per capita of lands and its consequent great urban horizontal development. The sprawl is the nature of growth related to Babol has resulted in the formation of residential towns, informal settlements, as well as the annexation of the neighboring rural areas.

Keywords: *Babol City, Iran, Sprawl, Urban Development, Spatial Changes*

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Introduction

Reviewing urban literature indicates that there exist some differences between urban growth concepts, urban development, and urban sprawl development. Urban sprawl always has a negative meaning and refers to the destruction of agriculture and nature (Ewing, 1997). There are some works that show the urban development footprint is huge in suburb and city areas and they shape the social condition and the quality of the environment. Cities do not have enough resources to place the population and suburbs are where the new development can provide them facilities to live. Unplanned and informal urban development causes many social and economic problems for policymakers and planners. While many planners and policymakers are concerned about the new development the biggest problems come years later habitat fragmentation, water and air pollution, increased infrastructure costs, inequality, and social homogeneity (Padmanaban et al, 2017; Squires, 2002). This is where urban growth and growth process changes both levels of income and efficiency of growth. As a result, the market size and production will change the population in urban areas (Black & Henderson, 1997).

The history of urban sprawl dates back to mid of twenty century. As a prime example, the U.S. cities have swallowed a great amount of good agricultural lands such as forest areas due to their outward expansion growth at the end of the 1950s. This, in turn, resulted in many environmental and traffic problems and consequences (Bhatta, 2010). Those days in US sprawl concept were associated with uncontrolled urban growth (Wang, 2017) pertaining to highway development as well as the great degree of private car ownership (Hess, 2001). This trend as a predominant spatial development form applies to many other developed countries as well as developing nations during the last 60 years besides the US cities. The historical trend in the middle of 1950 indicates that the European cities experienced 78 percent expansion rates while their population growth rate amounted to be 33 percent (Tabibian & Asadi, 2008).

The literature about urban sprawl is increasing in Iran due to political economy and national policies. The negative impact of urban sprawl are significant and the last decade's urban sprawl has made the urban economic, social, physical, and environmental system so complicated. Urban sprawl or suburban sprawl is a multifaceted concept centered on the expansion of auto-oriented, low-density development, and without municipal rules and regulations in developing cities. This phenomenon generally leads to negative problems and consequences for cities (Irandoost et al, 2018); decreasing the quality of urban neighborhoods (Mousavi, 2018) changing development policies reduce urban sprawl, such as floor area ratio (Meshkini et al, 2016). Urban sprawl is not a short-term development and it is all about understanding outward development. Where is the boundary between urban and rural areas? In general urbanization and growth in terms of the time and in a geographical context move together and interaction between these two forms the shape and direction to urban development. Therefore, urban growth as a general concept is being considered as an increase in area under urban uses, while urban expansion exemplified itself in rate, direction, whether vertical or horizontal, and form of urban growth. However, urban sprawl as one form of urban expansion

implies some negative dimensions. Even though urban development could be considered as a synonym for all those mentioning types of growth, but it deals with the improvement and betterment of urban life dimensions including growth and expansion (Kamanroodi et al, 2014)

Literature Review

Urban sprawl has been associated with over-consumption of land, non-stopped steady, horizontal expansion, leapfrogging growth and improper use of land (Peiser, 2006). The Vermont Association argued that these phenomena possess an outlying compact urban and rural growth nature along with highways and within rural suburbs (Frumkin et al, 2004). Furthermore, sprawl is being considered as an unplanned and unauthorized growth taken place along major arteries or bordering roads in haphazard and piecemeal fashion (Rabbani et al, 2018). Urban sprawl implies new urban growth over isolated sections separated from other regions by vacant lands (Ottensmann, 1977). This type of urban growth sometimes labeled leapfrogging growth (Pendall, 1999). The identification of three types of growth forms that are infill, expansion and outlying growth. The outlying horizontal expansion has led to isolated, linear and clustered branch (Figure 1) (Bhatta, 2010). Some experts believe that sprawl is comparable with cancerous growth and urban sprawl is also defined as intrusion over rural (Pendall, 1999), low-density urbanization (Robert, 1965), suburban development (Bhatta, 2010), and non-continuous development (Weitz & Moore, 1998).

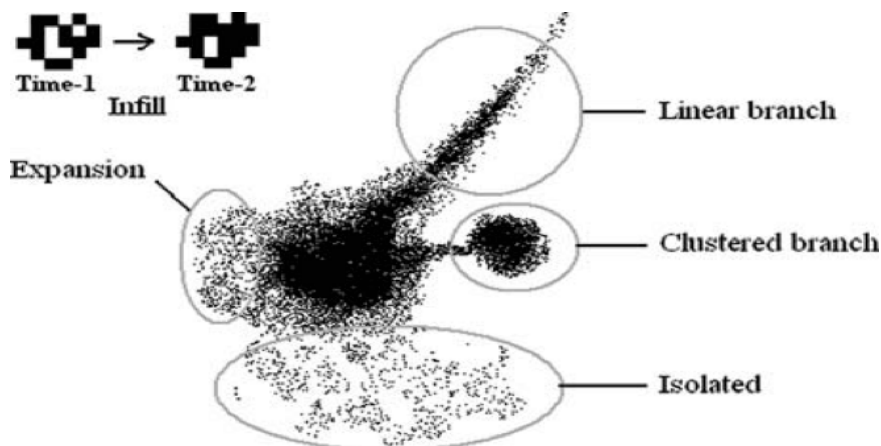


Figure 1. Schematic diagram of urban growth pattern. Source: Bhatta, 2010.

Galster criticized the conceptual ambiguity regarding sprawl definition. They stated that the concept of sprawl could well be parallel to each of those individual definitions as well as all of them, including specific pattern pertains to land use behaviors and its consequences (Galester et al, 2001). He investigates sprawl via eight dimensions, including, density, continuity, clustering, centrality, dependency, mixed-use development and vicinity (Galester & Khan, 2004). Ewing believes that density, mixed uses, centrality, and accessibility are the four prominent factors in this regard (Ewing et al, 2002) In general, there exist three widespread characteristics regarding the definition of sprawl. These include unlimited expansion and

intrusion over undeveloped regions, low density and non-continuous expansion (Burchell et al, 2005). Regardless of its causes and characteristics, this phenomenon could be defined as an outward expansion with low density generated out of dense nuclei by pushing and environmental sustainability properties could be defined as an outward expansion with low density generated out of dense nuclei by pushing and environmental sustainability properties. It may conclude that urban growth must be compatible with the following principles:

1. Discouraging outward growth
2. Under unavoidable circumstances, outward growth should possess high-density nature
3. Urban growth should not override population growth
4. Sustainability considerations would highly appreciate (Bhatta, 2010)

Some experts believe that urban sprawl does not have a solid black or white color. Meshgeeni stated that the urban sprawl pattern has some positive impacts, including economic production, provision of new job opportunities as well as offering some services and a better lifestyle. Williamson believed that one of the advantages of urban sprawl in the USA is to respect citizen's privacy and fulfilling the dream of many U.S. citizens regarding having a decent private house in a desirable and secure neighborhood (Williamson, 2010). Historically speaking, low density as the main characteristic of urban sprawl has been associated with the U.S., European and Mesopotamian cities. This type of growth by no means just pertains to twenty centuries (Bruegmann, 2006). Sprawl is caused by many complex and interwoven factors and forces. These forces could be analyzed at macro, mezzo, and micro scales. Macro-level is associated with general economic and political trends and patterns, including capitalization, globalization of the economy, and political ideology. Mezzo level exemplified itself in discussions and discourses regarding the causes of urban sprawl such as population changes, political and administrative structures, as well as geographic, economic, and social circumstances. Micro-level is associated with different actors and individual decision-makers including households, institutions and organizations dealing with decisions regarding the provision of housing, services and transportation facilities (Leontidou & Chris, 2007).

It is argued that undeveloped and developed countries are experiencing different metropolitan growth consequences. In industrial countries, the spillover population is trying to move away from the overcrowded metropolitan centre to more secure and decent neighborhoods. At the same time, some economic activities due to their spatial and locational limitations are moving toward peripheries. Therefore, within the industrial metropolitans, migration acts in a reverse manner, that is population is moving toward rural peripheries. However, in undeveloped countries, spatial non-continuity and overall centralization have led to balanced metropolitan growth and expansion, which in turn resulted in social, economic, physical, and spatial disorders and irregularities. This would pave the way for rural annexation as well as spatial disorders and metamorphism. Thus, physically speaking, we are dealing with the suburbanization and creation of informal settlements (Saidi & Shafie Sabet, 2018).

The urban ratio in Iran as a developing country which was encountering accelerated urban growth from 28% in 1921 reached 68.5% in 2006 (Saidi & Shafie Sabet, 2018). In this country accelerated urban growth initiated after the increase in revenue pertains to 1961 and 1971. This, in turn, increased rural-urban migration (Ahmadi et al, 2010). The exogenous nature of Iran urban expansion, urban motorization, injection of oil revenue into urban economy, the global economic system and land speculation all have led to the existence of many idle and vacant lands in the city centre as well as suburbanization (Ahmadi et al, 2010; Shahsavarian, 2015). Those mentioning factors were responsible for the increase in both density and housing demands. Many migrants moved to old dwellings, while those fairly rich settlers moved to old dwellings, while those fairly rich settlers who used to reside in the older part of the inner-city house moved to new decent and desirable neighborhoods in order to benefit from well organized and ample urban facilities, amenities, and social services. However, many rural migrants were incapable of providing even lower-quality dwellings. This, in turn, has led to the development of ghettos and uncontrolled and haphazard urban expansion.

Moreover, the increase in economic transactions and interactions has resulted in skyrocketing land prices in the cities. However, with an increase in distance and moving toward peripheries land price decline. Those migrants who are financially incapable would push into the edges of the cities. The intrusion over peripheral regions and edges possesses a non - continuous nature and finally result in the annexation (Saidi & Shafie Sabet, 2018). The idea of urban planning introduced in Iran along with the expansion of urban mechanisms in 1950. This type of planning has been associated with the separation of different land uses as well as the place of residence and work and more specifically great dependency upon private car ownership as opposed to public transit. Changes pertaining to the prevailing economic and social structures of Iran, growth in marginal and peripheral urbanization resulted from rural-urban migration, poor executive and administrative measures and political-social changes due to the Islamic revolution in 1978 all have a great impact upon the urban mechanism.

In addition, one should not ignore Iran-Iraq imposed war bottlenecks and associated problems during eight years, decrease and cutoffs in government financial supports regarding municipalities, proposing new policies to solve urban problems, including new land provision policies between 1980-1988, and municipalities self-sufficiency policies regarding the provision of financial resources from 1978. This resulted in Iran's increase in private car ownership, overselling of density, and expansion of commercial land uses and ribbon development along different roads and transportation taxes by municipalities. Inadequate parking spaces, reluctance regarding public transit more specifically rail system, increase in pollution level and moving toward sustainability are among the major outcomes and consequences of this type of urban development (Majedi, 1999)

Taking into consideration Babol's historical, cultural, and environmental properties, this city follows the country's urban developments and change trends. It is argued that Babol's central part taking into account its great amount of fertile

lands, is capable of affecting ample growth potential. This situation along with the lack of an officiant local, regional management have led to peripheral expansion and intrusion over agricultural lands located in neighboring villages. This study proves that this city experienced spontaneous expansion growth over neighboring communities. Urban sprawl characteristics vary from a place to another place and based on different urban and regional policies (Egidi, 2020).

Data and Research Methods

This study has applied nature and it deals with quantitative data. In fact, methodologically speaking, it possesses a descriptive-analytical approach. Statistical society corresponds to Babol City and covers 1956-2016 time period. Needed information was obtained via field works and documentary procedure. Holdren Quantitative Model was applied for the computation of the degree of sprawl and it is the best model to show how the city changes its normal shape of development (Hekmatnia & Mousavi, 2006). Holdren applied this model in order to determine the urban horizontal expansion rate as well as population growth in 1991. Using this model, one could determine the degree and rate of urban growth due to population growth as opposed to sprawl. Holdren used per capita gross land via 14 equations (Rahnama et al, 2016; Kurd Daronkolaei, 2006). In addition, the Geographical Information System was applied in order to draw maps and to analyze rate, direction, and form of sprawl in Babol. Babol's expansion pattern and its spatial variations were investigated by using social, economic, political and physical criterion as well as the application of 15 indicators.

Deterioration approaches are a broad methodology in ecological-economics, in specific in arrange to recognize the significance of populace development for the alter in natural weakening. Our note appears that deterioration approaches can be used either for the ex-post portrayal or for clarification and figure purposes. The use of this approach as a hypothetical show presupposes that the free advancement of the factors on the proper hand side of Ehrlich and Holdren's identity can be legitimized on the premise of hypothetical or experimental examinations (Hekmatnia & Mousavi, 2006; Gans & Jöst, 2005).

1. Holdren equation follows by: $A = p.a$

2. A (depends on the per capita gross) a (Population) P (urban area) Holdren, if during the t period, the population with equal growth P increase and the end of the earth changes to a, total Urban lands should be prepared for an increase.

3. $A + A = (P+P) + (a+a)$

By placing the equivalent 1 and 2 and dividing by A, the ratio of the change in the range of the range to the city is obtained over time.

4. $A/A = P/P + a/a + (p/p) (a/a)$

Equation 3 is now completely general and offers no assumptions about the growth model or time interval. Within a year, the percentage increase of p and a is low, so the second expression in Equation 3 can be omitted. Following the Heldren paradigm, Equation 3 states that the percentage growth rate of a city is the sum of the percentage of population growth and the percentage of per capita land use growth.

$$5. \text{ Total per capita gross \% + total urban population growth \% = total urban area growth \%}$$

Accordingly, Heldren’s method (Ezat Panah & Khaliji, 2016) of medicine achieves the share of population growth from the total land use by the ratio of the change in the percentage of the total population in a period to the change in the percentage of total land use in the same period, which is as follows:

$$6. \text{ Total area growth \% } \div \text{ total population growth \% = population growth per capita landuse}$$

$$7. \text{ Urban expansion growth \% } \div \text{ total per capita urban landuse \% = urban landuse per capita}$$

The above two equivalents are presented in the 1991 memo based on 5 Heldern paradigms. Based on uncontrolled population growth, a general growth model is presented as follows:

$$8. P(t) = P_o(1+g_p)^t$$

P(t) is population in time, P_o is the first population, g_p is population growth between two time spans and by solving g_p it shows:

$$\ln(1 + g_p) = \left(\frac{1}{t}\right) \ln\left(\frac{P_t}{P_o}\right)$$

Since Ln (1 + x) for small values, the approximations are equal to x, the equivalent of 8 can be written as follows:

$$9. g_p = \left(\frac{1}{t}\right) \ln\left(\frac{P_t}{P_o}\right)$$

Such a form of inference was also written by Nahro Rashhad, the landlord of the city (A) and the impure head of land use (a).

$$10. g_A = \left(\frac{1}{t}\right) \ln\left(\frac{A_t}{A_o}\right)$$

$$11. g_a = \left(\frac{1}{t}\right) \ln\left(\frac{a_t}{a_o}\right)$$

$$12. g_p + g_a = g_A$$

By placing the formula for the growth and relationship between the initial values and the end of the period of variables P, a and A, we will have a time interval of 12:

13.

$$\frac{\text{Population at the end of study period}}{\text{Population of beginning of study period}} \div \frac{\text{Gross per capita end of end period}}{\text{Growth per capita of beginning point}} = \frac{\text{Urban situation at the end of study period}}{\text{Urban situation at beginning of study period}}$$

Criterion	Indicator
Social	Population, population growth rate, immigrant population ratio, sex ratio, number of households, household size
Economical	employee ratio
Political	number of villages merged
Physical	area, gross per capita, extent of expansion, direction of expansion, pattern of expansion, shape of expansion, sprawl percentage

Figure 2. Criteria and Indices used in this research.

Results and Discussion

Babol's Sprawl

Babol is located between 36° 32' 39" North, 52° 40' 44" eastern longitude of the meridian of the Grenadines. Its population has been amounted to 250217 in which corresponds with 81572 households. Its area is 3036 acres. It's located toward north eastern of Tehran metropolitan (figure 3) (Iran bureau of census, 2016).

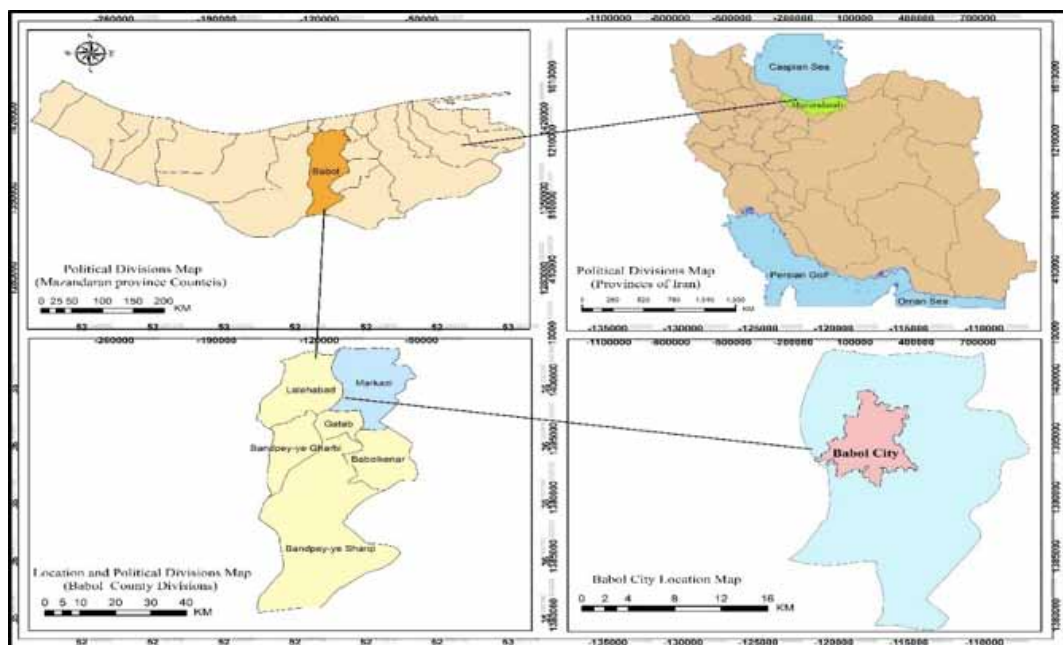


Figure 3. Map of the political situation of the Babil City in Iran.

Population growth rate and the actual number of the population has increased between 1956-1986 (Center for Statistics of Iran, 2013) (figures 4 & 5). However, it got adjusted between 1996-2016 (Center for Statistics of Iran, 2014). Moreover, Babol's area has continuously increased between 1956-2016 (Center for Statistics of Iran, 2014). The share and role of population and sprawl with regard to increasing in Babol's area during this time period was different. In general, based on Holdren model computation, 74% of the increase in the area was associated with population growth as opposed to 26 % resulted from sprawl. This, in turn, resulted in a decrease in gross population density and an increase in gross per capita of urban land use and horizontal expansion and intrusion.

Year	Population	Growth rate	Area (ha)	Gross per capita (square meter)	Growth rate	Expansion percentage related to population growth	Sprawl Percentage
1956	36194		269	74.23			
1966	49973	3.28	656	131.27	2.44	64	36
1976	68059	3.4	692	101.67	1.05	66	34
1986	115320	5.41	1133	98.24	1.63	80.5	19.5
1996	158346	3.22	1574	99.40	1.38	83	17
2006	201335	2.43	2647	131.47	1.45	75	25
2016	250217	2.2	3036	121.33	1.32	74	26

Figure 4. Population, Area, and Sprawl changes of Babol City from 1956-2016. Source: Statistics Center of Iran.

In addition, the population in Babol in 2016 about 6.9 times is bigger than the population in 1956. While the Babol area(ha) in 2016 is 11.28 times more than the Babol area in 1956. It seems city size developed very fast to place these newcomers. However, there is some important points in this development in different decades. In the first decade (1956-1966) and the second decade (1966-1976), there is a very slow population development and urban expansion. After that, there is a logical population development which is faster than decades ago and slower than decades ahead. The third decade (1976-1986) and the fourth decade is (1986-1996). The most important reason for population growth and urban development in Babol City is Land Reform so-called (Eslahat Arazi) in Shah time. The most significant period of time in Babol City is between (1996-2006) and (2006-2016) in these decades, Babol has experienced very fast population development and urban expansion which has never experienced before. Also, Just in the last two decades, Babol has experienced over 1000 ha land development for each decade. Furthermore, population growth plays an important role in urban sprawl in Babol.

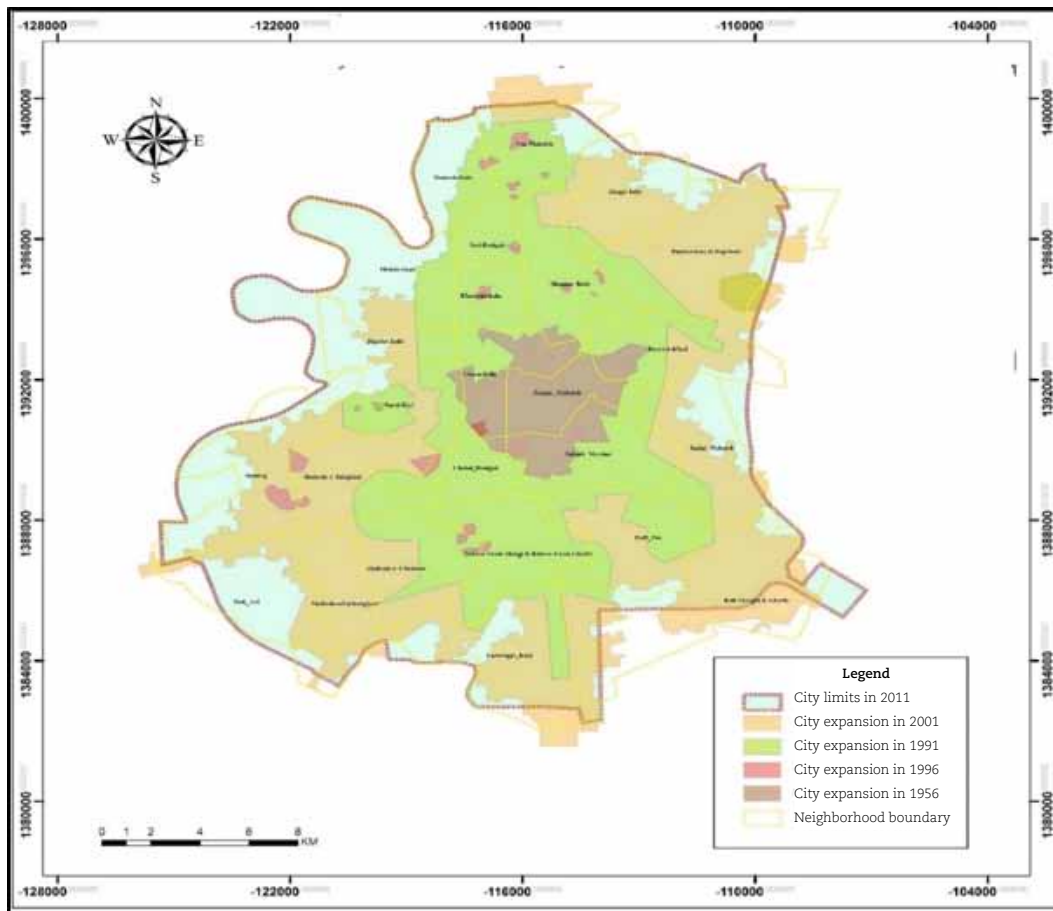


Figure 5. Map of the expansion process of Babol City from 1956-2016.

Social Changes

Application of agricultural land reform (1961), the gradual decrease in investment in the agricultural sector compared with both industrial and service sectors, agricultural modernization associated with the fourth plan (1968-1972), and the occurrence of Islamic revolution (1978) all resulted in the great magnitude of rural-urban migration. As the table in figure 6 suggests most of Babol’s population growth was associated with the 1976-1986 time period coinciding almost with the Islamic revolution. As such, 21 percent of total Babol’s population were migrants in 1986 (Center for Statistics of Iran (1957-2017; Consultant Engineers of Design and Invented 1987) However, this increase besides natural population growth and migration was associated with rural annexation between 1986-2016 as well.

Babol’s sex ratio was 101 which was lower than its Mazandaran’s counterpart (104) and Babol’s (102). This ratio reached 103 in 1966. The corresponding figures pertain to 1976 and 1986 were higher than the Babol ratio and reached 108 and 106 respectively. However, it started to decrease from 1986 with the exception in

2016. The number of households amounted to be 7162 in 1956. It reaches to 81572 in 2016. The size of the household was estimated to be 5 in 1956. It drastically decreased and it reached 3.06 in 2016. The changes in sex ratio and household size were predominantly associated with both migration and rural annexation (Duany et al, 2001; Gordon & Richardson 1997).

Year	Population changes		
	Population	Growth Rate	Sex Ratio
1956	36194		101
1966	46973	3.28	103
1976	68059	3.4	108
1986	115320	5.41	106
1996	158346	3.22	101
2006	201335	2.43	100
2016	250217	2.2	99

Figure 6. Population changes of Babol City from 1956-2016. Source: Statistics Center of Iran.

Economic Changes

The distribution of labor force regarding the economic sectors was attributed to the different roles of each sector. Along with this, the nature of the economic structure is capable of offering more job opportunities and therefore more resultant employees. Babol showed predominant service function between 1956-2016 (Figures 7 & 8). This city in terms of function mainly geared to commerce in 1976. As such the percentage of the labor force involved in the agriculture sector was nearly 2% in that year. Babol's orientation toward commercial function was associated with the distribution pattern of some of these service functions in neighboring communities (Gutfreund, 2004). The table in figure 6 shows that Babol in between 1956 and 1966 had big agriculture sectors with more 11.30% out of the population and 30% in industry and 69% in service sectors. After that, the agricultural sector due to mechanization, less profit, very high risk rated the lowest percentage of the employees. In terms of economy, the other sectors become more profitable, less risk, and with a better income.

Year	Agriculture	Industry	Services
1956	11.30	27.50	61.20
1966	9.40	30.60	60
1976	2	26	72
1986	6	11	83
1996	7	23	70
2006	6	28	66
2016	7.24	24.14	68.62

Figure 7. Employee ratio changes of Babol City from 1956-2016. Source: Statistics Center of Iran.

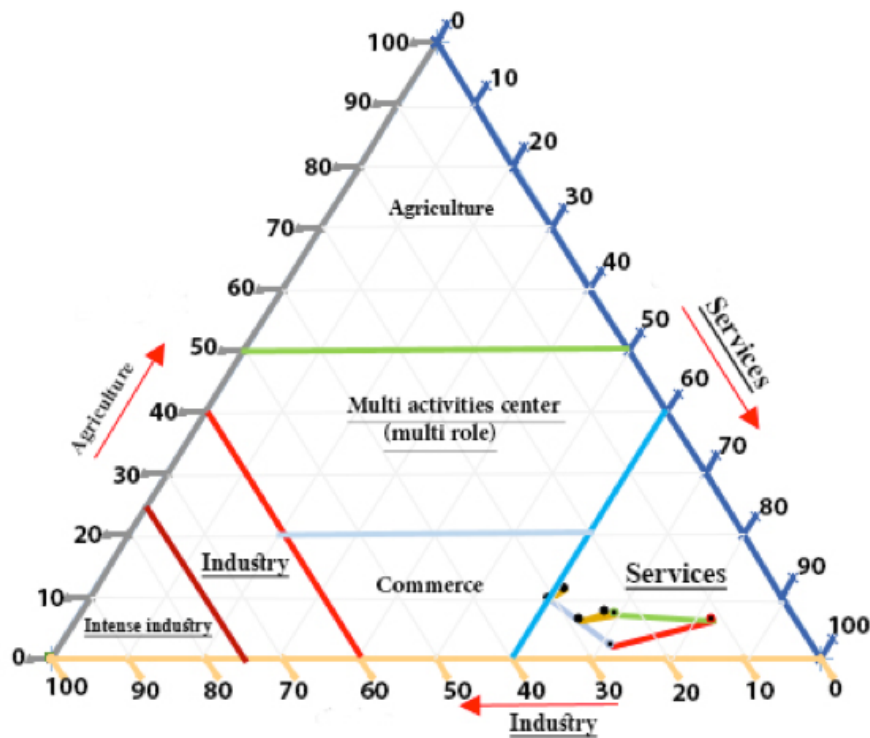


Figure 8. The economic role of the Babol City in 2011.

Political Changes

Rural annexation within the urban area was attributed to both changes in political subdivisions and continuous sprawl development. As the table in figure 9 indicates, 16 villages were annexed into Babol between 1956-2016. Most of this annexation occurred in 1956, 1966, 1976, and 1986. This city experienced the highest population growth (5.41) as well as the highest gross per capita of land (1.63) in the 1980s. This situation lasted one more decade and it resulted in more rural annexation in Babol. The statistics are from different decades in Iran the first decade is after Dr. Mosadeq democratic government thrown out by the British and United States coup which is between 1956 and 1966 with the rational urban and rural development. The second decade is between 1966 and 1976 which is after the land reformism by The Mohammad Reza Shah which rural to urban migration accelerated due to the destruction of the traditional system of land ownership. The third decade was between 1976 and 1986 caused government change and more land freed by the new Islamic government. In the third decade, there is rapid population growth and rapid rural deportation and people moved to the cities. Therefore, at the end of this decade for the first time population in urban and rural areas equaled. The fourth decade between 1986 and 1996 and after the ceasefire between Iran and Iraq the economy started to be more rely on oil and industrial development and cities provided more job opportunities. Liberal economic devel-

opment and influence of liberalism in urban and rural planning made cities very attractive than ever in history and rural areas. After that, the same policy continued in the fifth decade between 1996 and 2006. However, from 2004 and by Ahmadijad International and national policies the economic situation in Iran become very weak, and the housing sector profitable and at the same time with the highest inflation. Therefore, the market has never been as active that is used to be in decades before. While the housing market is very demandable but people do not have money to afford to own or rent a house.

Villages	Time of integration	1956	1966	1976	1986	1996	2006	2016
Darzi-kety		No statistics						
Vag-Mahaleh	1956-	133						
Bendarkola	1966	262			Merged			
Hamzehkola		775						
Razikola		144						
Astaneh-sar	1966	No statistics	254					
Haft-tan	1976	26	8			Merged		
Moziraj		905	971					
Kamangarkola	1976	181	314	1839				
Kety	1986	55	688	2083		Merged		
Sadatmahaleh		284	378	466	567			
Heydarkola		253	298	450	576			
Bazgirkola	1986	No statistics	No statistics	290	929			
	1996						Merged	
Moziraj-e-Sofla		No statistics	194	699	1060			
Molakola		119	220	276	314			
Darvishkheil	1996	355	653	852	1056	1155		Merged
	2016							

Figure 9. The number villages merged in Babol City from 1956-2016. Source: Statistics Center of Iran.

Physical Changes

Babol’s area continuously experienced some increases between 1956-2016 (figures 4 & 5). Its area showed 11 fold increase. It reaches from 269 acres in 1956 to 3036 acres in 2016. The most integration was in the west and the northwest in Babol. Based on figures 7 & 10, this situation is predominately associated with intrusion over rural areas and rural annexation. Location wise, these are located in the vicinity of the main inter-urban arteries, therefore they are well exposed to annexation process. These villages are considered as part of some neighborhoods while preserving their rural physical characteristics.

Babol’s urban expansion is exemplified itself in the linear continuous pattern along the Northern-Southern axis and non-continuous and scatter forms in neighboring communities (figures 5 & 10). This form of development was accelerated with the construction of residential towns and public housing as well. It is influenced by the existence of natural barriers around the town. Most of the expansion was occurred along the northern axis next to Babol-Babolsar road followed by the southern axis along Babol- Babolkenar and Band pay. However, Babol’s expansion

toward the eastern-western part is associated with the transit roads located in this part of the town. According to the statistics and figure 10 Babol has the north and the north-westward development.

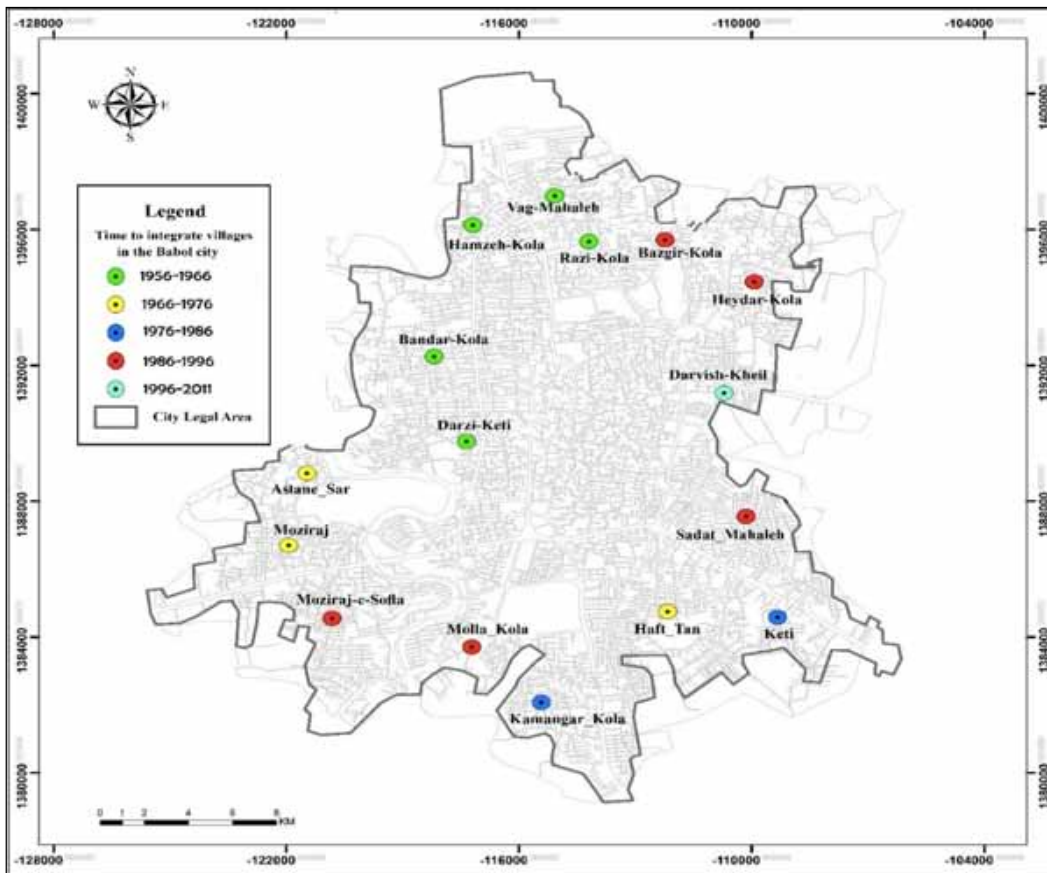


Figure 10. Map of the integrated rural settlements in Babol from 1956-2016.

Conclusion

Babol experienced accelerated population growth and expansion between 1956-2016. Its population with the average growth rate of 3.33 percent reached from 36194 in 1956 to 250217 in 2016. In another word, this city experienced a 214023 increase in number within these 60 years of time span. Furthermore, its area reached from 269 acres in 1956 to 3036 in 2016, which is an 11 fold increase. The computation of sprawl development using the Holdren model indicates that 74 percent of the horizontal expansion is explained by population growth as opposed to 26 percent resulted from sprawl development within the study period. This, in turn, has led to rural annexation. 16 villages were annexed to the legal jurisdiction of this city between 1956-2016. This sprawling development was exemplified itself in linear, continuous form along the north-south axis and non-continuous form with physical changes in neighboring communities.

The construction of the residential towns and public housing around Babol and population movement from central parts into peripheries along with a lack of physical barriers all contributed to sprawl development. In addition, Babol's

sprawl was taken place along the northern and southern axis, including Babol-Babolsar in north and Babol-Babolkenar and Band pay in southern direction. Furthermore, part of the city expansion followed the eastern-western direction. As such, most of the annexed villages were located along those mentioned arteries and roads.

Babol's sprawl development was taken place in peripheral lands, including agricultural lands and pastures. Furthermore, rural annexation, the construction of residential towns as well as public housing, the occurrence of the economic, social, political and physical changes, the existence of informal settlements such as Imam Khomeini towns, the western Cati, the eastern Kamangarcola and Gohardash towns are among the major consequents of this sprawl development pattern.

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The Parsi Theater as a Cultural Channel between South and Southeast Asian Cities

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Abstract

This paper is to analyze different cases from the Malay world, Sri Lanka, and Myanmar with historical methods as well as from the perspective of current musical practice. Constructions of historical awareness and some nationalist or religiously motivated thoughts may play an important role in reflecting on musical skills. This practice-based research carried out in contexts of selected urban areas of Southeast and South Asia involves long term field work experiences, archival work, and interviews with key figures. This paper should help rationalize historical developments and their meaning for current performance practices in the region. The further idealization of musical dramas on stage was and is always accompanied by individuation resulting from personal encounters, accidental shifts in arrangements, and the availability of performance knowledge. The paper suggests an open minded and fearless approach to cultural globalization.

Keywords: *Parsi Theater, Cultural Channel, Urbanization, Southeast Asia, South Asia, Entertainment Music*

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Introduction

Most of the music and dance practices which were confined to and popular among nobles and aristocrats in North India became similarly popular among the upper middle-class after the political and cultural interference of British colonial administrators during the twentieth century in North India's rapidly urbanized areas (Qureshi, 1969). Parsi theatre has been the best entertainment for North Indian people from all social classes in vogue at that time and its successful development was probably based on this permeability of class and cast structures in the anonymity of large cities. It is, therefore, not surprising that Bombay played an important role first in generating Parsi Theater and later in quickly adapting modernized communication technology for the introduction of Indian cinema. The way, how Parsi Theater was embedded into the social and cultural life of North India and how it is related to economic changes among different groups of people, is excellently described by Hansen (2001, 2002 & 2018) and Gupta (2005). Nevertheless, this paper aims at going beyond the descriptive analysis through reviewing literature and written documents. Mainly, the current echoes of Parsi Theater have to be investigated in different urbanized places such as Colombo, Yangon, Penang, Singapore, Johor, and larger Indonesian cities. A retrospective comparative study can reveal the importance of core features observed in the mobility of musical entertainment, of which Parsi Theater was an extraordinary example.

Sri Lanka

The impact of traveling Parsi troupes on the entertainment industry in urban Sri Lanka at the end of the 19th century and onwards has been investigated in a number of local research writings such as Bandara (1993), Ariyanrathna (2004[1986]), Munasingha (2000), and Wijayathunga (1966). Therefore, Sri Lanka's case can be roughly summarized as follows:

Some sources reveal that North Indian music was spread in Sri Lanka during the British rule with the coming of Parsi Theater (Bombay Theater) which largely promoted Hindustani raga-based compositions. These Parsi theatre performances were imitated by Sri Lankan experts in the field by writing scripts and songs in Sinhala language. The Sinhala version of Parsi Theater was named as "Nurti." Prior to Parsi Theater, the most popular music theater type in Sri Lanka has been Nadagam which has got a strong South Indian cultural background. The literature describes that Nadagam declined its popularity after the coming of Parsi Theater which has been nurtured with North Indian classical, semi classical, and folk music and dance practices. The dialogues were less important than the content of songs of Parsi Theater scripts written by following mainly the Ghazal poetic structure which has been widely popular in North India since the second half of nineteenth century. Eclectic features of North Indian performing arts were included in Parsi Theater performances where graceful and skillful song-actresses and actors had inspired the Sinhala people to adopt North Indian performing arts practices. Hansen refers to the young Wijayathunga (1944; by Hansen referred to as Wijetunge cited from Sarachchandra) who wrote:

"Gorgeous and scintillating costumes [sic], colorful and artistic sceneries [sic] before brilliant kerosene-oil footlights, breath-taking spectacular mechanical devices (of

marble palaces floating up into thin air and of wondrous magic treasure caves), rapid dramatic sequences grasped in spite of a foreign language. In particular, the irresistible music of the theatre operated as an agent of intracultural seduction: ... and above all, the haunting airs of the music of North India – all these fascinated and captivated the onlooker.”

Parsi theater activities took place in Sri Lanka during the British colonial times for nearly five decades. Parsi theatre had an impact not only on the use of different genres of music and speech on stage but also on the organization of urban musical life. These issues offer a wide field of future research topics.

Myanmar

Yangon in Myanmar was under British rule at the time when Parsi Theater troupes travelled throughout the world. The most popular theater genre in Myanmar has been Zat Pwe which was wide spread in the increasingly populated towns such as Yangon and Mandalay. The theater road during the British time changed its name into Zi Wa Ka Street which has been once home to the last Mughal king in Delhi, Bahadur Shah Zafar (Hansen, 2018:29). Having witnessed Zafar’s tomb and the Mosque where the Ulama provided some information on the last king, his poems, and some information of his descendants, the picture about the impact of Indian heritage coming from the Northern part of this South Asian country, was seemingly reduced on a number of features dealing with a Muslim heritage. The last king has been a big fan of poems who wrote himself many poems in Urdu Language. Even today, Qawwali troupes are occasionally invited from Pakistan and North India to perform.

The musicians in current Yangon know too little about any Parsi Theater activities which have taken place in Myanmar. Only very few exceptions were found: The nearly 80-year old player of the Hawaiian guitar U Thin could remember some performances he did with Indian musicians. He could find an associated melody which he performed on his Hawaiian guitar.

More significantly, Burmese musical instruments and related music repertoires are still highly regarded and famous among musicians and people in addition to some recently popularized foreign musical instruments and associated popular music of the industrialized age. The Burmese harp and drum circle are only two of them. Musicians play them professionally for various occasions and they are not just exhibited to tourists. Interestingly, some musicians said that they need special tunings in order to meet necessary musical intervals which are not translatable into Western tempered harmonic scales or perhaps with other types of interval systems practiced in various cultures. Ne Myo Aung said that “The melodies are usually played on drum circles and we sometimes tune them in the middle of an ongoing music piece if we feel the tuning has to be adjusted according to our tunings” (Ne Myo Aung, 2018). The Burmese harp player Aung Pyae Sone (2018) also said the same. Interestingly, the Burmese piano player played piano in quite a similar way as the Burmese xylophone (made of hardwood), especially, the many free metric ‘epic’ parts of songs. This playing technique blurs intervals through

rich embellishments and trills, which may relate to the way how a North Indian harmonium player tries to fit intervals to specific ragas that are not translatable to the fixed tuning of the instrument.

Hansen (2018:29), who did a number of excellent studies on the topic, points out that the Burmese theater known as *Zat Pwe* was much stronger in attracting the Burmese audience in urban areas. Therefore, Parsi Theater could not survive or influence largely based on aesthetic preferences of the average urban Burmese audience. Hansen assumes that Parsi Theater troupes have shared the same stages that were used by *Zat Pwe* theater practices. This can be true if *Zat Pwe* is staged and confined to a certain time period within one year, in which there were specific festivals or other events annually held but not all the time. Otherwise, there would not have been space for Parsi Theater in the local theater stage genres. However, the well-established theater halls have been the ideal place for Parsi Theater performances as Hansen writes:

“It was home to the Jubilee Hall, a well-appointed theatre that seated nearly 800 patrons, as well as hotel ballrooms, clubs, and cabarets. Theatre, opera, ballet, and circus professionals regularly stopped in Burma on their tours out of Europe, Australia, and the United States. This terrain was also frequented by artists from India, notably the Parsi theatre companies that called around the Indian Ocean” (Hansen, 2018:7).

Baliwala (1852-1913) and his theater company known as Victoria Company travelled to the court of King Thibaw in Mandalay for theater performances where he could make some profits (Ruppin, 2016: 74). By the second half of the nineteenth century, there has been a much larger Indian influx who could lead to watching a theatre performance in Mandalay and Yangon. Thus, Baliwala continued staging theater in 1881, 1883, 1884, and 1885 making probably different tours to Mandalay. People like Baliwala may have had a strong role as models for following mobile performers, touring habits, and organizational talents to be developed in the context of an increasing demand in urban centres of Southeast Asia. Yet his model also provided arguments against the illusion of unlimited success beyond the borders of urban tolerance and dependence on social conditions.

The Malay World (Malaysia, Singapore & Indonesia)

Parsi Theater became popular in the Malay world, comprising the territory of current Malaysia (Amin, 1979; Jähnichen, 2009/2010), Singapore, Java, and parts of Sumatra, during the last third of the nineteenth century thus creating many imitative theater genres such as ‘*Bangsawan*’ in the Malay Peninsula and *Komedie Stamboel* (*komedie stambul*; Ruppin, 2016:xiii) in Java. Many long-established cultural forms of India must have been introduced to the people in the Malay world (Matusky, 1985) through Parsi Theater from which hybrid cultural activities emerged. Parsi Theater favored Hindustani music forms such as *Thumri*, *Ghazal*, *Dadara*, and folk songs in the performances, probably due to their association with Muslim cultural features. The literature provides some evidences for the adaptation of Hindustani *Ghazal* (Haji Musa bin Yusof, 1953) in the Malay world through Parsi theatre activities. There are a number of previous studies on the

impact of Parsi Theater, namely Ghulam Sarwar's theater research papers and later Tan Sooi Beng's writings about the Malayan Bangsawan. Bangsawan can be identified as one of the successors of Parsi Theater provided that it was tremendously popularized compared to other theater genres in the Malay world deriving from Parsi Theater. As the Malay version of Parsi Theater, Bangsawan was known as Tiruan Wayang Parsi in its first days.

In certain areas of Southeast Asia, Parsi Theater was also known as Komedi Parsi, as the term Komedi stands as a generic Malay term for entertainment (Cohen, 2001: 319; Cohen, 2002). The stories performed in Parsi Theater were familiar to the people in the Malay world given the vernacular translations of these stories from Urdu works were already available in the Malay world before the Parsi Theater arrived (van Kerckhoff, 1888:302-3; Cohen, 2001:319-20; Amin, 1979).

Many following studies took up some ideas from these writings, yet without any profound addition to what is found in older literature. A living source of information is Rahman B. Living in Kuala Lumpur and collecting different artefacts from his time within Bangsawan travelling troupes. Rahman B. (ARCPA2064, 2012) reveals what he heard from early dramatists of Bangsawan that:

“Parsi Theatre is an Indian theatre that came to perform in Pulau Pinang. But a lot of people liked it because at that time there was no other entertainment. No culture, so no entertainment. So, all people, Indians, Chinese, Malays, even rich people all came to watch. There was a time that the performance (performers) has no female, all males. But during the performance, there were females, because the male performers dressed like females.”

Audiovisual Exploration

There exist a number of recordings on 78rpm records comprising scenes from early Bangsawan and Komedi Stamboel as practiced before the introduction of cinema and following modern media.

One example are the recordings of Miss Riboet. The wide spread model of Bollywood productions and the Bollywoodizing of Bangsawan in all its dimensions shows an enormous demand for entertainment that resulted from ongoing urban living patterns and an increasing industrialization of agriculture and manufacturing goods. The freed time had to be filled with meaning of theater which was a big part prior to the arrival of cinemas and television cultures. The example of Parsi Theater shows that far before these sources could play a role, regional and global entertainment exchange was not only possible, but necessary in order to create an urban understanding of staged entertainment. In Yangon, the Ulama of the Bahadur Shah Zafar Mosque in Yangon was reciting a Ghazal poem that is put up on the wall due to the reason that this small exhibition connected to the grave of the last King from Lucknow, to which many people undertake a pilgrimage, is part of the city's cultural heritage and tourism infrastructure to be shown to strangers.

THEATER COMPANY	TITLE OF THEATER	PLACE OF PERFORMANCE	DATE	DESCRIPTION	REFERENCE
THE PARSİ ELPHINSTONE DRAMATIC SOCIETY	No repertoire mentioned	Singapore	1862		(Kulke, 1974: 107)
THE TROUPE ROMBONGAN WAYANG PARSİ (=LITERARY TRANSLATION OF THE PARSİ NATAK MANDALI)	No repertoire mentioned	Penang	1870s	Came to the island and allegedly remained there. After the troupe broke up, its stage equipment was sold to a rich Indo-Malay, Muhammad Pushi, in the early 1880s	(Bujang, 1975: 18–19)
THE PARSİ NATAK MANDALI	Indar Sabha, Gulru-o Zareena, Jahangir-shah-o Gouhar, Laili Majnun, Gul-e Bakawali	Singapore	1870–80s		(Nur Ilahi & Muhammad 'Umar, 1982: 356–378)
THE ELPHINSTONE NATAK MANDALI	Indar Sabha, Bazm-e Sulaiman, Nairang-e 'Ishq, Gul-o Sanaubar	Singapore	1870–80s		(Nur Ilahi & Muhammad 'Umar, 1982: 356–378)
THE VICTORIA NATAK MANDALI	Indar Sabha, Jashn-e Paristan, Anjam-e Sitam, Fitna-o Ghanim	Singapore	1870–80s		(Nur Ilahi & Muhammad 'Umar, 1982: 356–378)
THE PARSİ NATAK MANDALI	No repertoire mentioned	Singapore	1879		(Camoens, 1982: 10)
THE 'FARSİAN DAR MATECK' = THE PARSİ DRAMATIC [CLUB].	Indar Sabha, Gulzar-e Neki	Penang	1884		(Kadir, 1988: 36)
THE EMPERAL [SIC] THEATER OF DECCAN, HYDERABAD COMPANY (= THE IMPERIAL THEATRICAL COMPANY OF DECCAN)	A wide repertoire of plays (unspecified)	Singapore (later on Batavia)	1888		(Camoens, 1982: 8)
THE PARSİ THEATRICAL COMPANY	Only Ali Baba is mentioned	Singapore	1892	Returned after 13 years, which means that it had visited Singapore earlier in 1879 (see above).	(Camoens, 1982: 10)
AN UNNAMED PARSİ TROUPE (MOST PROBABLY THE JUBILEE THEATRICAL COMPANY)	Gulzar-e Neki, Ali Baba, Cameral (sic) Zaman (Kamar al-Zaman), the Farsani Ajaib or Janealum dan Anjo Manara (sic; Fasana-e Ajaib, urf Janalam-o Anjuman Ara)	Singapore, Penang	1894		(Camoens, 1982: 11–12)
THE NEW ELPHINSTONE THEATRICAL COMPANY	No plays mentioned	Singapore	1895		(Camoens, 1982: 16)
THE NEW ALFRED THEATRICAL COMPANY	Plays by Agha Hashr Kashmiri (unspecified)	Singapore	1910		(Nur Ilahi & Muhammad 'Umar, 1982: 374)

Figure 1. Table of visits undertaken by Indian theater companies performing Parsi theater in Penang and Singapore during the period between 1862 and 1910 (Information extracted from Braginsky and Suvorova (2008:145-6) and listed in this table by the author with added sources. This list may serve later summaries and a basic overview of missing data that should be investigated in future studies.



Figure 2. Record label of Miss Riboet's Lagu Java [Lagoe Djawa] of a Stamboel performance context. The Beka company subcontracted her for a production of the Maleisch Operette Gezelschap Orion (No. 15099-II). Photo by courtesy of Gisa Jähnichen.

The Lagu Java on this record spread widely among urban audiences and served mainly as a reference to live performances that were attended. Insofar, the function of the recording industry in that parts of the world started with merchandising of musical live entertainment far before recordings became independent items of cultural exchange.

Conclusion

The Idealization of an early urban theater entertainment through travelling Parsi troupes and the following individuation in various places of Southeast and South Asia is fascinating and points towards future developments. The Parsi Theater appeared in all the described contexts as a cultural channel between South and Southeast Asia. At the same time, this cultural channel was indicating a differentiation in urban music practices that took place along important trade routes and in the centres of modern power. Possibly, the speed of urbanization caused different approaches to urbanized entertainment practices as the example of Myanmar indicates. Another interesting observation is the fragmentation taken from immigrating theater performances such as the example of Malay Ghazal or the application of an eclectic way in composing stage plays. These facts underline the early beginnings of globally expanding performance practices that were only later reinforced through mass media.

What can be said at this point is that the beginning of mass media developments might not have been the initiating cultural change but this change has been accompanied by a process of musical urbanization that included the early use of mass media. Although the missing information about many small and individual movements within this cultural scene cannot allow for generalizations, it seems to

be appropriate to rethink a number of assumptions that connect cultural urbanization with mass media expansion in a straight way. Obviously, as the role of the Parsi theater in all its incompleteness shows, traveling troupes and an increasing demand for ethnically de-rooted distraction from an exhausting cultural context in urban centres of South and Southeast Asia were a necessity and a motor of urban cultural developments.

Taking this observation as an example, it is suggested to shift the focus from reporting on mass media induced industrialization to a cultural globalization growing into an omni-consuming sociality that creates cultural needs on its own. Intense future studies may lead to a clearer picture.

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Textile Installations Inspired by Cubism

for Biodiversity Sustainability Education

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Abstract

The study aimed at producing two textile installation projects inspired by the philosophical concepts and design characteristics of the cubism art movement to educate the Ghanaian populace on biodiversity conservation. This was in response to the call for multiple perspectives on the high biodiversity depletion in the country. The qualitative studio-based approach with Aesthetico-Action Research guided the production of the projects. Views from 26 study participants at the final exhibition of the projects were analyzed qualitatively to vouch for the suitability of the textile installation projects for biodiversity conservation education. The findings revealed that the textile installations instill intrinsic and aesthetic values that are ecocentric in viewers. These values motivate them to cultivate moral considerations for protecting biodiversity. The study concludes that the Ministry of Lands and Natural Resources in Ghana must liaise with textile installations artists in Ghana to produce biodiversity conservation projects to be used for educating the general public on the need to cherish and protect the biodiversity in Ghana.

Keywords: *Biodiversity Conservation, Biodiversity Education, Cubism, Ghana, Textile Installation, Textile Art*

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Introduction

The conservation of the biodiversity resources in the environment is crucial for life sustenance (Hogan, 2012; Adom, Umachandran, Parisa, Sawicki and Sekyere, 2019). This is because of the high deteriorating rate of biodiversity globally (Schultz, 2002; IUCN, 2014). In Ghana, the main causes of biodiversity depletion include the destruction and/or modification of the habitats of the flora and fauna diversities, pollution of the forests and river bodies, irresponsible agricultural practices such as wildfires, the misapplication of chemicals to the land and crops as well as illegal operations of mining (Acheampong, Macgregor, Sloan & Sayer, 2019). This has reduced considerably, the species richness of biodiversity in Ghana with her deforestation rate pegged at 2.19% per annum, the sixth-highest in deforestation globally (Food and Agriculture Organization Ghana, 2010). Therefore, the central concern in Ghana is putting pragmatic measures in conserving these biodiversity resources with the ideals of sustainability in focus (IUCN, 2014; Adom, 2018a). A single faceted approach to biodiversity conservation has been criticized by scholars as narrowing the potentials for arresting the menace of biodiversity degradation (Sinclair, Tuke, and Opiang, 2010; Kehinde, 2013). The best approach to biodiversity conservation has been to look for strategies from a multidisciplinary approach (Wilder, O'meara, Monti, and Nabhan, 2016) to offer a pluralistic and synergistic lens (Adom, 2018b) to solving the problem of depletion of biodiversity. Thus, it is a step in the right direction to look for a viable strategy to campaign against the wanton depletion of the biodiversity resources in Ghana from the perspective of the textile art approach.

Textiles as a discipline rely on biodiversity resources in nature such as plants, animals, and synthetic fibers in producing practical and decorative objects (Arshad & Mujahid, 2011). Thus, textile experts must be concerned with developing a strategy to add their voices to the sensitization of biodiversity conservation. Textile installation holds great potential in the production of two and three-dimensional textile products that could be used for this important campaign against biodiversity degradation (Burns, 2006). This studio-based art research aimed at investigating the possibility of creating textile installation projects using the philosophical concepts of cubism, one of the most influential modern art movements in the 20th Century (Adom, 2014), to campaign against biodiversity degradation in Ghana. Its primary goal is to sensitize the general Ghanaian populace on the wanton depletion of the biological diversities.

Biodiversity Conservation: A Search for A New Approach

Biodiversity refers to the variation of life on the earth (Tackacs, 1996). The term encompasses all the variations in species and genes of biological resources and their diverse ecosystems (Science for Environment Policy, 2015). The popular and accepted definition for biodiversity is that of the Convention on Biological Diversity (CBD). The body defines biodiversity as 'the variability among living organisms from all sources, including terrestrial, marine and other aquatic ecosystems and the ecological complexes of which they are part; this includes diversity within species, between species and of ecosystem' (CBD, 1992). In simple terms, the term biodiversity refers to the varieties of plants and animals in the environment

(Adom, 2018a). On the other hand, the term conservation focuses on the judicious or sustainable use of the resources in nature for the present and future generations (Rim-Rukeh, Irehievwie, and Agbozu, 2013).

There is much concern globally about the high depleting rate of biodiversity. Thus, international bodies, treaties, and conventions have often highlighted the need for countries to find appropriate strategies in conserving the biodiversity resources in nature (IUCN, 2014; CBD, 1992). Many scholars have opined that combating the menace of biodiversity degradation is a multidisciplinary affair (Adom, 2018b; Sinclair et al, 2010). Several studies from the fields of Arts and Humanities have attempted to find solutions to the biodiversity depletion menace using traditional ecological knowledge (Adom, 2016; Soini and Dessein, 2016; Diawuo and Issifu, 2015).

Researchers in cultural anthropology have sought for answers to the biodiversity decline by looking into the pages of culture (Adom, 2016; Adom, 2017; Adom, 2018a; Ababio, 2014; Avernogbo, 2008). In Ghana, there have been few attempts in using art in suggesting ways of educating the general populace on the need to conserve the biological diversities in nature. For instance, Adom et al. (2018) suggested the use of Adinkra symbols for cultural education on the importance of sustainable conservation of biodiversity resources in nature. However, the art disciplines such as textiles can promote biodiversity conservation education using the textile installation.

Cubism Modern Art Movement as the Underlying Philosophy for the Study

Cubism is an avant-garde most influential art movement in the early 20th Century (Adom, 2014). Pablo Picasso and Georges Braque were the exponents of Cubism. The cubists decided to move away from the traditions of Western Art in search of more vibrant and expressive forms in other cultures to revitalize the artworks that are produced which they found in African Art (Janson, Davies, and Janson, 2011). Cubism had two different phases. The early phase of cubism referred to as analytical cubism was characterized by simultaneous perspectives, geometrical fractured forms, muted depthless bright colors, etc. (Menon and Bai, 2018). Artists initially engaged in simple deformation of forms, then the analysis of the form from different viewpoints before reconstructing it within a creatively built geometric framework (Einstein, 1929). The late phase of cubism, known as 'Synthetic Cubism', attempted to shift cubism from total abstraction to semi-realism by gluing printed images from the real world onto the surfaces of the canvas (Adom, 2014). Thus, synthetic cubism made artistic creations more direct, colorful, and simplified (Janson, Davies, and Janson, 2011). The skillful use of fabrics in a collage and/or assemblage technique by the cubists resonate with the field of fashion and textiles today. Menon and Bai (2018) argued that textiles and fashion were interrelated with the cubism philosophical concept. Their findings revealed that the production processes in both textiles and cubism emphasize the selection of bright and colorful fabrics in creating geometrical compositions. Though not a simple representational art movement, cubism offers a creative platform for viewers of the art forms created from it to engage in a captivating academic discussion

aimed at unraveling the philosophical interpretation. The curiosity component in the cubist style incites viewers to seek an understanding that makes it a suitable style for the creation of projects in Art that is aimed at education. Therefore in this textile installation project, the researchers wanted to represent some of the anthropogenic activities in Ghana that depletes the biodiversity resources in Ghana. These textile installation projects skillfully adapt the geometrical fractures in the analytical cubism style and the assemblage representation of forms in a multiple-colored collage technique. This would fittingly draw the curious minds of viewers into a meaningful and impactful education on biodiversity conservation. The final installation textile projects would be used by the forest reserves and wildlife sanctuaries for biodiversity conservation education.

Installation Art: Origin, Style and Exponents

Allan Kaprow in 1958 used 'Environment' to describe his room-size multimedia works. Until the term 'Installation art' became part of the language of modern art, critics selected the term and used it to describe a variety of works for two decades. The term "Environment", which was still popular, was used in the mid-1970s, while it was joined by others, like "Project Art" and simply "Temporary Art." Ultimately there was a change in terminology, but it wasn't from Environment to Installation art but, rather, from exhibition to installation. In 1971, Daniel Buren, the French conceptual installation artist wrote about the need to preserve the bond between a work of art and its production place, establishing that installation has replaced the exhibition (Tate, 2010). Developing during the 1970s, Installation is connected with Conceptual art which can be traced back to artist Marcel Duchamp (1887-1968) with his modernist ready-made urinal called 'Fountain.' Other influences of that era included the modern Dada exhibitions in Berlin and Cologne by collage artist and sculptor Kurt Schwitters (1887-1948), whose 'Merzbau' assemblage filled a whole building. Again, the Proun Room at the Berlin Railway Station in 1923, which was constructed by the Russian artist El Lissitzky (1890-1941), was perhaps the most basic ever installation (Modern, 2011)

According to Kaprow's conception, all environments could also be termed as installations, but the contrary is not true. The progression from the term "Environment" to the term "installation" was slow but sure, even the establishment of the artistic practice called Environments was very slow to become established. The word "installation" looked for its entry into universal reference books sooner than it did in the art catalog. The late 1980s experienced some artists specialized in assembling installations (Tate, 2010).

The importance of Installation art is viewer partaking, but the partaking differs greatly from one artist to another and even different work by the same artist. Giving the observer a specific task can also mean partaking. Demanding that the observer walk through space and simply confront what is there is also partaking. Objects may fall directly in the observer's path or become evident only through the assessment of space. In all the situations, the observer is vital to complete the piece; the meaning advances from the communication between the artist and the viewer (Modern, 2011).

Some of the renowned modern installation artists include The ex-Professor of Monumental Sculpture at the Dusseldorf Academy, Joseph Beuys (1921-86), who arranged and handled installations. He extensively used found objects for installations and engaged in bold lectures in art and creativity. Dedication to his work earned him a retrospective at the Guggenheim Museum in New York. Another famous installation artist is the German multi-media artist Rebecca Horn (b.1944), who is noted for her film presentation, her kinetic installations, and the Guggenheim retrospective which explored Europe in 1994. Others are the Italian Arte Povera artists Mario Merz (1925-2003), Michelangelo Pistoletto (b.1933), Jannis Kounellis (b.1936), and Gilberto Zorio (b.1944). Judy Chicago (b.1939) is a notable feminist installation artist. Her installation titled 'The Dinner Party' (1979, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York) is a classic example of her famous installations. Noted for his neon light sculpture and video installation art is Bruce Nauman (b.1941). The Frenchman, Christian Boltanski (b.1944), is also famed in his installations of photographs. The Bulgarian-French couple, Christo and Jeanne-Claude (both b.1935), are noted for their huge 'em-paquage' interventions in nature. Nevertheless, other current installation artists include the Norwegian Olafur Eliasson, who installed 'The Forked Forest Path' (1998, Towner Art Gallery, East Bourne), the Korean Nam June Paik (1932-2006) is noted for his video art installations and Do-Ho Suh's composition titled 'Some/One' which included thousands of nickel military dog tags displayed at the Serpentine Gallery in London (Modern, 2011). This study picked lessons from the choice of materials, visual elements, philosophy, and techniques these exponents of installation art are used. Moreover, the study expresses the same sentiments of installation art, which install objects in space, where space and materials become part of the art. In this respect, ideas would be developed from the existing installations. The installation targets at bringing positive social change, which is the halting of biodiversity decline in Ghana.

Materials and Methods

The study employed a studio-based research method of the qualitative research design, adapting the Aesthetico-Action research method to observe, reflect, plan, create textile art installations and interpret them using observation as a research instrument. The studio-based research method was used as the main method for the study. According to de Freitas (2002), studio-based research in art and design refers to those research projects in which creative practice plays the most important role in the cluster of research methods used. The studio-based research method is a practically oriented method which involves the artist's freedom of exploring and experimenting with materials or items to produce interesting, conceptual, and intuitive art piece. The studio-based research method was chosen for this study because the researchers aimed at producing cubist-inspired textile installation projects targeted at biodiversity conservation education. The four procedural steps in the Aesthetico-Action research cycle (Figure 1) developed by Cora Marshall (2010) were followed in the production of the textile installation projects. It is an 'action research that involves reflexive art-making, processes, and responses and requires both reflection-in-practice and reflection-on-practice' (Marshall, 2010:81).

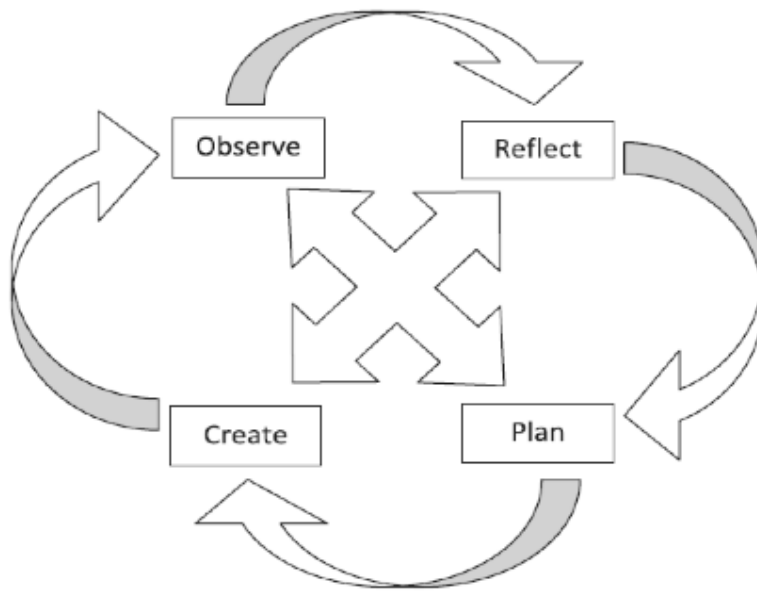


Figure 1. Aesthetico-Action Research Cycle. Source: Cora Marshall (2010).

In the *Observation* stage, we observed the possibility of creating installation projects with textile materials through careful observations of existing textile art installations. At the *Reflection* stage, we generated various ideas and possibilities of the installation with different textile materials. We also reflected on the numerous campaigns on biodiversity conservation, the prioritized anthropogenic activities by the Ministry of Lands and Natural Resources of Ghana to know the suitable themes for the installation projects. Also, deep reflections of the cubist concept as well as on the appropriate textile materials for the installation projects were contemplated. In the *Planning* stage, the creative ideas were put into fruition. Several compositions of the themes for the installation projects were made. Preliminary sketches of the thoughts on the different themes for the biodiversity conservation education, and the compositional techniques that show the cubist characteristics were made. The final sketch was selected from the different compositions through a rigorous process of selection by consultations with skilled artists in the Department of Painting and Sculpture in the Kwame Nkrumah University of Science and Technology, Ghana. The final sketch in pencil was digitally produced and corrected using the Adobe Photoshop program. In the final *Creating* stage, the procedural steps for producing the final camera-ready composition were executed as planned. That notwithstanding, new ideas that creatively portrayed the principal objective of the textile installation project were considered in the production of the final projects.

The views on the final installed textile projects were solicited through extensive on-site interview sessions with the exhibition attendants during the exhibition of the final textile installation projects at the forecourt of the College of Art and Built Environment in the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. The views were video-recorded, transcribed, and analyzed qualitatively. The questions on the interview guide that was developed inquired from

the exhibition attendants who were recruited conveniently due to their availability and readiness (Etikan, Musa & Alkassim, 2015) to share their viewpoints on the suitability of the textile installation projects as viable tools for biodiversity conservation education. A total of twenty-six (26) exhibition participants shared their views which were analyzed qualitatively through the representations of the key ideas expressed through thick quoting to represent their voices (Le Compte & Schensul, 1996). The study participants consisted of seven (7) lecturers and seventeen (17) students in the College of Art and Built Environment in the Kwame Nkrumah University of Science and Technology, Ghana as well as two park officers at the Resource Management Support Centre of the Forestry Commission in the Ministry of Lands and Natural Resources, Ghana.

Results and Discussion

This section of the paper shows the procedural steps used for the production of the two textile installation projects were executed. Also, it presents discussions of the subjects or themes for the two textile installation projects as well as the qualitative discussion of the views expressed by the study participants after the exhibition where the two textile installation projects were mounted.

Project One: Golden Tragedy

This textile installation project is titled “The Golden Tragedy.” The demand for gold has grown due to the increase in emerging market economies (Baur and McDermott, 2010). This has led to the indiscriminate digging in search of this precious metal. People persevere to get the gold without thinking of the danger ahead. The gold rush has severe effects on the people and the biological diversities in the environment. Indiscriminate mining activities destroy the land, water bodies, animals, and plants (Akosa et al, 2002). Indigenous societies are attacked and pushed off their lands by gold-seekers. It has also attracted thousands of people from all over the world, especially Chinese nationals. Mining of gold requires hole-drilling in gold-bearing reef using a pneumatic rock drill, shovel, pickaxe, excavator, etc. The holes are filled with explosives which sometimes cause a serious accident to the miners, leading to loss of many lives and incapacitation. Illegal mining of gold popularly known as *galamsey* is carried out in some areas which are populated with biological diversities (Appiah et al, 2009). The crude method applied by the illegal miners mostly results in tragic accidents in the line of their operations. The *galamsey* activities cause environmental harm i.e., destruction of plants, animals, and polluting the water bodies with the mercury (Armah, Obiri, Yawson, Pappoe, and Akoto, 2010). Hence, this textile installation project sought to project the menace *galamsey* activities cause to the environment, thereby serving as a tool to sensitize the Ghanaian populace to desist from illegal mining operations that destroy the biodiversity in nature.

The work illustrates the activities that are carried out at illegal mining sites and the potential risks involved in such activities. Illegal miners busily washing gold and digging deep into the earth to extract the minerals have been depicted. Also, the excavators, shovels, mattocks, wheelbarrows, and other tools and materials used for illegal mining operations in Ghana are scattered in the composition. The possible dangers of illegal mining to the biodiversity, such as plants and animals

are shown, alongside the health dangers it exposes to humans. The researchers composed the scene and then used the analytical principle in cubism in breaking down the individual objects in the scenic representation into fragmented geometrical forms (Menon and Bai, 2018) to create a scene that when critically observed evokes creatively, the subject of illegal mining activities that destroy the rich biodiversity resources in nature (Figure 2). The geometrical shapes in the composition were traced and replicated on the wooden and polished cotton fabrics in various bright colors similar to the technique employed in synthetic cubism (Adom, 2014). They were carefully affixed onto the large canvas served as the support in an assemblage in a collage format (Figure 3). Deliberate silhouette and embellishments of the cotton fabric representations of each of the aspects of the composition resonate with the philosophical concepts in cubism (Janson, Davies, and Janson, 2011).



Figure 2. The Analytical Framework of the 'Golden Tragedy' Project in geometric framework.



Figure 3. Representation of the 'Golden Tragedy' of Synthetic Cubism Style. Source for Figures 2 & 3: Photographs by the researchers.

Project Two: Flora and Fauna Conservation

This project was inspired by Andre Derain's landscape painting titled 'Pinede-a-Cassis.' The images that were stylized in the work were the endangered species in Ghana such as elephants, antelope, African cat, pangolin, lions, horses, eagles, crocodiles, white neck vultures, parrots, zebra, hawks, trees, etc. After the realistic depiction of the composition, it was replicated and refined using the Adobe Photoshop program. To reproduce the composition in the analytical concept to show multiplicity views as postulated by the cubist philosophy (Einstein, 1929), the entire scene was put in grids. The scene was deconstructed and carefully reconstructed in various geometrical shapes to form an aesthetically pleasant framework (Adom, 2014). Each of the geometric shapes in the scenic representation was traced and cut out from the colorful cotton fabrics. The cut-out patterns were reinforced with Vilene and they were affixed at their appropriate spaces on the drawn composition on the canvas using fabric adhesive. The compositions of the colored cotton fabrics were made in such a way that it would reflect the diverse colored grid with monochromatic silhouettes evident in typical cubist work (Mennon and Bai, 2018).

This textile installation project was to educate the general public on the need to conserve the rich diversities of fauna and flora in the wild. It was to paint the imagery of life in the wild if we had all the now endangered species in the numerous forest reserves and wildlife sanctuaries in Ghana. Sadly, the green habitats of fauna species have been destroyed due to anthropogenic activities such as agricultural expansions, timber exploitations, mining, and other developmental projects such as the construction of roads and buildings for industries (Agyeman, Amponsah, Briamah & Lurumuah, 2012). Illegal hunting by some unscrupulous poachers has resulted in the killing of many of these endangered species. Similarly, the indiscriminate felling of trees by illegal chainsaw operators and the absence of regular afforestation projects in the patchy areas of some nature reserves in Ghana have depleted the rich flora diversities in Ghana. Therefore, the textile installation project was to educate the general populace of Ghana on the need to expunge all forms of negative activities that destroy the biodiversity in the environment.

Suitability of the Textile Installation Projects for Biodiversity Conservation Education in Ghana

A qualitative inquiry was made to find out the suitability of the two textile installation projects inspired by cubism for biodiversity sustainability education in Ghana. The researchers carried out on-site interviews among the exhibition attendees. The key ideas expressed by the twenty-six (26) total sampled study participants who attended the exhibition. Interestingly all the study participants expressed positive remarks about the potentials of using the textile installation projects for educating the general Ghanaian populace on biodiversity conservation. Some of the views also focused on the aesthetic characteristics and technical quality of the works.



Figure 4. Geometrical Framework of the 'Fauna and Flora Conservation' Textile Installation Project.



Figure 5. Representation of the 'Fauna and Flora Conservation' in Synthetic Cubism Style. Source for figures 4 & 5: Photographs by the researchers.

The rendering of the textile installation in the cubist style stimulates a great deal of thinking as you critically observe these creative pieces to be able to decipher their contents. The cubist approach to the work is very good as it encourages deep thinking that helps the viewer to ponder on thoughts of protecting nature's resources (Lecturer-4-Personal Interview, May 13, 2019).

This interesting cubist scenic composition prompts viewers to engage in a very thoughtful and intellectual discussion of the subject expressed in the work since the content is not easily recognizable at a first glance. However, I think this is a good way of motivating viewers to quietly ponder over the need to conserve biodiversity (Lecturer-1-Personal Interview, May 13, 2019).

The work is aesthetically captivating. The bright colors and their varying degrees in value, as well as the silhouette compensating neutrals, create an attraction stimulus to the work to understand the concept of nature protection (Lecturer-9-Personal Interview, May 13, 2019).

The flora and fauna conservation textile installation project put the viewer into a paradise garden full of numerous species of plants and animals that we hardly see in our environment due to their extinction. It solemnly speaks to the viewer to help bring back the splendor in nature by protecting the trees and animals in our environment (Park Officer-1-Personal Interview, May 13, 2019).

The 'Golden Tragedy' textile installation project presents the sad plight seen in areas where illegal mining (Galamsey) is carried out in Ghana. The negative implications of illegal activities in the composition that have been skillfully portrayed, such as illegal miners trapped in dug pits, the indiscriminate felling of trees, and the scraping away of the greenery as well as pollution of water bodies. It only makes the viewer meditate on the particular actions she/he must take to halt these foul activities that only bring lasting pain to humans and mother earth! (Student-14-Personal Interview, May 13, 2019).

The cubist textile installations addressing the subject makes us [viewers] to quietly ponder on the grave consequences that the activities of Galamsey operators have on the things in nature. They speak to us on the need to preserve biodiversity. I think having copies of these textile installations in each of the nature reserves in the country would cleverly educate visitors at these places to protect biodiversity (Park Officer-2-Personal Interview, May 13, 2019).

Viewed from afar, the work looks like a printed fabric or photographs. Drawing closer to it, the viewer is quickly surprised with a beautifully depicted ideal and perfect forest [flora and fauna conservation installation project] that everyone would love to visit. Engaged in this interesting forest scene, the viewer is struck with the reality that this is only a wishful scene as many of our forests. It psychologically impacts on our conscience to help protect nature (Student-7-Personal Interview, May 13, 2019).

In terms of the technical quality of the two textile installation projects, the views expressed by the study participants show that the use of the cubism technique was appropriate. They asserted that it stimulated thinking, encouraged intelligent discussion of the subjects represented in the composition, and motivates them to pursue actions that would positively inure to biodiversity conservation. This corroborates with the view of Piccolo (2017) that when intrinsic values for nature

are developed, it warrants moral consideration for nature because such values are ecocentric. In terms of function, the textile installations have the potential of nurturing social values for nature conservation in viewers while gearing them on to prevent every activity that would put the health of humans and the environment into danger (Rolston, 2006). The park officers also suggested the use of the textile installation projects as tools for education in all the nature reserves in Ghana. Aesthetically, the study participants mentioned that textile installations have attractive stimuli that make viewers develop intrinsic values, and these intrinsic aesthetic values help humans in making moral choices that favor biodiversity conservation (Brady, 2006). The findings confirm that the cubism inspired textile installation projects would aid in biodiversity conservation among the Ghanaian populace.



Figure 6. The Installation of the Cubism-Inspired Textile Projects for Biodiversity Conservation. Source: Photographed by the researchers.

Conclusion

The study has shown the possibility of developing viable textile installation projects that could be used in biodiversity conservation sensitization, campaigns, and education in Ghana. These textile installations arts when skilfully designed and produced has great potentials on nurturing aesthetic and intrinsic values for protecting biodiversity in the environment. The study tasks all textile artists to explore the use of conventional and non-conventional textile materials in producing interesting 2-D and 3-D installation projects that would aid in the education for avoiding all negative activities that destroy or reduces the numbers of rich biodiversity in the environment. The Ministry of Lands and Natural Resources via their allied agencies such as the Forestry Commission and the Environmental Protection Agency should collaborate with expert textile installation artists in Ghana to produce textile installations to be used for educating the public on the need to conserve biodiversity. These textile installation works should be mounted at various tourist sites such as nature reserves, parks, and gardens in Ghana to sensi-

tize the visitors on the benefits of protecting the biodiversity in the environment. Temporary installations of textile projects tailored for biodiversity conservation must be mounted in schools and other public squares to encourage the Ghanaian citizenry to take practical steps in protecting biodiversity and helping others to also conserve the biodiversity in the environment.

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De-Academizing Organology

Among Particular Research Communities in Urban Context

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Abstract

Taking organological research and display of outcomes in China, Vietnam, and Malaysia as example, this paper is to highlight burning issues regarding the purpose and meaning of the discipline in the context of research communities experiencing urbanity. Methodologically, this paper argues mainly in dialogue with the discussion on transcultural musicology. In the mentioned region, urban museums, archives, and universities are widely modeled according to successful academic institutions of supposedly global importance. The perspective of expected success needs a radical turn in order to serve social sustainability and a growing knowledge base that is inclusive regarding subjects and objects under research. The radical turn in de-academizing derives from the questioning of basic assumptions that once started with an uncritical praise of Herder's groundwork in defining 'people' and finds expression in the social engagement with ethnic minorities, migrants, diaspora, and other categorically constructed groups of people in specific nation states and their urban centers.

Keywords: *De-Academizing, Research Communities, Organology, Herder, Urban Experience*

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Introduction

Joppke, Welsch, and Amselle (2017) were recently re-questioning based on a number of thoughts already evolving in the late 20th century philosophy and in a radical way through anthropology the singularity of cultures and refer to inherent contradictions in current key theories (Boas 1948, Durkheim, Benedict, Geertz). One example proving the existence of those conventional state-ments outside the region under discussion is a special program of the Friedrich-Alexander University in Erlangen-Nürnberg, Germany, dealing with decision making across cultures in East Asia, which is factually still based on the assumption of cultural areas or circles.¹ The deepening of these views applied to a number of topics regarding organology raises questions such as “How do these writings contribute to a continuous grow in knowledge about any historical dimension within ethnomusicological academia?” Another important question is about the dynamics underlying the process of culturizing academia in this regard, which is not yet sufficiently answered though there is a tendency in recent years to scrutinize historical research cultures, for example in the (Society for Ethnology and Folklore (SIEF), which is at the same time an actual example for how global diversity in research cultures is communicated through the choice of editorial board members and the topics those people work about. (<https://www.ocf.berkeley.edu/~culturalanalysis/editorial.html>).

Before going into the details, some definitions of terms used in this paper may help understand the arguments and directions of the discussion that may appear general if not connected to practical cases. It is, therefore, emphasized right from the beginning that the entire discussion is specifically dealing with particular academic communities and actual examples that were methodically observed and practically attended such as institutions of tertiary education and international organizations of professionals in the field of ethnomusicology, sound preservation, and museology.

Academia can be seen as a constructed environment of thoughts by a group of people dealing with scientific research and teaching. This group of people is often perceived as elitist by non-academic people (Lavoie & Roth, 2002:83; Kurylo & Yu, 2016:76), serving various purposes in a nation-state and economy without being directly involved in decision making, adhering to mostly self-imposed working ethics and resulting principles of acknowledging each other.

Academizing and De-Academizing is putting any kind of knowledge or scientific statement into an academic framework or taking it off respectively, which then complements the de-academizing. De-academizing is not the same as a non-academic or vernacular approach since knowledge outside the academic framework, which was never put into an academic framework, cannot be de-academized.

Organology in this context names the field of musical instrument studies that includes the musical instruments’ construction, use, social and cultural meaning, and the many changes musical instruments experience in different time periods of human society. The methodological framework is based on musicology with all its different approaches that also changed and still change over time.

Research Communities that are taken as an example in this paper are found in the Malaysian, Vietnamese, and Chinese social environment. However, they are not listed according to nation-states, though there might be common features resulting from nation-state implications of institutional laws and ways of working. Research communities manifest themselves through institutionalizing of research interests in organizations, movements within and outside these organizations, and establishing hierarchies within the respective groups.

Particular means that only some of them, not all, not general, and again not classified or categorized according to nation-states, have been considered. In this case, those research communities that draw on urban experience either in their home environment or abroad play an important model role and change the dynamics among their followers.

Urban Context as used in this paper describes a state of extended belonging to a place, a time, and definite groups of people that are rather diverse in their individual histories yet are determined to lead other research communities due to their specific urban experience. The urban feature of individuals within these groups can be seen in the sacrifice of land boundness, continuity of acquired cultural patterns taken over from life styles in less urban areas, or the re-establishing of cultural patterns fitting daily needs and prospective advantages in life styles within an urban context.

Some other important terms are: *Hype*, being a publicity, propaganda, following a stirred fashion in doing things a certain way; *Label*, which is a definite, representative, and symbolizing name or term for any entity defined by it; and *Classification and Categorization*, which establish hierarchies and types seen from a specific perspective of use. While classification is connected to a typology of research patterns, categorization deals with evaluation practices.

The main questions in this regard, as they mark the gap of understanding, are: What makes a framework *valid* in a particular community considering space/time/agent? What methods are available to validate the way of validation? Why does the urban context work as a catalysator in this environment? What consequences can be traced through observing organology as a field of study transferred into an urban context?

Background

Amselle (2015) questions any kind of a bare framework of human belonging as he is able to prove the multiple rootedness of any cultural entity, which subsequently includes research traditions. Before him, the sociologist Joppke (2003) analyzed similar appearances. His article about “de-” and “re-ethnicization” discusses some contemporary transformations of citizenship across Western states, with a special emphasis on Europe. It is argued that citizenship is subject to countervailing “de-” and “re-ethnicization” pressures, the first pushing toward incorporating immigrants, the second toward retaining ties with emigrants abroad. While grounded in the dual nature of the modern state as a territorial and ethnic unit, and reinforced

by contemporary globalizing and transnationalizing processes, de- and re-ethnization are identifiable projects of the political left and right, respectively. Which trend prevails is then a simple function of who has the political majority. Beyond this political sociology, he questions valid frameworks for any type of research as he refutes the common notion that citizenship law is a reflection of a state's national identity. Per law the citizenship law simply does not have the requisite variety to help any national identity into existence. Instead, a revisionist view of 'citizenship without identity' is suggested. Philosophers, such as Welsch (2015), oppose the basic assumption of any kind of cultural entity since the fluidity of mutual affects and changing patterns of appropriations and adoptions may lead to cultural impositions that are counterproductive in discussing features of any specific 'culture' from the perspective of historical changes. It is important to observe these different views and their dualistic approaches in past writings in order to analyze recent appearances of de-academizing any field of research.

In the field of music or other performing arts research, these thoughts are tremendously significant. It is not by accident that they become obvious in dealing with evidences at the crossroads of tangible and intangible achievements such as the material, construction principles, and the use of musical instruments. Welsch suggests to rethink any term which includes the word 'culture' since such terms are based on the constructed existence of remarkably different and homogenous entities that are provenly not present in reality. Though these thoughts have predecessors in some parts of anthropology (i.e. Joppke, 2003; Gupta & Ferguson, 1997), the many claims circulating about a COO (Certificate of Origin) of any musical instrument are an alarming fact that should not be ignored in dealing with practical issues.

Another interesting approach regarding the practical consequences of assuming the existence of remarkably different and homogenous entities has to be discussed, which is widely investigated by Morgenbesser and Weiss (2008). These authors draw on the region of Southeast Asia as a natural laboratory for comparative analysis. By intending to offer guidance on how to successfully conduct archival research, carry out interviews, and undertake participant observation in regions with what they call authoritarianism, they reach far into incomparable conditions of decision making in the field of musical practice and limit overarching perspectives that do not adhere to nation-state politics. The studies of Morgenbesser and Weiss show clearly that there are research frameworks built on assumptive basics, which have to be questioned in the first place.

To make it clear once more again, in this paper, particular research communities found in Malaysia, China, and Vietnam are taken as examples rather than as representatives for nation-states. They relate to joint educational experiences or outcome-based writing traditions. Researchers of music and other performing arts conduct their primary work in emerging economies with a strong orientation toward practical applications in the society they live in and the respective industries they serve.

Assumptions Versus Observations

In the earliest times of formal tertiary education in the region, a time period starting in the middle of the 20th century, the introduction of the classification system of musical instruments according to von Hornbostel and Sachs was conducted through first ethnomusicologists studying abroad or still living there. Some, also took over teaching and research options offered through the Russian scheme of scientific approaches and tried to enforce them in their home institutions. In Vietnam, a school of ethnomusicologists was led by To Ngoc Thanh (1999), who encouraged the mentioned perspective. In China, similar aspects apply to Liang Qichao (梁启超) (1959) and later, Xiao Youmei (萧友梅) (2004). In Malaysia, Patricia Matusky and Tan Sooi Beng tried to introduce a first draft to organology within their larger descriptive work (2004). All these attempts of ‘academization’ were imposing a framework upon a living community of researchers and their social environment that has probably another history in approaching research frameworks and out-come deliveries. Terms like ‘rare,’ ‘indigenous,’ ‘authentic,’ ‘real’ or ‘original,’ in many different versions appeared rather as an advertising tool helping project placements or seeking attention within the constructed culture of a short specific time period. The introduction of these tools was not productive and may have led to an observed aversion or a denial of technicalities by naming them being over-academized, bulky, or inappropriately complicated. However, the compromised use was not sufficiently descriptive or seriously analytically in order to revise the imposed framework either.

The understanding of reasons for academic tools has been often far from reality. Xiao Mei tried a first promising way in order to explain these reasons (2013, 2019). Tan Sooi Beng encouraged systematic approaches (2004).

Margaret Kartomi tried to combine reasoning and flexible systematics (1990). Yet, it has to be clearly stated that core observations related to this paper were not free of pre-framed views. In the course of the study presented more than 150 colleagues and postgraduates of musicology or ethnomusicology within the given region living in urban areas were asked key questions through open conversations over a time period of at least 6 months.² They were colleagues at institutions the author worked with and students of these colleagues and the author’s students. In order to keep focused, further specifications were excluded from the outcomes. Only the most basic statements were considered.

The findings of similarities in assumptions and statements are quite clear and easily to understand. In all cases from Shanghai, Beijing, Chengdu, Nanning, Kunming, and Suzhou, Kuala Lumpur, Shah Alam, Penang, Johor, and Melaka, Hanoi, Hai Phong, Ho Chi Minh City, Hue and Can Tho, could be found positive confirmation about the following:

- Every musical instrument has a home culture or an indigeneity.
- Every musical instrument has at least one name or some indigenous names.
- Every musical instrument can be developed to fit an ethnic label in the context of nation building.
- Every musical instrument must have and displays a national identity.

These similarities appear as a joint feature, yet they may have different motivations regarding organological issues.

When it comes to the definition of terms used in the context of organology, many differences can be established. Regarding the term “indigeneity”, there were expressed opinions from Shanghai, Beijing, Chengdu, Nanning, and Kunming focusing on the ethnic background of any musical instrument. A striking example is the Museum of Ethnic Music on the Campus of the Guangxi Arts University in Nanning that displays mainly musical instruments (Lin, 2019). Sources from Hanoi, Hai Phong, Ho Chi Minh City, Hue and Can Tho see rather the “national feature” being pivotal for the use the term “indigeneity.” If taking examples from Malaysia, the confusion caused through the policy of bumiputra-culture plays into the use of the term. “Indigeneity” is used to name something exotic that is neither considered “Chinese” nor “Western” – both denominations being vaguely defined as alien – unless it is using any “Malay” feature, of which a valid description might be missing as well. This complex of thoughts is hard to analyze because it involves many other disciplines of which anthropology, linguistics, and sociology is only a rough outline. Malayness is generally under discussion over a number of decades and re-invented for every item under investigation (Milner, 2009). Insofar, only a handful of musical instruments might be visually fall under indigenous items yet indigenous musical ideas can be expressed through any other musical instrument as well such as a bass guitar or a harmonium (Meddegoda, 2015). Musical instruments indigenous to the Malay world are, therefore, limited. The strength of cultural prosperity lies rather in adaptation and appropriation, which may confirm diffusionism and acculturation theories.

Regarding the names of musical instruments exist further differences. While in most places considered in China, the easiest to remember way of naming was and is preferred and translations are rather creating secondary problems, in other communities of Malaysia the translations into English are more important and they are seriously considered as official terms. In the view of the informants (Lee Siow Mong, 2006) Malaysian academics may represent a higher developed level of understanding through using English terms as they define them. Among Vietnamese academics, the best equivalent is the Vietnamese term for any musical instrument found. That results in a high number of differently named musical instruments in the region, which is partly reflected in museums of musical instruments, teaching materials, and academic writings (To, 1999).

Another wider complex of discussions went about the development of musical instruments, their contribution to nation building, and their role in the process identity establishments. Again, many differences could be found yet ascribed to particular groups. While academic communities in Shanghai, Beijing, Chengdu, Nanning, and Kunming assured that any musical instrument that can be used in larger modern compositions or stage performances is showing progressive developments since it adds important colors to a standard serving the entire nation and a clearly national identity, academic groups in Hanoi, Hai Phong, Ho Chi Minh City, Hue and Can Tho focus rather on technical capabilities such as melodic

ranges, number of produced tones or chords, and sufficient elements in order to play Vietnamese stage repertoire that represents the various ethnics in Vietnam. Researchers from Kuala Lumpur, Shah Alam, Penang, Johor, or Melaka seem to tolerate repertoire shifts and to still embrace shapes and appearances such as in gamelan sets or drum constructions. Nation building may be of secondary importance as well as identity questions raised in this context. Here, the urban context of performances and stage use is a driving force in blending the function of musical instruments with repertoires that can be consumed by all audiences beyond the limits of presenting Malay performing arts.

This result of discussions seems to be not really useful for more specific opinions were widely diverse within the given regional areas among those living in urban areas. Outside urban areas, the answers represent stated opinions of already cited and acknowledged authorities in terms of academia. They were often taken as proofs to be followed. Hence, they do not necessarily reflect on the colleagues' and students' own perception or critical analysis. This could be an important part of departure for further studies in this field.

The Label Hype

Despite having a mixture of similarities and differences in assumptions, these are basic statements found across literature in China, Malaysia, and Vietnam. Typically, if this is a term useful in this context, schoolbooks and encyclopaedic literature draw on those assumptions that are rather over-simplifying to a degree that the content becomes wrong seen from the perspective of historical facts and practical use. Organology, as it seems, according to these observations of its academizing and de-academizing, is a field of "pretended" fights. In the Guangxi University of the Arts Museum of Ethnic Music, I had the opportunity to revise text tables with labels and descriptions in order to avoid unproven comments and statements that lead the visitors to accept them in a wrong way. The discrepancies were discussed yet not published (Lin, 2019).

Nation-state-labels are put on the character of these fights, which are often taken as motivations in presenting research outcomes, which then fit into the formally merged and further developed academic framework, for example:

1. Some ethnomusicologists in Shanghai fight for a detachment from any framework yet observes increasing demand for true science (Filipiak & Schaab-Hanke, 2019).
2. Some ethnomusicologists in and outside Malaysian institutions fight between quantitative re-search based on current software applications for empirical research and museum collector's approaches (Musib, 2019)
3. Some ethnomusicologists in and outside Vietnamese institutions fight for acknowledgements and cultural leadership regarding modernization in mainland Southeast Asia (Nguyen, 2019).

However, all these pretended fights and motivations are based on basic assumptions provided within the used academic framework and, at the same time, can be observed in other regions as well.

In the city centre of Kuala Lumpur is located a new Music Museum (Museum Muzik, 29, Jalan Raja, 50050 Kuala Lumpur, Wilayah Persekutuan Kuala Lumpur, Malaysia) that was academically supported by an acknowledged and leading organologist living in the city (Patricia Matusky). The museum displayed mainly musical instruments that are believed to be crucial to the local identity of people living in Kuala Lumpur and other places of Malaysia. Yet the advice of the experts were then not followed since they may have required larger displays and more information, critical annotations, as well as open questions regarding provenance and current use. Nearly always missing in the descriptions were:

- Time frame
- Patterns of use
- Technical metadata

Most items were simply labeled with a name and its translation into ‘international language,’ such as ‘Biola (Violin)’ or ‘Nafiri (Nafiri).’ The easiness in labelling and the free admission did not help in sustaining the museum neither. The entire museum was shut down as the historic building was not anymore available for free to the city (Bavani and Kamarul Baharin A. Kasim, 2017).

Similar cases can be found in many other museums of musical instruments situated in urban settings that are spatially far from the places of the musical instruments’ history or current use (for example the National Museum of Malaysia’s section of displaying musical instruments, or a similar exhibition in Melaka). Most of the active instrument players are themselves experiencing urbanity. However, they may feel being cut off from meanings they were taught previously by their teachers and see the transformation of diverse interferences into an unknown creativity as a threatening (Meddegoda & Jähnichen, 2016:366-373).

Classification and Categorization Hype

One part of academizing and de-academizing respectively, following this effort is the classification and categorization of musical instruments (Jähnichen, 2019a, 2019b). In order to understand the urge of classifications and categorizations, meaning the rather general application of typology and taxonomy on musical instruments, the underlying reasons have to be scrutinized.

Observing a stream of causations, the following can be stated and confirmed through basic discussions of the matter with colleagues and students in said institutions (see introduction). It is hard to find written statements of origin since a number of them is taken over from earlier authors, in other languages, or in parallel contexts with problematic translations. Here are only basics noted that were clear enough followed in current practice.

- Classification serves often as a way to *claim cultural status*. Classification is quantifying claims, according to ranks that take measurements as their basic data. The number of finger holes in a flute, the possible melodic range of an instrument, its overall dimension, its use by important public figures and others may be a proof of superior achievements.

- Categorization serves as a way to *simplify* non-musical statements reasoned with time pressure and the respective degree of importance. Any musical instruments that fall into ‘unspectacular’ categories are rather underrepresented. Due to their labelling as such, they are hard to be advertised though having crucial meanings to some musical communities.
- Classification and categorization seem often to be completed by presenting *simplifying schemes* rather than *complexity* in the context of organology and they aim at distancing from “the musicology”, which is seen as the ‘Western approach’ that should be avoided (Xiao Mei, 2019).

Resulting from this situation, there are some efforts to *undo academization* of observations in organology. When considering the given causation, there exist a counter current against project bound classification and categorization and the short-term practice of academic actions which put practice in a usually 2-year rushing work that is finally meaningless to the future of the respective communities. In itself, this approach is unsuccessful as long as the general academization in re-search institutions does not change or opens up to a variety of an alternative understanding of local academia.

What can be done? One point is *learning from examples* in all other parts of the world and from other research communities. Another point could be the rethinking of de-academization in its consequences. If de-academization is a way to liberate research far from social boundaries of their originating regions, then academizing stays caught within these questionably originating regions. Academia would be demonized as being unsuccessful in other regions. Following the advice and thoughts mentioned in the previous section of this paper, a dynamic merging of research cultures may be a better way to go. From examples that are useful as far as known to the author, there can be named Matthias Lewy (2017) who shows the connection between human and non-human beings in terms of their meaning for instrumentality in sound, Weisser & Quanten (2011) who try to incorporate timbre modification and electric derivatives into the existing classification of von Hornbostel and Sachs, as well as any detailed field study that uses culturally inherent patterns of classifications (Elsner 2009, Kartomi 2011, Teffera 2009, Daukeyeva 2019, Terada 2019, Jimenez 2019, Jähnichen 2013, 2019a, 2019b) and probably many more. Finally, being just against academization leads often to simplification.

Simplification

A short excursion into the realm of simplification, which is not equal to expressing academically framed thoughts as simple as possible, leads to a temporary exhibition of musical instruments in the Huaihai Road of Shanghai. Under extreme time pressure and motivated by various non-musical agendas, the museum showcases items that play a role in the musical life of the historical Silk Road. Yet again, time frames are missing or vary remarkably, some data are straight forward unsubstantiated or misleading. Visitors may have no other choice than taking pictures and consulting later online literature. For example, one descriptive label carries the name and provenance of an instrument and some rather inconsistent information:



Figure 1. Left, a label showing insufficient information: “Lute / Country: Europe...[...] Source: Conservatory’s Old Collections.” Right, a label showing insufficient information: “Octagonal Frame Drum, Mainly of Manchu People / Nation: Manchu; Size: Diameter 17cm/Thickness 5.4cm.



Figure 2. Left, a label showing insufficient information: Kou-Xian: Jew’s harp of Mongolia / Country: India / Reed length 9.5cm. Right, a label showing insufficient information: Klong Put = Vietnamese Bamboo Tube Aerophone / Purchased from Shanghai Expo 2010. (All photographs by the author).

It might have been an attempt to attract visitors who do not have any primary education in music, nor in history, nor in geography. Yet, allowing for this kind of simplification unavoidably leads to more problems. Not only the reasoning such as the lack of language skills among the visitors, the expectation of visitors who do not need any further clarification are possibly serious problems. This, according to what the author could observe over a long period of time, is not a counter current to academization. It is a shortcut into no academia within a city that recruits a large part of visitors from outside the city and from abroad.

Why simplifying? Why is the complexity of time, space, and agent information highly fragmented and, therefore, subject to manipulate a critical mass of people that has no reliable access to an up-dated resource of knowledge?

The answers can vary yet are directing into a dangerous assumption. Simplification means that there will be less to read, less to remember. There is also less to store, less to be concerned about, and less to be explained. Simplifying is not de-academizing. It promotes all appearances of vanishing knowledge, such as shaping more unsubstantiated statements. It leads to more visual comparisons, more primarily tactile experiencing, more immediate watching, and more feeling that replaces knowing or, what can be worse, is considered being to know. All that contributes to a manipulative state of knowledge applications which deny histories, changes, and mainly the very facts of practical use.

While places of simplified knowledge are often situated in large urban areas, these facts of practical use seem to be unprovable in direct contact since time and place are separated. If simplification happens, the appearances are taken in an historical and fragmented way to produce simplified knowledge that cannot satisfy neither the producer of display nor the visitors.

Questioning Basic Assumptions

One obvious dilemma resulting from not questioning basic assumptions is the increasing gap in understanding academic discourses among non-academic members in research groups and/or the publicly interested addressees. It also limits the impact of research outcomes on social practice in the context of urban experiences. The cases presented and subsequent thoughts result from long term observations within academic communities of China, Vietnam, and Malaysia, that are dealing with organology. The discussion here is to stimulate a more radical work with regionally associated theories and philosophies which have yet to be explored.

There is a number of really hard dying assumptions that are worth to be interrogated and then step by step revised, at least the parts that cannot go further since there is too much evidence against them brought together by academically active people around the globe. Some of these *assumptions* are discussed here as follows.

‘Organology has to do with material facts, measurements, and acoustics. Therefore, it is a field of comparison that leads to classifications and categorizations.’ According to the author’s observations this statement needs revision of the contents because of the current fact the classifications and categorizations lead to cultural claims that help compare. These are the most applied tools in academic organology that have to be much better and in a more holistic way supported or ruled out. Also, according to the author’s observations this statement needs a revision of methods.

Related to this are failing logics such as the stream of rather complex thoughts considering academization being defined colonial and de-academization is prone to simplifications. Simplification is the core of a propagated ‘academia for everyone’ ((Kurylo & Yu, 2016). Further, according to the author’s observations this statement needs revision of intent.

Looking back at the assumptions mentioned in the first part, other assumptions have to be urgently questioned in their basic appearance and application, such as “Every musical instrument has a home culture or an indigeneity” and “Every musical instrument has a national identity.”

Questioning these assumptions leads automatically to a questioning of other assumptions following this list:

- The necessity of being a local in order to understand local developments.
- The principal existence of ethnic purity. Joppke (2004), Welsch, Amselle (2015), and others are essentially denying it for good reason, yet some ethnomusicological researchers are still not ready to overturn this point as it may question their goal integrity (Matusky & Tan, 2004; To, 1999).
- The search for a proof of an ethnic identity as a core achievement in an artistic expression as well as in an academic personality is one of these important goals set by non-academic carriers of social power. It leads to assumptions deriving from using a specific musical instrument, wearing a specific costume, speaking a specific dialect, using specific arguments regardless of who decides about what is right or wrong in the context of appearance and regardless of the given time frame. In urban circumstances, all of these core achievements are performative, which does not make them more wrong or less right.
- The re-categorization of “field-work-zones” regarding organology as seen by Morgenbesser and Weiss, or as seen by a number of ethnomusicologists who feel a particular belonging to specific zones of their past field work (Pugh-Kitingan, 2012).
- Among a number of researcher communities, musical instruments are seen as a proof of anything related to an identity in their physical appearance, way of playing, or related myths and legends. This also has to be questioned, or better, it has to be scrutinized and analyzed in-depth.
- This leads to questioning the validity of classifications which supports the ongoing creation of cultural boxes that are especially enforced through social media and other virtual spaces.

In short, the effort to de-colonize without scrutinizing academia for colonizing patterns has also to be examined.

Conclusion

Recent developments in emerging areas, creating an urban face of Asia show that organology, a traditional subject of ethnomusicology and systematic musicology, becomes increasingly academized accompanied by an anti-movement in order to keep the academization on a rather simplified level reasoned through practical applications deriving from non-academic goals. This anti-movement is also seen as an opposition to academic demands imposed on communities and regional researchers and should serve to point out differences in scientific approaches to what is considered being music and musical instruments in that new urban context.

What actually happens is on the one hand the teaching of classification systems evolving through comparison with existing classification systems in the history of the West and, on the other hand, the specialization of some researchers into specific questions of local organology. Those are then criticized by museums and research administrators for being too particular and disturbing (Lin, 2019; To, 1999; Matusky & Tan, 2004).

While professionalism is in high demand, unpopular explanations are seemingly not welcome. They are considered bulky, not catchy, and boring for the people unfamiliar with the details. In a sum, those explanations are not resisted for their content, but for their disturbing emphasis on the academic aspect (Lin, 2019). This situation is delivering a further reason to suspect academia in general. Joppke (2003), Welsch (2017), and Amselle (2017) were repeatedly questioning the singularity of cultures and refer to inherent contradictions in current key theories. This basic insight helps understand the goal of modern organology that is inclusive, reaching beyond any kind of borders, and contextual in any thinkable dimension.

The methodical connotation of field work regarding organological questions in ethnomusicology has to be revised based on those insights. Assumptions that are spread over decades through earlier research and popularism or simplifications have to be questioned again and again in order to achieve a useful reflecting on human cultural needs in an experienced urbanity that is as different as the particular research communities dealing with them.

The mentioned insights already applied are not too radical to be widely adopted. According to the author's observations, they are not yet radical enough and could be better supported through organology. Therefore, simplifications find for a new urban audience and short-term stakeholders in performance or preservation projects are not de-academizing, and de-academizing is not de-colonizing either. Knowledge available has to instill the need of understanding the future in all its complexity. There is no future for a culture of simplification.

Endnotes

- 1 <https://www.sdac.studium.fau.de>, last retrieved 12 February, 2020.
- 2 Names and dates are available as personal notes on request.

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Revealing the History of Parakan

*Through the Architectural Heritage of
Kauman Parakan, Central Java, Indonesia*

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Abstract

Parakan that has been known as a city of “Kaum” since the pre-colonial era has been designated as a heritage city since 2015 as a part of heritage city of Temanggung, Central Java, Indonesia. The history of Parakan itself has been formed in the different version, referring to some sources either from literature as well as from direct sources (observation and interviews). This condition has encouraged the authors to investigate the history of Parakan through the architectural heritage within Kauman Area as well as through oral tradition from the local community. The existence of architectural heritage within Kauman Area has revealed the history of Parakan, particularly the history of Kauman, Parakan. This research utilizes a qualitative methods and interviews since there is limited written resources covering Parakan’s history. As a conclusion, the authors have found that by exploring, learning and describing the existing architectural heritage within the area, the authors could revealed the history of Parakan.

Keywords: *Authentic, History, Parakan, Architectural Heritage, Kauman, Historical Area*

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Introduction

The designation of some areas become a conservation area as well as heritage area in Indonesia had been encouraged from the convention of the world which concerns about the protection of world cultural and natural heritage. One of the initiatives is the Convention Concerning the Protection of the World Cultural and Natural Heritage which had been held in 1972. Since then, Indonesia which has many heritage areas tries to implement the protection of cultural and natural heritage by designating some regions of Indonesia to become conservation areas or heritage areas. All the implementation of this initiative has been regulated under Undang-Undang No. 11 the Year 2010 about Cagar Budaya/Cultural Heritage.

As one of a heritage area or heritage city in Indonesia, Parakan which is located in Central Java, Indonesia, has many objects which have a significant character either in physical aspect or non-physical aspect as well as tangible or intangible one. As a heritage city, Parakan is lack of documentation and archives which could describe or explain the history of Parakan. Parakan which is a relatively small city is an unknown city, and there is only a small amount of the population in Indonesia who knows about this city.

According to the above condition, this research has explained the history of Parakan, which has been revealed by exploring and describing the existence of architectural heritage in Parakan. Parakan has been divided into some districts or areas which has been known before in two parts: Parakan Wetan (West Parakan) and Parakan Kulon (East Parakan). The Figure 1, shows that there are two parts of Parakan, Parakan Kulon (East Parakan) and Parakan Wetan (West Parakan). And Figure 2 shows that there are five areas in Parakan which have been divided following the pattern of the street. The Figure 2 also shows that there is an axis pattern which has been formed from Kali Galeh (Galeh River) to Kali Brangkongan (Brangkongan River) and from Jetis to Kedu. This axis has been formed from the main street in Parakan.

MAP OF THE TWO SUB-DISTRICTS IN PARAKAN

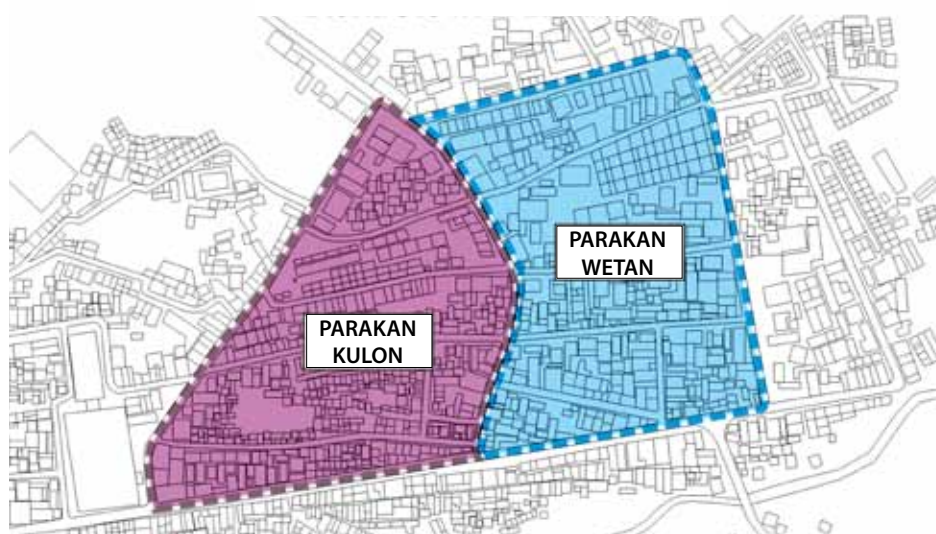


Figure 1. Map of the two sub districts in Parakan: Parakan Kulon (East Parakan) and Parakan Wetan (West Parakan). Source: Private Documentation, 2018.

SCHEMATIC OF PARAKAN AREA

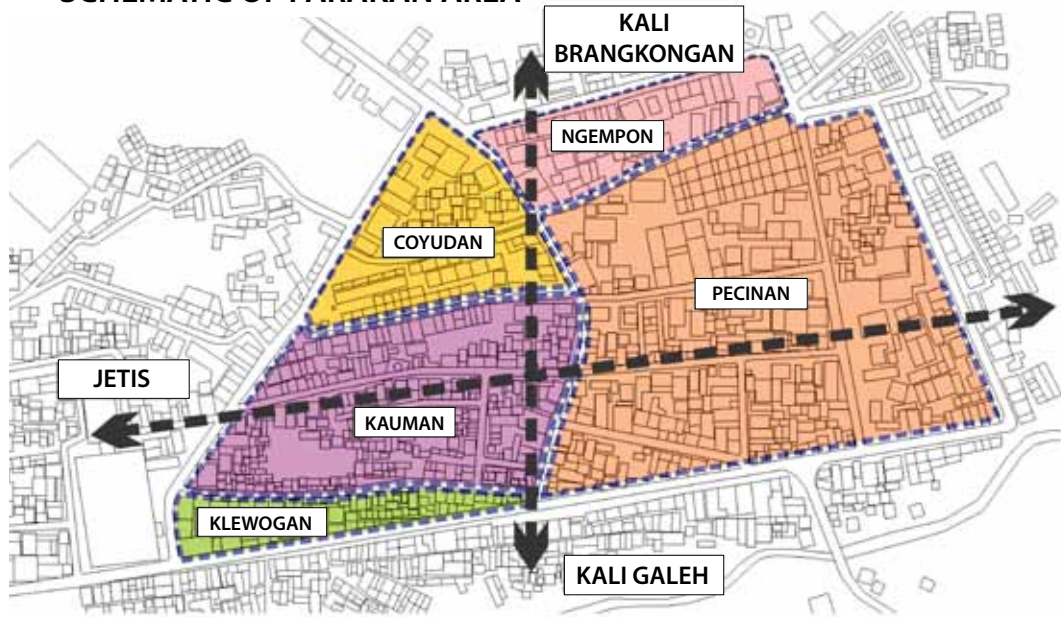


Figure 2. Schematic Map of Parakan Area which has been divided into five areas. Source: Private Documentation, 2018.

From the Figure 2, two significant areas can be observed in detail; there are Kauman Area and Pecinan (China Town) Area. Both areas are historical areas in Parakan. This research has only discussed about Kauman Area of Parakan, because this area has a significant history of Parakan since long time ago, mainly since Parakan had been known as the City of Kaum. Figure 3 shows how the historical areas in Parakan have been divided into two areas known as Kauman Area and Pecinan Area.

MAP OF HISTORICAL SITES

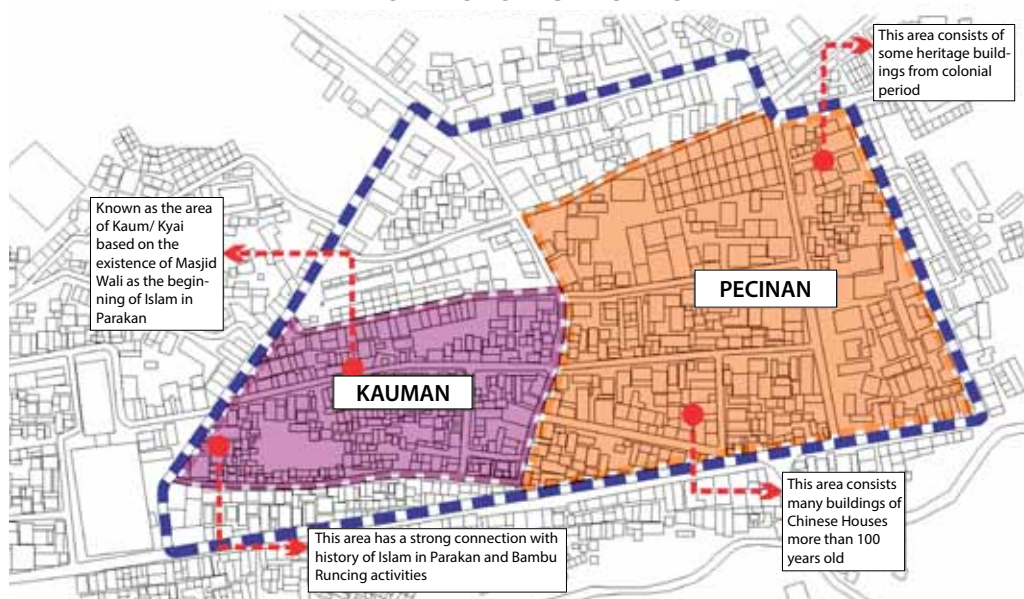


Figure 3. Mapping of Historical Area in Parakan which has been divided into two significant areas: Kauman Area and Pecinan (China Town) Area. Source: Private Documentation, 2018.

Research Methods

This research has explored and revealed the history of Kauman Area, Parakan, Central Java, Indonesia through the architectural heritage of Kauman Area. To fulfill the aim and objective of this research, the authors have conducted a descriptive qualitative research method which used a descriptive narrative approach using oral tradition from the local community as a primary source to investigate the history of Kauman Area, Parakan. The first approach was by exploring all the existing architectural heritage in Parakan generally, and the second approach was by reducing the findings into one area which has been known as Kauman Area, Parakan.

Findings and Discussion

What is History?

Human as a social being cannot avoid history. History can be used as a reminder of the past because without the past there will be no present day and future. This statement has been underlined by the phrase of “no history no future”. History itself had been derived from the word “history” which came from the Greek “historia” which means: inquire, knowledge acquired by investigations, it is a study of learning and understanding about the past according to the description from old written documents or archives (Evans, 2001). The word of history also related to old times events such as memory, findings, collections, organization, presentation and interpretation of specific information about particular events. History could be connected to academic research which is using a descriptive narrative method in delivering and analyzing an event in the past in a chronological way, and objectively can find the pattern of cause and effect of a particular event in the past. Lowenthal (2000) also had mentioned that for some reason, history could be related to the culture of the community as well as to the place which is related to the legend and cultural heritage.

On the other hand, Jenkins in *Rethinking History* (2003), had mentioned that history is a series of discourses about an event in the past which is happened in the real world. He also had said that history is not only an event of the past which could be forgotten, but history could be considered as a series of events that could become discourses for people to step over to the future. In this case, people could create a new event which could be done for the world to be a better one. History could be considered as well as learning discourses to be seen as the weakness and could be fixed for the future, and this could become more meaning.

Moreover, Aristoteles (Jenkins, 2003) had stated that history could be defined as a system for translating events in the past in a chronological way. In the same era, history could be considered as events of the past which have records, notes, documentation and archives as a substantial proof.

From the above discussion, it could be underlined that history can be considered as a chronological event in the past, which could be used as a method of way of thinking to collect data and information that related to the past and could be used to help to analyze all the collected data. History can be defined as a way of thinking of significant event which has been seen in different time or era. By using his-

tory, it could be understood the chronological event also the reason of cause-effect of those events and why it is still maintained until the present day.

The Authenticity of History

A source of history can be said as an authentic one if it is a product of the first-hand person who has it. The word of authentic itself has been defined in a different meaning. Leeuwen (2001) had stated that something could be called “authentic” because it is “genuine,” because its origin or authorship is not in question, and it is not an imitation or a copy. According to him, this authenticity (age, provenance, authorship, etc.) to be established through scientific procedures. Relatively, worthless artifacts could be authentic by this definitions, and some of the works of the most revered authors, painters and composers of the European tradition would be inauthentic.

On the other hand, there is two concept of authenticity (Steiner, 2005) which is a familiar word but has an unstable idea. It had been stated that authenticity could be defined in two distinct sense: authenticity as genuineness or realness of artifacts or events, and also as a human attribute signifying being one’s true self or being true to one’s essential nature. Steiner also had mentioned that Heidegger has his concept of authenticity. Heidegger had used the term of authenticity to indicate that someone is themselves existentially. This concept has been considered as a more profound concept than being oneself behaviorally or psychologically. According to Heidegger, authenticity has three characteristics: mineness, resoluteness, and the situation. These three characteristics are representing: mineness refers to recognizing that individuals can have possibilities of their own that are not shared with others, resoluteness refers to the courage and tenacity it takes to claim one’s rather than share those with others, and the last character is situation which relates to rare experiences in which people find themselves in their unique place in the world, in an unusual case in relation to the connectedness around them.

The term authenticity is an essential thing related to heritage. When a researcher has an issue to be observed in heritage issue, then authenticity cannot be separated from it. It is because heritage cannot be separated from history, and history always needs an authenticity. Many scholars have observed and discussed authenticity and heritage. They have highlighted the relationship between heritage and authenticity (Steiner and Reisinger, 2006; Laenen, 1989; Lowenthal, 1985; Plant, 1993; Handler, 1986; Kellner, 1995; Venkatesh, 1992). In the present day, history is a significant thing to be understood and to be learned. People have thought that history is something that could be defined their identity, particularly about physical and non-physical aspects as well as intangible and tangible elements of their heritage. Heidegger also had mentioned that when one’s existential authenticity identity and meaning can be found, then history can give people possibilities to define them.

From the above discussion, it could be concluded that authenticity is essential to the debate about history and heritage. Both cannot be separated, because history

and heritage are related to each other. To explore the authentic history, it should consider some aspects that referred to the history itself and to the physical proof that exists in the area of research object. When historical research has no any documents or archives as an authentic proof, then the authors should take another way or method to solve the problem. One of the solutions is by observing the architectural heritage that still exists within the heritage area. In this case is the heritage area of Kauman, Parakan, Central Java, Indonesia.

Architectural Heritage of Kauman Area, Parakan

One of the methods to reveal the history of the heritage area is by using the existing architectural heritage within the city. The architectural heritage as an object could describe the historical aspect either physical aspect or non-physical aspect, tangible or intangible one. From limited literature, the authors have found that the history of Parakan, Central Java, Indonesia can be divided into two categories, from a structure of time and a structure of the event. From the structure of time, Parakan can be divided into three eras:

- Mataram Kuno or Ancient Mataram in Hindu Era until Mataram Islam or Islam Mataram Era
- Colonial Era
- Post-Colonial Era until Present Day

On the other hand, from the structure of the event, Parakan can be divided into three eras:

- Parakan as a City of Kaum (Hindu and Islam Era)
- Parakan as a City of Bambu Runcing (Colonial Era)
- Parakan as a Heritage City (Post-Colonial Era- Present Day)

Both structures have a similarity because between a structure of time and a structure of the event; they cannot be separated. They have a strong relationship one to another. To start the discussion, the authors have explored the history of Parakan generally in three eras and have studied Kauman Area, particularly in each period.

Parakan as a City of Kaum

The history of Parakan, cannot be separated from the history of Javanese Kingdom. From many kinds of literature, the history of Parakan has been begun since the Hindu Era in Mataram Kuno Era (700 AD-1700 AD) and following with Islam Era since Mataram become Mataram Islam Era (1600 AD-1800 A). There are two significant objects of cultural heritage in Parakan, that indicate The Hindu Kingdom has influenced Parakan. Both significant objects are the inscription of Kayumwungan and the complex of Liyangan Temple (Figure 4). Parakan is located in Central Java, and it is one district of Temanggung City. Parakan has been known since Mataram Kuno Era. The name of Parakan known since the Era of the Mataram Kuno Kingdom, the King of Sanjaya. According to Basori, one of the significant source, the word of Parakan came from "Para Rakai" which means "The Rakai." Rakai is a term which refers to Hindu's monks or Hindu's priests; it is the Sanskrit language

means full moon. In the era of Hindu, there were a lot of Rakai lived in the area of Parakan. There are many pieces of evidence to prove this existence, such as the existence of the complex of Liyangan's Temple in Parakan and the complex of Di-eng's Temple in Wonosobo the city next to Parakan. Those Rakai were living in the district of Parakan which became a sacred district. The site of Liyangan as heritage sites has proved that the place was a complex of Hindus people, it was not only the compound of the temples but also a settlement in an urban scale. This existence of Liyangan, also evidences that the district was a significant and located as a central area in the surrounding Sumbing and Sindoro Mountains.



Figure 4. One of the ruins of Liyangan Temple's Complex: Hindu's temple complex. Source: Private Documentation, 2018.

The Era of Mataram Kuno Hindu had been faded after the arrival of the Prince Benowo. The Prince Benowo had walked away to leave the Kingdom of Pajang and tried to settle new kampong in the bank of the river. Many people came to join the Prince Benowo and started a new life in the new district that known as Parakan. According to the interview with Murtiyoso (2017), Parakan means a place with water inside it, to get some fishes, and Basori (2017) said that Parakan derives from the word "marak" (Javanese language) which means "come along." Both of those words are in the right track referring to the history of the district itself. Parakan as a place of Prince Benowo to live is a bank of the river, so it is a place with water. On the other hand, also Parakan as a place of Islam people is the place to get close to God because there is a lot of Kyai (Moslem Priests) live in the district of Parakan particularly in Karang Tengah area or known as Kauman area (will be discussed later about this area).

According to the information from Kamidi (direct interview in 2017), he has stated that the evidence of the existence of Parakan that had been known as Karang Tengah Village is the existence of Prasasti Kayumwungan. This Prasasti is a stone with an inscription that explains the history of an area with an Ancient Javanese

and Sanskrit language. Prasasti Kayumwungan that had been found hundred years ago in the area of Karang Tengah Village is evidence of the existence of Parakan which had been an area of all Rakai in the Era of Mataram Kuno Hindu. This Prasasti of Kayumwungan should be five pieces of stones with Ancient Javanese inscription, but there are only two pieces left (D27 and D34). This Prasasti has been known as well as Prasasti Karang Tengah and can be found in National Museum of Indonesia (Museum Nasional or Museum Gajah).

Parakan as a City of Bambu Runcing

Parakan has been known very well as a City of Bambu Runcing since that this city became a place for many Indonesian soldiers to make Bambu Runcing. Bambu Runcing is a sharpened bamboo that had been used as a traditional weapon to fight with colonial invaders. In the colonial era, particularly in Dutch Era, many Indonesian soldier had fought and died in the war. Since the Dutch had colonized Indonesia, there were many movements from Indonesian soldier in all areas within Indonesia. Although, there were many Indonesian soldiers had been merged from all district, but the power of Indonesian soldier still in poor condition. This condition had encouraged some figures in some area within Indonesia to think harder to create a strategy to fight the Dutch. One of the areas with the dominant figure is Parakan. Parakan with KH Subuki or well known as KH Bambu Runcing, became a well-known place to create Bambu Runcing. Parakan became a famous place around Indonesian soldier. Many Indonesian soldiers from other cities have come to meet KH Subuki, asking for blessing and creating Bambu Runcing as a traditional weapon (Purwantiasning, 2019).

There are some places within Kauman Area which were used for the activities of creating Bambu Runcing. Some of those places still remain the same, either the physical condition as well as the form of the building. But some of those places have been transformed into new form since that the community of Kauman, Parakan have tried to forget the past. For example, the house of KH Subuki, which known as Rumah Candi or Heritage House, was used as a place for gathering between Muslim figures and national figures like Jenderal Sudirman, is remain the same. The form of the house still in the same condition, either the facade, the shape of the windows and the doors also the form of the roof. Although, the function of the house in the present day, is not just for living but also for commercial activity. At the front area of the house, there is a small restaurant which is provided many meals.

Another place which has been used by the activity of creating Bambu Runcing is the mosque which has been known as Bambu Runcing Mosque. The real name of the mosque is Al Barokah Mosque. This place had been used to gather all Indonesian soldier to be blessed by KH Subuki, and there was a pool on the verandah which had been used to swamp Indonesian soldier for about 24 hours to have strengthened. After the colonial era, the form of this mosque had been renovated significantly. The pool had been demolished, and the shape of the mosque as well has been changed from a traditional style to modern style.

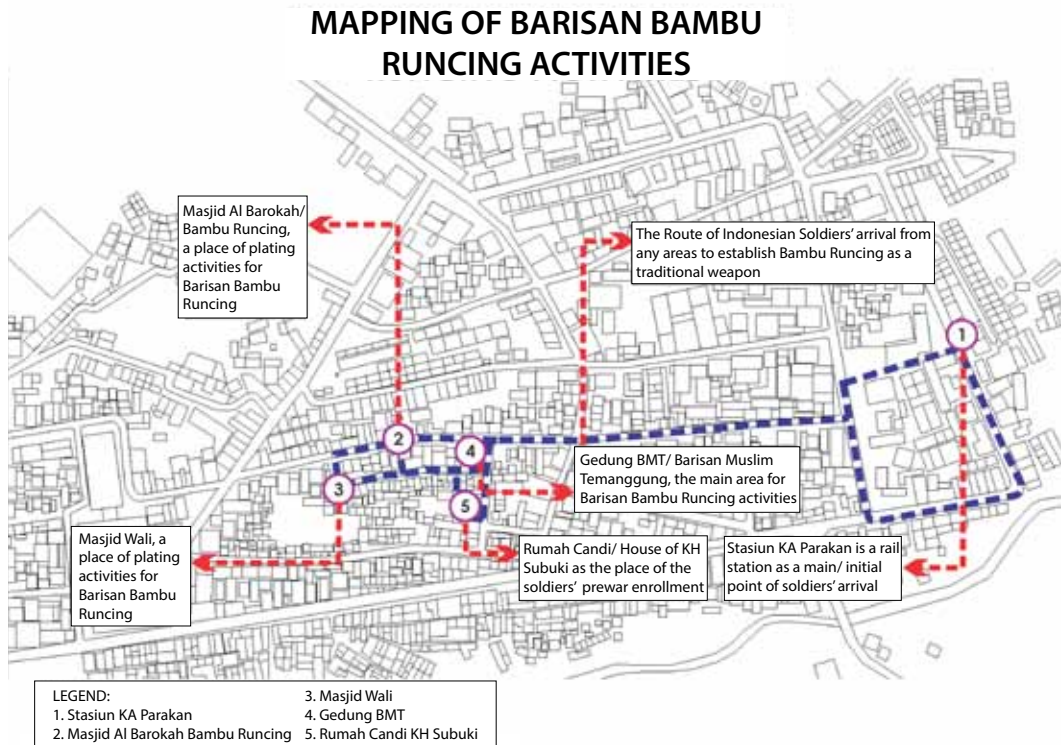


Figure 5. The mapping of Barisan Bambu Runcing activities within Parakan. Source: Private documentation, 2018.

Parakan as a Heritage City

According to Burra Charter (2013), a place with a unique or significant character can be designated as a conservation area as well as heritage sites. Referring to this document and the Indonesian regulation about cultural heritage which has been stated in Undang-Undang Republik Indonesia No. 11 the Year 2010 about Cultural Heritage, Parakan has this potency to be promoted as a heritage city. With many procedures and discussion between academics, historian, local community as well as local government, in December 2015, Parakan has been designated as a heritage city as a part of heritage site of Temanggung City.

One of the considerations of this designation is because Parakan has so many historical objects that should be preserved. It is not just historical object, but Parakan has a historical value as well which has been derived from the past. Reading and learning about the history of Parakan either through limited documentation and literature as well as through oral tradition, has encouraged ordinary people wants to know more about Parakan (Purwantiasning, 2019). There are so many evidences that could be investigated which are located in Parakan generally and in Kauman Area mainly.

Parakan itself has been divided into two historical area which known as Kauman Area and Pecinan (China Town) Area. Both districts have many pieces of evidence of history. Kauman Area has many pieces of evidences about the activities of Bambu Runcing Soldier in the colonial era. All the evidences are Omah Candi of KH Subuki (Figure 8), Langgar Wali, the area of Kauman itself, the cemetery of

KH Subuki, Al Barokah Mosque or Masjid Bambu Runcing (Figure 7). On the other hand, Pecinan Area has so many beautiful Chinese houses along the street in this area from Gambiran House, Hok Teng Tong Temple as well as the residence of Kungfu Master Louw Djing Tie from China that had immigrated to Parakan.

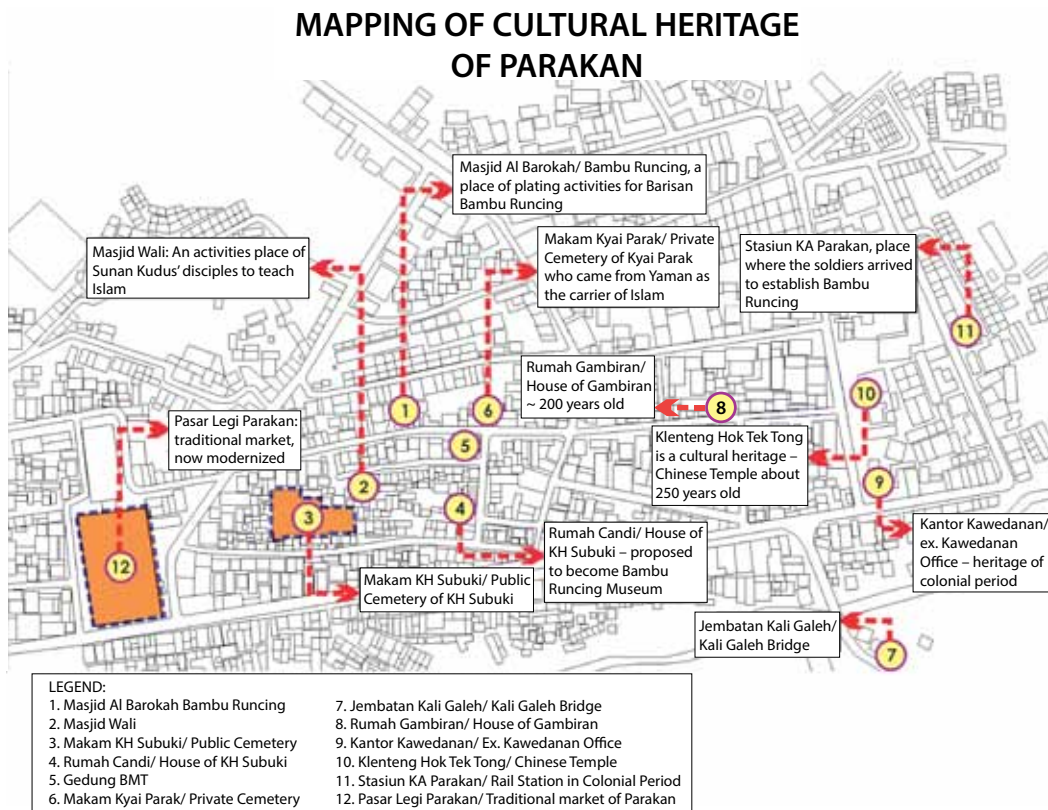


Figure 6. The mapping of cultural heritage in Parakan. Source: Private documentation, 2018.



Figure 7. Al Barokah mosque or has been known as Masjid Bambu Runcing. Source: Private documentation, 2019.



Figure 8. Resident of KH Subuki has been known as Rumah Candi (Heritage House). Source: Adilin Basiri, 2017.

Conclusion

To reveal the authentic history of Kauman area in Parakan, the authors have tried to investigate the past by exploring, learning and describing the existing architectural heritage within the area. To explain the architectural heritage, a secondary source has been needed to complete the information. Some literatures which is very limited have helped this research to be fulfilled. One of the solutions is by investigating the history through an interview to get some knowledge from the expert notably historian, academics and local community who knows very well about the history of Parakan.

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The Rebuilding of Memory Through Architecture: *Case Studies of Leipzig and Dresden*

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Abstract

The focus in the paper is on the physical reconstruction of the city core. This is especially important in areas that have suffered discontinuity in the development, as a result of the historical flow of events and war disaster. The specificity of the German cities is the combination of the cultural heritage of different periods that survived the war destruction, renewed structures, more or less according to the originals and reconstructed parts of the urban tissue in the style of the contemporary epochs and trends. One of the important conclusions is how we treat our urban heritage, no matter from which period dates. The rebuilding of the architectural content creates a testimony of duration, lifestyle, and adaptability. The beauty of the city and its identity is in visible layers set in unique dialogue.

Keywords: *Urban Renewal, Reconstruction, Protection, Heritage*

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Introduction

Contemporary principles of urban renewal and reconstruction highlight the necessity for a comprehensive approach when it comes to the treatment of cultural and historical heritage and architectural legacy. Terminologically speaking, urban regeneration (rehabilitation, revitalization, renovation, improvement, revival, Renaissance, remodeling, etc.), is expanding the concept of urban reconstruction. While the ‘regeneration’ refers to the integral process of overall prosperity, including the spheres of social and economic improvement and development, the term ‘reconstruction’ is more associated with a smaller or narrower segment and interventions on the physical structure (Roberts, et al 2016, Colquhoun, 1995). The aim of urban renewal is to upgrade the life quality in the settlement, following development strategies, through overcoming of indicative problems and thanks to the recognized potentials, with the introduction of new stimulating content, in a sustainable and resilient way. Measures and policies, as well as effects, can overflow to the area of:

- Economic development (to encourage local small and medium-sized enterprises and job creation, to redirect industrial production in the tertiary industry, to develop tourism, etc.),
- Social welfare (to obtain of social services standards, to express worries about sensitive groups, their visibility and inclusion),
- Ecological conditions for a healthy environment and a range of interventions in the urban structure (Wagner, et al, 1995).

Strategies of conservation and development basing on a clear perception of the existing potential and their rich use in the future. The principles of preserving heritage and reconstruction fit into the general concept of renewal, “completed transform of passive to the prospective way, abandoning the principle of resolving the fate of architectural heritage through static conservation – like a museum” (Danilovic Hristic, 2016). The active protection of the urban unit and dynamic rehabilitation involves integrating heritage into contemporary trends of life by emphasizing the identity of space. For this purpose, is possible to apply all available methods and measures:

- Protection of the original context and form that are valuable specimens of the urban network,
- Re-design of public space (Duque, 2001),
- Change of use or recycle of space and objects,
- Selective removals and replacements for devastated objects that are not worthy.

There are possible interventions such as a modern annex and interpolation of the new architecture in the ambient, by taking into account the context, relations, proportion, and scale, but also building a radically different form in the historic urban environment.

Selection of Examples from Germany

Sensibility in the choice of topics and measures of urban reconstruction and re-generation is very important because it's not just questioning physical restoration of the urban settlements or individual structures, but also the relationship with the collective memory and experiencing the city, restoring the key details that lack and protection of valuable heritage (Ricart, 2015). The word "retention" which refers to the power of memory keeping and supplement of persistence, could be used too. It reflexes need, or at least ability, to extend lifetime and recollection, especially if it has a value in the sense of identity and continuity. The term came into the use as a description of the strategic goals in the field of urban reconstruction. Cities in Germany, have many layers of the urban and architectural heritage, but also gaps that arise as a cause of World War II (International Seminar, Bilbao and Gernika-Lumo). The eastern part of the country specifies also large-scale urban forms, resulting in the socialist post-war period of reconstruction (Larkham, 2018). Bearing in mind that according to the official list of cultural heritage around 75% locates on the territory of former East Germany, neglected for many years and deserves seriously funding.¹

A comprehensive and integral approach in urban practice in Germany provides an overview of creative methods, retention which integrates the strategies of preservation and protection, allows the renovation and remodeling of historical districts (Tiesdell et al, 1996), residential zones and public urban spaces (Hewitt, 1994). It correspondences with the strategy that includes a neighborhood economic development, encouraging and empowering of local businesses and self-employment, particularly in the sector of the creative economy, improving the environment, animation, facilitation and education of inhabitants through various processes of participation (in the framework of the planning process, social inclusion, acceptance of cultural diversity, etc.). The starting point is examining the city from multiple aspects and analyzing its potentials and weaknesses, then improving all spheres of city life and finally, dedication to the detail, especially related to the evoking memory of the place (Stig Sørensen, et al, 2015). Of course, funding numerous projects in the field of urban reconstruction requires a serious budget, achieving it through co-financing of federal, State (regional) and local (city, municipality), but also through a private-public partnership, EU funds, and programs or from donations. Selected examples of urban renewal and reconstruction from two ex-East Germany towns, Leipzig and Dresden, provide insight visualization of applied models to accomplish following goals:

- Physical improvement of historic heritage,
- Recycling of brownfields,
- New use and treatment of public spaces,
- Interpolation of contemporary architecture in a historical context,
- Reconstruction in original form or the spirit of the ambiance,
- A change of land use or the redesign of the architecture and urban development concepts from the previous era (Danilovic Hristic, et al, 2019).

As a strategic aim, recognized and based on the historical conditions of development and the potentials of the city, Dresden highlighted a strong cultural identity, art, creativity, and tourist offer, while Leipzig's key reason focused on the trade and fair character of the city (Danilovic Hristic, et al, 2018).

Methods of Interpolation and Recycling Used in Leipzig

Leipzig today has about 600,000 inhabitants (with the surroundings, about 1.1 million), and traditionally is known for its commercial character, as a significant educational center and the nucleus of the publishing industry. It has, following specific urban functions and land use, developed locations like vast trade show space and the huge railway station. The importance and primacy of the town have changed through the time, until the historical events that eventually were marked as a crucial role in the fall of communism and the crumbling of the Berlin's wall. Leipzig became a symbol of the unifying process of the two parts of Germany, thanks to the persistent protests and gatherings of citizens in front of the Church of St. Nicholas (Ascher Barnstone, 2004). According to implemented surveys and indicators of economic growth today, Leipzig is the most desirable city to live in Germany,² and won the popular nicknames "East German's boom city," "Hipercig" and "a better Berlin."

Insisting equally on the development of the commercial sector, which is in line with the tradition of the city, and public content in segments of culture and education gives results. Creative city scene (Zukin, 2004), a chance for the beginner's initiatives and the lifestyle of citizens, contributed a lot to the strategy "renew and continue what was started a long time ago" (Haase, et al, 2012). The last two and a half decades were dedicated to intense work on the restoration and protection of the cultural and historical heritage,³ creating better housing conditions, urban compactness and recycling of unused or abandoned sites (Sawicka, 2017), the rebuilding of the cultural identity of the city, necessary changes in traffic networks and public transport, many infrastructure projects and shaping of public spaces (Neill, 2004), (Fig. 1).



Figure 1. Leipzig: city in the process of renewal, pedestrian zone, 2010.

The following analysis of two examples, both in the historical center of the city,

which has elements of Renaissance and Baroque style combined with the structures created in the time of industrialization (the style in Germany known as *Gründerzeit*), will illustrate an approach to the urban renewal of the city, during the post-war period and after unification.

On one of the city's main squares Augustusplatz, where the concert hall Gwand-hause is situated and on the other side of the square is the Opera House with attractive fountains, at the beginning of the pedestrian zone in Street Grim-maische, skyscraper⁴ of 36 floors, built in 1968-72. With its height of 150m, it is the highest building in the city, in form of an open book with a sharp peak, which belonged to the campus of the University, so the citizens called it "wisdom teeth" (*Weisheitszahn*). The concept was to commemorate and highlight the center of the urban environment by a dominant building. Later the State Government of Saxony sold the structure to the investment bank, as an office building and later in the period 1999-2002 in reconstruction the aluminum façade replaced by grey granite, and on the top of the roof opened the observation deck. The University of Leipzig, founded at the beginning of the 15th century, significantly contributed to the status of the city and the development of the publishing industry, with special reference to formatting the disciplines such as law and judiciary. Right next to the skyscrapers was the site of the Church of St. Paul, demolished in 1968, during the Communist regime, to make room for the new building of the University. After reunion of Germany and long debate, a compromise was found to build a mainly secular and in the smaller part the sacral buildings (segmented for religious use), named 'Paulinum,' with an appearance that associates to the architecture of the former temple, but is completely modern in its expression.⁵ The University building was officially opened in 2017 and immediately became a new symbol of the city (Fig. 2). This is an example of how tradition and memory of the place are important and how contemporaries should regard the layers of heritage and decisions for earlier periods.



Fig. 2. Leipzig: Augustusplatz, Paulinum 2010-2017 (source: www.campus-augustusplatz.de).

Another example is the railway station, which is dating from 1915, with 24 tracks, functioning as a center for the intercity and international trains, serving as connection with the airport and part of the urban transport system. The station building itself, in addition to its basic functionality, orients towards the needs of all passengers and has a shopping mall on multiple floors. The building, and even more the rail tracks, occupy a huge space in the center of the city. Back in the late 19th century, professionals observed the need to put railway traffic underground and made plans to build a tunnel, but suspended the works for several times, due to historical events, so realization finally happened in 2013, by constructing of two underground platforms. The tunnel took over a part of the traffic, and through the process of reconstruction, a phase by phase, the plan is to reduce urban land occupied by tracks. This is a major investment in the infrastructure project, but with a higher goal. At the same time, in 2011, the city announced an international competition for urban renewal, reconstruction and landscape design of 40 hectares of ex rail land.⁶ Urban recycling resulted in a new open public space, park, which lacked in central city zone and a supplement to the urban matrix with the new residential buildings (Fig. 3).



Figure 3. Railway Station Leipzig Hauptbahnhof (top left, source: www.bahnhof.de/bahnhof-de/Leipzig), the first prize for recycling urban land of the railway station (right, bottom left; source: www.studiowessendorf.de/wessendorf/Stadtraum_Bayerischer_Bahnhof).

Restoration and Reconstruction of Historical and Post-war Parts of Dresden

In early 20th century Dresden, the capital of Saxony, with a half of million inhabitants, was the fourth largest city in Germany,⁷ known and recognized as a center of musical culture, with a strong art scene, particularly expressionist's painting movement and a large number of theater performances.⁸ With the uprising of The National Socialist German Workers' Party (commonly called the Nazi Party) to the power, the situation changed, in terms of the restrictions of all kinds of freedom.

The most tragic event was the demolition of Semper synagogue on November 9th, 1939. During the war, the city was spared of major destruction, until the end of the war, when in period February 13-15th, 1944, suffered the bombing of British and American air forces, which killed almost the half of population, destroyed a significant cultural heritage as well as bridges on the river Elba (Beganz, 2007). By signing the capitulation on May 8th, 1945, the Soviet Army entered the city and quickly begun with works on clearing up the ruins, establishing the basic infrastructure necessary for the city life (running water, gas for heating), restoring the tram traffic, then reconstruction of some structures in the center of the city. Shortly they rebuilt the theater that started to operate and reopened the University (Diefendorf, 2015). On October 7th, 1949, with foundation of German Democratic Republic (GDR), began a new era in the urban renovation and partial conservation of the historical heritage of the city core (Pendlebury, 2009), marked with the reconstruction of the individual historical buildings⁹ and the construction of more facilities in an identifiable style of that era and ideology.¹⁰ Other structures were mostly rehabilitated and left in "half-demolished" condition, declarative as a reminder of the horrors of war and suffering, but objectively because of lack of funds to continue the process of renewal (Fig. 4). In particular, from some half-ruined buildings grew the weeds, and some urban areas, cleaned of the ruins, served for the parking of vehicles, which is why the feeling of complete and infinitely destruction used to overcome the citizens and visitors (Danilovic Hristic, et al, 2019). The fall of the Berlin's Wall, on November 9th, 1989 and the act of unification of the two German states in October 3rd, 1990, created the conditions for the resumption of intense urban regeneration and renewal of the historical core of Dresden (Engel, Herm, 2011, Macdonald, 2013). Although after the unification the city began losing residents (Camprag, 2018), who were moving to the western part of the country, due to the better conditions of life and work and by the strategy for development which in the forefront put the cultural identity, tourism potential, the sector of university education and developing of the industry of modern information technology, Dresden became again a desirable place to live.

Today, according to the records of a city service for the protection and preservation, there are about 13,000 individual cultural and historical monuments and eight urban areas under the regime of protection. Unfortunately, the decision in 2009, to build a bridge with four traffic lanes on the river Elbe, in the protected zone, regardless of its functional justification, has led to the deletion from the list of World cultural heritage UNESCO of the Elbe Valley in Dresden, 'the significant cultural landscape with a silhouette from the 18th and 19th century, about 18 km in length' (Waldschlößchenbrücke bridge and World Heritage status, 2006). In a series of projects in the central city area, there are three significant designs that deserve presenting, in the field of complete reconstruction of the original building, urban renewal by contemporary architecture but the manner of fitting-in with the historic environment and redesign of structures and public spaces of the post-war period (Fig. 5).



Figure 4. Dresden: the view of the center after the destruction in World War II in 1945 (left, source: www.britannica.com/event/bombing-of-Dresden), removal of ruins, 1953 (center, source: www.bpb.de/geschichte/zeitgeschichte/deutschlandarchiv), the building of the Academy of fine arts in overgrown weeds, recorded 1991 (right).

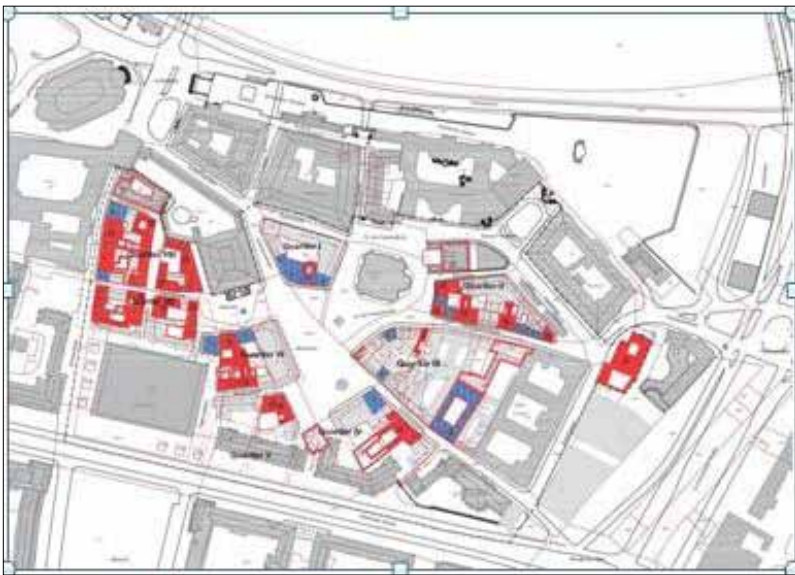


Figure 5. Dresden: urban plan for the reconstruction of the city center with sites of importance (source: www.dresden.de/en/05/Monument-Preservation).

The decision to complete the reconstruction of the symbolic and iconic Church of our Lady, designed by architect George Bähr, in Neumarkt square was made in 1992, based on the initiative of citizens, after numerous public debates and approval of the project by the Evangelical Lutheran Church of Saxony. Construction started in 1994 and initially, planned to be completed by 2006, on the celebration of the jubilee of the city. But the process ran faster than planned, primarily due to funding of 125 million Euros, collected primarily from donations. After 60 years (the opening ceremony was held on October 30th, 2005), ‘the city regained its characteristic silhouette with the dome of the Church’ (Hobson, 2004; Isaacs, 1998), (Fig. 6). For the remains of the Church, ‘maintained’ for decades by the competent services of protection, it took 18 months to clear the piles of rubble of 13m in height, to observe and catalog every block of stone from 22,000 m³. Around 40% of the original material had been used again, incorporated into the walls of

the restored church along with necessary remodeling and fitting in. As a result, the difference in color is visible on the façades, which is also a unique testimony to history. Then followed an intense planning process to encompass the site of the Church and the overall appearance of the square. This was the first phase in the reconstruction of the square, that started the same year and consistently implemented block by block, building by building in the surrounding of the square, using interpolation of modern architecture where it was possible, but respecting the horizontal and vertical regulations, the subdivision of parcels and façade rhythm.



Figure 6. Dresden: Church of our Lady, post war situation (top left, source: <https://lehmstedt.de>) and reconstructed church and square, 2009 (right and bottom).

Reconstruction of a destroyed environment of Altmarkt square, the second example, began in 1953 and in the last decade, it was completed by the construction of the structures on the outskirts of the square (Fig. 7). Space is dominated by a monolithic, socialist and modernist manner, the building of Culture Center on the Northside and rebuilt Tower of the Church of St. Cross from the Southwest side. The building situated On the Westside has a long series of the colonnade. At the first sight, it is hard to guess the period of erection or purposes, but primarily by its volume, material of façades and using of style, it blends with the surroundings.¹¹ The building was the result of a 1993 architectural design contest for a re-interpretation of former urban commercial milieu, combined with housing, hotel, and office space. Shopping Center ‘Gallery’ is situated within the block, connected with passages. The demolition of the administration building of the chemical company,¹² in 2009, created the opportunity to extend the complex from 3 to a total of 5 urban blocks, achieved in 2011, so now the arrangement has about 44,000

m² on 2.5 hectares of surface. Altmarkt square now has a final form, resembles the former one, as much as it is possible, by its architectural style, regulation, and land use.



Figure 7. Dresden: Altmarkt square, the former appearance, before II WW, (top left, source: <https://lehmstedt.de>) and its present form with facade of the Trade Center Gallery, 2009 (right and bottom).

The third example is an intervention in the Prager Street, that connects the main railway station and Altmarkt square. Since its inception in the middle of the 19th century, during the expansion of the city, it was an important commercial center and business street, with the great number of significant and exclusive buildings. After the bombing and massive destruction, the area has been completely left in the ruins and later cleared of. In 1962, city government launched the urban and architectural competition, when different ideas appeared, in the range from the faithful reconstruction of the destroyed, to the completely new forms of the open urban block, closer to the model Le Corbusier than socialist realism (Crowley, et al, 2002). The first prize went to the modernist vision, which consisted of street regulation about 80m wide, on the East side fringed by a continual residential building around 250m length, with G+12 floors, and on the Westside, perpendicularly on the course of the street, there were three skyscrapers as hotels,¹³ with lower connection G+2 between them, which had a commercial content. The housing unit is the second in length structure built in Germany (called “Prague line”). Another characteristic of this street is its transition in the pedestrian zone in 1972, one of the first in Germany, modeled according to Lijnbaan in Rotterdam and with the character that is kept until today (Engel, 2014). Located in the northern part of the street is visually caching structure of the movie theater and lecture hall ‘Rundkino,’ in the form of a rotunda with a diameter of 50m and a height of 20m, one of the most imposing architectural structures in the post-war modernism in Dres-

den.¹⁴ The public space between the buildings also included routes of movement, rest areas, fountains, many contemporary art sculptures (Danilovic Hristic, et al. 2012) and well-kept green “pockets.”¹⁵

After the flooding of river Elba in 2002, it was need to pave again public space and update the green areas. Reconstruction of the residential building started in 2007, and the changes were more in the interior, so residential units increased slightly and the number of flats reduced. The garage was built in the underground a new Ufa Cinema Center,¹⁶ so-called “Crystal Palace”. Reconstruction was carried out in phases and very carefully, in order to modernize and enrich space, but to preserve the spirit of the times when developed. Besides, it managed to retain well a sense of the public space and the physical structure and all essential elements of the original urban plan and architectural solutions (Wölfle, et al, 2006, Nitzschke, et al, 2014). Of course, like any large project, this had controversy too, regarding the department store ‘Centrum’ from 1976/78, that had been characterized by aluminum facades. The city demolished facility in 2006, despite the opposition from the part of the professionals and public, who considered it as worth representative of the socialist period in the architecture. It was planned to be replaced with a new shopping center ‘Centrum Gallery’ opened in 2010. But, architect Peter Kulka still had a relationship with a demolished department store, recurring characteristic façade elements in the shape of the honeycombs. The above-mentioned example illustrates realistic and in some parts even very sensitive and sentimental relationship to one historical period and the architecture of that time, noting essential attributes and qualities and carefully doing an upgrade and modernization. (Wise, 1998), (Fig. 8).



Figure 8. Dresden: Prager Street, model of the awarded design 1962 (top, left, source: https://lehmsstedt.de/prager_strasse.htm), Rundkino (below, left), appearance of the Prague street, 2009 (center and right).

Conclusion

One of the main conclusions, from the case studies, is how we treat urban and architectural heritage, no matter from which period dates. Although today we have more respect for the buildings from the further historical times, we must

not forget that content and the beauty of the city is composed of visible layers of different periods, each set in the dialogue, testifying about identity, duration, lifestyle, and adaptability. The identity and image of the place depend directly on stratification and approach in adding new and contemporary elements, choice of strategy, to highlight the diversity or use of the principle of inclusion. An attitude towards certain epochs, determined and ideologically oriented toward a certain style, also has to be relevant, critically correct, because they are still a part of the heritage and history of the city, like an example of Dresden's Prager Street. Of course, any intervention in the urban tissue is subject to the approval and consensus of professionals, within various aspects: architects, town planners, protection of heritage, landscape architects, engineers of transportation and infrastructure. Even when they work in the same team they do not necessarily have the same attitudes about what are priorities or values, but can reach a consensus or compromise with extraordinary commitment. That reflex the example of the brown-field location of railway tracks in Leipzig. Greater transparency and openness for comments and ideas that come from the public is also crucial for the formation of the final decision, because citizens sometimes have a special sensitivity for the city, based on memory and personal experience of space, like in case of Dresden's Church of our Lady. This is especially important when reconstructive procedures are introduced in the historical areas, where is the need to harmonize the conditions of protection and conservation with the needs of modern life, to what point analyzed examples of Leipzig's building 'Paulinum' or Dresden's Altmarkt square.

Endnotes

- 1 For the protection of monuments in 2016, in the eastern part of the country has been designated around 65 million Euros, and in the western part about 37, while for urban reconstruction allocates equally over 98 million €.
- 2 GfK Marketing, <http://www.gfk.com>.
- 3 Unlike Dresden, although bombed, Leipzig lost less in terms of heritage, more segmental than overall of the central zone, because significant industrial structures on the outskirts were more targeted.
- 4 Architect Hermann Henselmann.
- 5 Architect Erick van Egeraat.
- 6 First prize won by "Jörg Wessendorf Architekt", Landschaftsarchitektur-"Atelier Loidl."
- 7 After Berlin, Hamburg and Munich.
- 8 Dresden had 8000 seats in theatres, the highest number in Germany.
- 9 Johanneum, the former royal stables, XVI century, today the Museum of transportation (reconstructed in 1950-1960), the Parliament building and Court (Oberlandesgericht) from the 18th century, the Academy of fine arts, Albertinum, Landhaus, Semper Opera House.

- 10 Buildings on the Altmarkt square 1953-1958, reconstruction of Prager Straße 1960, the Palace of culture in 1969, between two square, old and new market (Altmarkt, Neumarkt), an inadequate extension of Police Department building in 1979, removed in 2005.
- 11 Architects: Manfred Schomers and Rainer Schürmann.
- 12 Lindehaus 1966/68.
- 13 Architects of hotel 1968/69: Kurt Haller, Manfred Arlt and Karl-Heinz Schulze.
- 14 Architects 1969-1972: Manfred Fasold and Winfried Sziegleit, in collaboration with Gerhard Landgraf, Waltraud Heischkel and Theo Wagenführ.
- 15 The authors of the design and artistic elements: Leoni Wirth, Vinzenz Wanitschke (fountain), Dieter Graupner (artistic intervention on the walls, coating of ceramics), Josef Pietsch, Johannes Peschel, Wilhelm Landgraf, Karl Schönherr, Siegfried Schreiber and Constantine Meunier (sculptures in space).
- 16 Architectural office COOP HIMMELB(L)AU Wolf D. Prix, Helmut Swiczinsky + Partner. Design won the competition in 1993, and structure was implemented in 1998. German prize for architecture in 1999. www.coop-himmelblau.at/architecture/projects/ufa-cinema-center.

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Chiang Mai: A Creative City Using Creative Tourism Management

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Abstract

This research article investigates how to use the physical, social, cultural and environmental potential of Chiang Mai province to increase the region's cultural capital and develop more creative tourism management. The research showed that the diverse culture of Chiang Mai offers high potential for development of additional local community participation. Further local participation in creative tourism management can be supported by creating new tourism routes. This approach is consistent with the provincial policy on promoting the city's creative economy and has received awards from The United Nations Educational, Scientific and Cultural Organization (UNESCO) for the Creative City (crafts and folk art).

Keywords: *Cultural Tourism, Thailand, Chiang Mai, Experience, Creative City, Creative Tourism*

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Introduction

There is an abundance of natural and cultural tourism resources in Thailand. The wide range of cultural resources can be divided into two groups. The first, reflecting a tangible heritage, includes such locations as buildings, temples, historic sites, and monuments. The intangible resources include traditions, knowledge, local wisdom, ways of life, culture folklore, and various beliefs. The value and unique characteristics of Thailand's cultural capital have been widely recognized for a long time.

Following an economic crisis in 1997, Thailand succeeded in improving the country's economy through instituting creative policies in cultural resource management. This is consistent with John Howkins (2001), who spoke about creating value from human thought. Howkins' concept has also been used in a tourism context by the Office of the National Economic and Social Development Council (NESDC) in Thailand. NESDC, a national economic planning agency, uses the United Nations Conference on Trade and Development (UNCTAD) as its main conceptual framework, and has collaborated with the United Nations Educational, Scientific and Cultural Organization (UNESCO) in their approach to tourism.

This creative economic policy conforms to the National Economic and Social Development Plans No. 11 (2012-2016) and No. 12 (2017-2021) by creating economic value from cultural resources for the common good. There are 3 main aspects that should be considered: having an in-depth cultural understanding, recognizing consumer demand and linking authentic values and identities with contemporary needs. (Saychur, Wimonsiri, Piwit, Wisutipol, Bonnak and Lisatukai, 2009). Therefore, this concept can use creative tourism to enhance the learning experiences of tourists.

The province of Chiang Mai is located in northern Thailand, an area which has a long history and used to be the capital of the Lanna Kingdom. It includes the city of Chiang Mai, with a unique identity focused on the arts, culture, and traditions of the northern Thai way of life. There are many tourist and cultural attractions in the city.

Based on its many participation from the government sections and local people on the conservation of craft and folk arts Chiang Mai was nominated as a UNESCO creative city. This designation has seven subcategories: literature, crafts and folk art, design, music, gastronomy, cinema and media arts. Chiang Mai received an official designation as a UNESCO Creative City of Crafts and Folk Art on 31 October 2017. Therefore, it can now be promoted for its creative industries, offering unique tourist experiences (UCCN, 2017). Tourists can learn about authentic ways of life such as weaving the local cloth and making silverware. They also gain in-depth knowledge and experience from the local people. Therefore, it is necessary to explore the potential ways in which Chiang Mai, as a creative city, can increase the value of its cultural heritage by suggesting ways that tourists can explore the creativity of tourism routes in Chiang Mai.

Research Objectives

1. To investigate the tourism potential of the physical, social and cultural aspects of Chiang Mai province in order to add value
2. To support further development of local participation in creative tourism management
3. To create more new tourism routes and ways to manage creative tourism in Chiang Mai

Research Approach

This research explored how the concept of a Creative Economy can drive an economic system and increase the value of products and services. This idea, which can be seen in many developed countries, prioritizes the ways in which imaginative qualities and creative skills combine with intellectual property to drive an economy (Pholphirun, 2013). Thailand has adopted the concept of a creative economy in accordance with the National Economics and Social Development Council (NESDC), adhering to the guidelines of the United Nations Conference on Trade and Development (UNCTAD). This framework, working with concepts from The United Nations Educational, Scientific and Cultural Organization (UNESCO), includes a list of creative industries, divided into four main groups and 15 sub-groups as follows (Termpitayapaisit, 2010):

1. Cultural heritage - including crafts, historical and cultural tourism, Thai traditional medicine, and Thai food
2. Arts – including the performing and visual arts
3. Media – including movies and videos, publishing, broadcasting, and music
4. Functional Creation such as design, fashion, architecture, advertising and software

According to UCCN (2017), there are seven types of creative cities. They include 180 cities from 72 countries, networking for the purpose of encouraging creative management in each location and cultural industry. This provides a core of development, using international networks to assist with planning for communities and activities. Starting with the cultural tourism concept, these actions have led to the concept of creative tourism, a new form of tourism developed by Greg Richards and Crispin Raymond in 1999 - 2000. They defined creative tourism as sustainable, based on the authenticity of local culture, and stated that it offers tourists creative experiences. The sources of knowledge may be homes or workplaces (Raymond, 2007). Local people are happy to share their routine lives with visitors, and develop closer relationships with the tourists. They also suggest that this type of tourism is different from other forms such as craft or heritage tourism.

Creative tourism is related to cultural tourism and arts tourism, but it is more than just taking photos of an attraction or merely going sight-seeing. This type of tourism is more profound and encourages tourists to learn from their activities. It goes beyond cultural activities that show historical value and architecture; it focuses on the ways of life of the local people and encourages interaction. Tourists

can benefit from authentic cultural experiences, traditional crafts and artisanal products. Such interactions between the community and the visitors can result in an impressive experience for the tourists, as shown in Figure 1 (Richard, G., 2010).

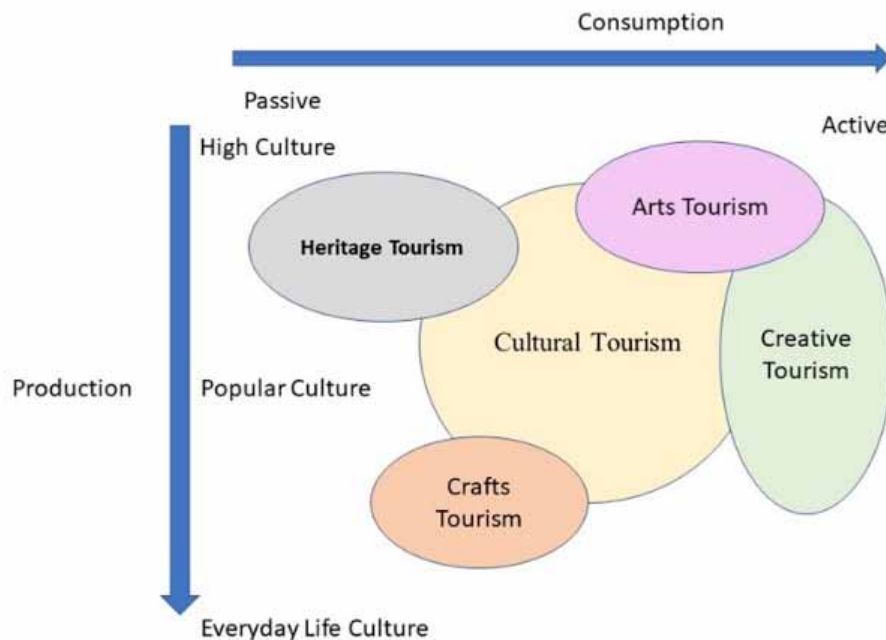


Figure 1. Development of cultural tourism to creative tourism. Source: Richard, G. (2010).

There are variety of researchers who follow Richard and Raymond's approach. Wurzburger (2009) claimed that creative tourism creates engagement and experiences and encourages participation in art education and in local cultural heritage. Wisuttiluk (2013) conducted a study of creative tourism in Thailand. He described creative tourism methods as those which encourage tourists to exchange knowledge with local residents in order to understand the social values, culture, and environment of the area, gaining in-depth knowledge through direct experiences.

In addition, Richards, (2009); Richards and Wilson (2007) focused on creative tourism's ability to enhance tourists' skills and experiences, enabling them to travel and learn about unique local lifestyles. This is considered an important aspect of creative tourism, with intangible resources such as music, language, lifestyle, and local wisdom. It builds on natural and cultural resources, emphasizing culture in daily life. It differs from cultural tourism's focus on high culture and heritage, including ancient temples and architectural sites. When tourists participate in local activities, it creates connections with local communities of artists and entrepreneurs, and gives insight into the local identities. It also allows tourists to experience the attractions and participate in local management processes.

Cohen and Uphoff (1977) discuss the involvement of stakeholders. People in local communities, tourism establishments and other involved parties are important in driving conservation and development of creative tourism to achieve sustainability. There are four levels of participation from the locals:

1. Participation in the initial stages and decision making
2. Participation in the operation through providing resources, administrative tools and cooperation
3. Participation on the benefits including money and social benefits
4. Participation in an evaluation of results and an assessment of the operation's efficiency

Suprapa Somnuxpong (2018) states that creative tourism management includes the following six aspects:

1. Defining identity and analyzing capital required for further development. Local identities are an intangible part of the cultural heritage. Clear and comprehensive definitions will create outstanding cultural and natural attractions that represent the local area.
2. Learning about tourism management readiness. Consider the five important issues of attraction, accessibility, amenities, accommodation and activities (Dickman, 1997).
3. Forming a creative tourism organization by establishing a commercial or administrative organization within the community.
4. Designing creative activities for the tourists, considering their total experience before, during and after their trips. This will impress tourists with how management effectiveness provides a comprehensive customer experience.
5. Finding different and creative ways to present tourism resources in order to encourage tourists to interact with the attractions. Tourists can also gain new experiences from the presentation of local identities through some intangibles and everyday life culture (Richard, 2010) such as lifestyles, recreation, languages, storytelling and local wisdom. These experiences focus on conveying the sense of authenticity.
6. Planning for creative tourism marketing by focusing on the target groups of tourists. Feedback received from the tourists should be analyzed to enable better marketing models in the future.

In addition to the above suggestions, the World Tourism Organization (UNWTO, 2015) recommends that a creative tourism route should connect to the stories inside its area. It should show the authentic identity of the area, be accessible to resources and have good facilities. Moreover, plans for creative routes need to meet tourists' requirements. There should also be discussions among the stakeholders before creating the route, with both short and long-term planning. Designers should identify ways to connect to the tourists and measure the tourists' satisfaction with the designed route.

An additional relevant study was conducted by Sereewichasawat (2012), who researched the development of cultural tourism in the upper northern region of Thailand. This project used a creative tourism model to study cultural tourism by foreign national tourists in this region, including which cultural tourism activities foreign tourists were most interested in. The creative tourism model included three study areas: Chiang Mai, Chiang Rai and Mae Hong Son. The research found

that Chiang Mai offered two activities, Khan Toke Lanna dining and Bor Sang umbrella making. In Chiang Rai province, making Chinese tea and shopping for earthenware are famous activities. In Mae Hong Son Province, Tai Yai dressing and decorative metal crafting (Pan soy) are popular activities.

Another relevant research project was conducted by Siow-Kian Tan et al (2012). They studied another experience in creative tourism in Taiwan. These researchers interviewed tourists and observed four creative industries: a leisure-farm, a 'story house,' a pottery-making museum with a workshop, and a wooden furniture museum with a workshop. They found that reflections of the exteriors and interiors of structures created a learning experience for the tourists. In the past, tourists related to the environment, people and products, services and experiences. At present, tourism allows tourists be more aware, demanding creativity and having more interactions and exchanges of experiences.

There are a variety of opinions about which types of creative experience would be most useful for local communities interested in developing tourism around their cultural heritages such as traditional craft, gastronomy, painting, etc. In summary, research related to creative tourism has focused on tourism resources connected to the local people's daily lives. However, each area still has unique characteristics, with different ways in which the tourists can learn skills, gain direct experiences and interact with the locals. Participants should be aware of the process required to exchange ideas and encourage creativity. Sharing the local people's lifestyle with tourists is considered a new form of tourism, enabling the spread of knowledge and the conservation of local wisdom and culture. Guidelines for creative tourism management include education, a capital analysis to determine levels of readiness to form tourism organizations, creative tourism operations, travel experience design, and creative thinking, marketing and planning.

Research Methods

In this research, data was collected within Muang District, Chiang Mai Province. This area consists of 16 sub-districts, and includes communities and tourism establishments with potential to be creative tourism areas. The content focuses on characteristic provincial policies regarding the creative economy and creative tourism. This includes physical, economic, social and cultural capital and natural resources within the urban are-as that have potential to be developed as creative tourist attractions or as creative tourism establishments. Furthermore, this project also includes qualitative research, which have been conducted by the researcher for in-depth interviews with experts from the government sector, community leaders, and tour company operators. In addition to these semi-structured interviews, documentary research was conducted. This collected basic social data on cultural resources, ways of life, traditions, activities and natural resources from the interviews as well as books, documents, texts, journals and related online databases. The interview subjects included three groups: local government experts (n=5), five related community leaders (n=5) and travel company business operators (n=10). When all the qualitative and quantitative results are acquired, the satisfaction survey is then conducted.

Qualitative Data Analysis

This research analyzed interviews and document data in order to establish the outstanding characteristics of the local identity and tourism marketing within Chiang Mai province. It looked at the overall potential of the province and creative tourism, including connecting/linking routes, local community participation/suggestions, local characteristics and general characteristics of the province's tourism market. It tried to establish the overall potential for promotion of creative tourism. After the analysis of the data, the theoretical framework was applied in order to propose guidelines for creative tourism in Chiang Mai.

Quantitative Research Methodology

Questionnaires were used to gather tourists' opinions about current management and creative tourism routes within the city of Chiang Mai. The total number of subjects needed was estimated using Yamane's formula. According to Chiang Mai tourist center statistics, 9,623,958 tourists came to the city of Chiang Mai in 2016. Therefore, the required size of the sample group was calculated to be 200 foreign tourists and 200 Thai tourists. A multi-stage cluster sampling method, which was divided into two steps, was performed:

- *Step 1* Required subject characteristics: All tourists chosen were over 18 years old and had come to visit attractions in the city of Chiang Mai.
- *Step 2* Random sampling among the target tourists.

The data obtained from the questionnaire was analyzed to identify which physical, social, cultural and environmental characteristics of Chiang Mai province had the potential to increase cultural and natural values, and to encourage collaboration with local people to manage creative tourism within the community. Finally, recommendations and creative routes for the creative tourism management in Chiang Mai were proposed and summarized.

The questionnaire was composed of three parts as described below:

- *Part 1:* General - questions about age, educational background, occupation, annual income and country of residence were included. The questions were in a checklist format. The results were compiled, and are described in the analysis section.
- *Part 2:* The tourists' motivation for travelling to Chiang Mai, as well as their travel periods, the method(s) of travel, the number of tour members/companions, length of trip and target location(s). These data were also gathered through the checklist questions, and the corresponding percentages are discussed in the analysis section.
- *Part 3:* The tourists' opinion about the management of the creative routes in Chiang Mai. A Likert scale was used in this part to measure tourist satisfaction (5= Very satisfied, 4 = Satisfied, 3 = Neither satisfied nor dissatisfied, 2= Somewhat dissatisfied, 1 = Very dissatisfied).

Finally, this data was plotted as a radar chart to represent and analyze the results.

Quantitative Data Analysis

In this part, the designed questionnaire was priority tested by the specialists in order to measure the precision of the results by testing in a group of around 10% of the overall sample group. After that, the questionnaire was improved and then tested on the tourists in the study area. The data acquired from all three parts of the questionnaire were analyzed to produce a frequency distribution, which is shown as mean percentages and standard deviations. Mean values were classified into three levels: dissatisfied (1.00-2.33), moderately satisfied (2.34-3.66) and satisfied (3.67-5.00). Finally, all analyzed data from both the qualitative and quantitative research were combined and summarized to help with the goal of creating a new creative route in the city of Chiang Mai.

Results

1. Physical, Cultural and Social Characteristics of Chiang Mai

Chiang Mai is a province that located in the Northern part of Thailand. There is a river called Ping river flow through the province. In the past, Chiang Mai used to be the capital of Lanna Kingdom. This city has its own identity, cultures, tradition language as well as creativity in the city.

About the social characteristics of Chiang Mai, most of the local people are Buddhist. They are also farmers who mostly plant rice and garden fruit, for example, strawberries, lychee and longans. There are also many industries such as agro-industry, logistics, drinks industry and tourism.

For the cultural characteristic of the province, Chiang Mai has a very long history for more than 700 years. The city has once been a capital of Lanna Kingdom, which was established by the first Lanna's king named Pha Ya Meng Rai, and was called Nop Buri Sri Nakorn Ping Chiang Mai. This province has a unique cultural identity (Lanna culture) and it has been transferred to the present generation. Most of the people living in Chiang Mai are Tai Yuan as well as other tribes such as Akha, Karen, Lahu and Lishu. As the result, Chiang Mai culture is a blend of all of these tribes and becomes unique culture e.g. local language, meals, folks and beliefs and traditions. These cultures can still influent the locals and they try to conserve all of these cultures though there might be some change from time to time (Chiang Mai government office, 2017).

One of an important policy in Chiang Mai is to support the city to be creative city. According to the interviewing with all the specialists, it can be described as follows. It appears that the provincial government of Chiang Mai is the main sponsor on a plan called Creative Chiang Mai (CCM) (see logo - Figure 2). This plan supports any creative projects based on tourism industries such as local handicrafts. These projects are cooperative ventures between the academic, governmental and private sectors of the Chiang Mai community. Many activities were designed to serve this purpose. For example, the Chiang Mai Design Awards (CDA) encourage new creative designers to promote Chiang Mai province. Another project, called Salahmade, promotes hand-crafted products in the province. There is also a project called TEDx Chiang Mai, which encourages creativity by inviting intellectuals

to talk and exchange experiences and ideas about creativity. Moreover, Chiang Mai province has received awards from the United Nations Educational, Scientific and Cultural Organization (UNESCO) of craft and folk-art science annually since 2017. These awards are good examples of cooperation among the provincial government, the Faculty of Fine Arts in Chiang Mai University, the private sector, artists and the local population (Somnuxpong, 2018).



Figure 2. Chiang Mai's creative city logo. Source: Chiang Mai creative city, 2017.

The creative city policy in Chiang Mai province has led to other tourism developments in the local vicinity, including creative tourism, natural tourism and cultural tourism. The Chiang Mai area has many different kinds of culture. These include the authentic local Lanna culture of Thailand, a modern city culture, and an authentic ancient tribal culture which has been preserved by the local peoples. Therefore, this province has the potential to be developed as a creative city.

An example of creative activity in Chiang Mai is the NAP (Nimmanhaemin Art & Design) Festival. This event occurs annually in the vicinity of Nimmanhaemin Soi 1, which is an established community and an important commercial region in Chiang Mai. Kridshanon (2017) describes the development of the Nimmanhaemin community as divided into 3 periods. The first period allocated the area in the region of Nimmanhaemin (1964-1997). The second period occurred between 2009-2016. There were a lot of tourists visiting, and there were many coffee shops, restaurants, entertainment places and different kinds of shops. All the shops established in the area maintained an identity of contemporary Lanna culture such as utilizing locally made fabrics to make modern designed clothes. This culture was attractive to both domestic and foreign tourists. Around that time, the first NAP occurred according to the policy of Chiang Mai authority, selling many creative goods with unique identities. During the third period (2016 - present) this community has become very popular through exposure on online media. This trend has continued until the present time, and NAP events have become famous for their creativity and success at gathering artists and craftspeople who regularly produce many one-of-a-kind goods such as decoration furniture and dresses.

Another creative activity is the Chiang Mai Design Awards (CDA). This project supports and encourages innovations from new designers. It was established in 2012 and became an annual event. In 2018, this award was given at the Thailand Creative and Design Center (TCDC) as part of Chiang Mai design week (Venzky-Stalling, 2018).



Figure 3. Nimmanhaemin Art & Design Promenade (NAP). Source: author, December 6, 2018.



Figure 4. Chiang Mai Design award (CDA). Source: author, December 15, 2018.

2. Local Participation and Creative Tourism Management

As described above that the economic and social policy of Chiang Mai province support the artists, the business owner and the local people to participate in the tourism activities. Furthermore, the policy also supports for the local community to manage and participate on the creative tourism activities by themselves. There are also some communities that gain grants from the government authority. The way to manage such these creative activities need to analyze for the cost and identity in order to develop on both the natural and cultural identity in the community.

Nevertheless, it is necessary to prepare for the tourism readiness such as accommodations and facilities. Although some of the communities are ready according to the factors described by Dickman (1997), but some community are still missing some factors such as activities, attractions, accessibilities, amenities and accommodation. Moreover, the local people should also take parts to participate on planning for sustainable management on the creative tourism in form of an organization in the communities. There are three types of the local organizations

to deal with this issue, which are enterprises, committees and clubs. The locals can participate into the process for all four stages. The first stage is to decide along with the government agencies to limit the responsible area or decide on the organization management for the tourism plan. The second stage is to participate in the operation stage such as participating on the tourism management in the community and deciding on the scope of responsible in the community. The third stage is to participate on the benefit distribution e.g. providing income or jobs to the locals or other benefits (facilities and amenities development), so the community can have more readiness on the tourism. Lastly, the locals can take part on the evaluation when the process is running along with the government agencies. This is on the purpose to increase the efficiency of the management plan in the community by encouraging the locals to design and share their experience and creativity on the tourism activities, in order to convince other tourists to come to visit their communities and propose an understandable authentic culture and cultural conservation at the same time.

Furthermore, many communities within the Chiang Mai city limits have combined authentic and contemporary styles, vividly showing a traditional local identity along with their creative designs. This can inspire many tourists, but this aspect of a creative city still requires cooperation from stakeholders. There are different sectors such as the local residents, government offices and academia work together in order to create a knowledge exchange network between the community and the tourists. A creative city is also a way to conserve and deliver traditions and culture via tourism. There are some interesting places that can be developed as creative tourism destinations, including:

Puak Tam temple – The community around this temple has strong tourism management. It also offers environmentally friendly sightseeing. Tourists can learn about local handicrafts and architecture of traditional houses that have been preserved. These homes offer many amenities such as nice gardens and beautiful trees. They have received awards from the conservation project established by the architecture association in Chiang Mai.



Figure 5. Kua Tong learning activity at Puak Tam temple. Source: author, September 3, 2018.

Wat Phra Singh sub-district - An ancient site with tours showing visitors around this community. This activity helps tourists to acknowledge and appreciate the local lifestyle and culture, which is primarily dependent upon natural resources in the area. This location is capable of becoming an attractive destination for tourists to visit and learn about creative tourism activities.

Khuan Kha Ma community - Located in the Sri Phoom sub-district, this community strongly cooperates on tourism activities. There is a walking street, a local artists community and a lot of contemporary merchandise for sale. These projects are supported by Chiang Mai University and the local government agency, and include graffiti and murals on local walls. They also cooperate with other communities and with an artist's group called “Addict Art Studio” to support some activities.



Figure 6. Graffiti created by the local and artists in the community. Source: author, October 12, 2018.



Figure 7. Learning how to drum at Sli Ping Jai Keaw Kwang learning center. Source: Kornkanok Sumethpun, September 5, 2017.

Fah Ham sub-district - This area has a community center called Sling Ping Jai Keaw Kwang learning center. At the learning center, there are local specialists to teach about folk art, folk song and performance, self-defense and handicrafts. They encourage tourists to learn about the local way of life along the riverbank. Furthermore, this community also supports other local educational activities through public and private sector funding.

Suthep sub-district - This includes various tourism resources, such as the campus of Chiang Mai University, which is very famous place among the tourists. There are street food stalls, restaurants, accommodations, artists and local specialists. San Lom Joy, a tribal community (Lishu ethnic), is also located in this area and has the potential to be a creative route. This community contains cultural learning resources, creative tourism resources, forest hiking trails and other natural resources, and has acquired sufficient funding for support.

Hai Ya sub-district - This includes the Sri Suphan community, which has many silver crafts and works of art, with decorative elements that have been passed down through generations and preserved as local wisdom.

Furthermore, creative tourism enables tourists to participate in many local activities such as cooking lessons and shopping tours at the Pra Tu Chiang Mai market, the Chang Pheuk market and Waroros market. These tours generally last around 2-3 hours (Krongsatiphanya, 2018).

Local participation is the most important part of creative tourism. Many local people in Chiang Mai gladly welcome tourists as from the author's observation. Some areas, such as the Puak Tam community and the Khuan Kha Ma community are very well prepared, with accommodations such as homestays or small hotels available. Tourists can stay in these facilities overnight to learn about the area and participate in community activities. In some areas, there have been routes prepared for tourists to walk and learn about the important attractions.

2. Quantitative Research Results

The results obtained from both sample groups, including the foreign and Thai tourists, can be divided into three types of data as follows:

Personal Data

Personal details about the Thai and foreign tourists who came to visit Chiang Mai are shown in the table in figure 8.

Gender			
Thai		Foreign	
Male	32.5%	Male	37.5%
Female	67.5%	Female	62.5%
Age (years old)			
Thai		Foreign	
Less than 20	21%	Less than 20	9%
20-29	40%	20-29	62.5%
30-39	22.5%	30-39	16%
40-49	11%	40-49	6%
More than 50	5.5%	More than 50	6.5%
Level of Education Attained			
Thai		Foreign	
High school and Diploma	29.5%	High school and Diploma	30%
Bachelor degree	51.5%	Bachelor degree	31.5%
Higher than bachelor	12.5%	Higher than bachelor	35.5%
Other	6.5%	Other	3%
Monthly income (THB, USD)			
Thai		Foreign	
Less than 16,000	45.5%	Less than \$500	25%
16,000-32,000	33%	\$500-\$1,000	20.5%
32,000-48,000	11%	\$1,001-\$1,500	12%
More than 48,000	10.5%	More than \$1,500	42.5%
Residence			
Thai		Foreign	
Bangkok	37.5%	America	27.5%
Northern	45%	Europe	57%
Central and Eastern	8%	Asia	13%
North Eastern	6%	Australia	2.5%
Southern	1.5%		
Other countries	2%		

Figure 8. Details of Thai and foreign tourists.

The majority of both Thai and foreign tourists were female (67.5% and 62.5% respectively). Moreover, the largest percentage of tourists were between 20-29 years old (40% Thai and 62.5% foreign). Most Thai tourists have acquired a bachelor's degree (51.5%) whereas many foreign tourists (35.5%) have education beyond a bachelor's degree. The income section showed that 45.5% of Thai tourists earned less than 15,000 baht (about \$500) per month while many foreign tourists (42.5%) earned more than \$1,500 per month. Lastly, the largest percentage of Thai tourists came from the Northern part of Thailand (45%), followed by Bangkok (37.5%) while most foreign tourists come from European countries (57%) followed by the USA and Canada (27.5%).

Trip Characteristics

Data about the trip characteristics for both Thai and foreign tourists is shown in the table in figure 9.

Type of visit			
Thai		Foreign	
Alone	16.5%	Alone	16.5%
In a group	83.5%	In a group	83.5%
Travel with			
Thai		Foreign	
Family	46.86%	Family	29%
Friends	42.29%	Friends	50%
Colleagues	9.71%	Colleagues	1%
Other	1.14%	Other	20%
Number of group members			
Thai		Foreign	
Less than 5	76%	Less than 5	92%
5-10	18%	5-10	7.5%
More than 10	6%	More than 10	0.5%
Duration			
Thai		Foreign	
1- 7 days	70%	1-7 days	90.5%
8-14 days	11%	8-14 days	7.5%
15-30 days	5.5%	15-30 days	0.5%
More than 30 days	13.5%	More than 30 days	1.5%
Accommodation			
Thai		Foreign	
Resorts and hotels	58%	Resorts and hotels	73%
Own houses	20%	Own houses	0.5%
Friend's houses	16%	Friend's houses	2%
Etc.	6%	Etc.	24.5%
Frequency			
Thai		Foreign	
First time	12%	First time	11.5%
More than 1 time	88%	More than 1 time	88.5%
Visiting period			
Thai		Foreign	
January-March	16.5%	January-March	3%
April-June	41%	April-June	67.5%
July-September	13.5%	July-September	24.5%
October-December	29%	October-December	5%

Figure 9. Characteristics of the trip for both Thai and foreign tourists.

It was found that almost all of the tourists visited Chiang Mai as part of a group (83.5%). The largest percentage of Thai tourists travelled with their family (46.86%), followed by those who travelled with friends (42.29%), while about half of the foreign tourists travelled with friends (50%) with a smaller group travelling with family (29%). There were fewer than 5 members in most group tours taken by both Thai and foreign tourists (76% and 92% respectively). In addition, most

of them spent fewer than seven days in Chiang Mai (70% for Thai and 90.5% for foreigners). Regarding accommodations, most Thai and foreign tourists stayed at resorts or hotels (58% and 73% respectively). Furthermore, most of the tourists had visited Chiang Mai more than once (88%). Finally, the peak time for Thai tourists to visit Chiang Mai was in April - June (40%), but the peak time for foreigners was October-December (29%).

Opinions on Creative Tourism in Chiang Mai

The opinions of Thai tourists about creative tourism route management in Chiang Mai was measured using a Likert scale where (0-2) was very dissatisfied, (2.01-3) dissatisfied, (3.01-4) satisfied and (4.01-5) very satisfied. Tourists were asked about their satisfaction with two major categories, attractions and activities.

Issue 1: Tourist Attractions

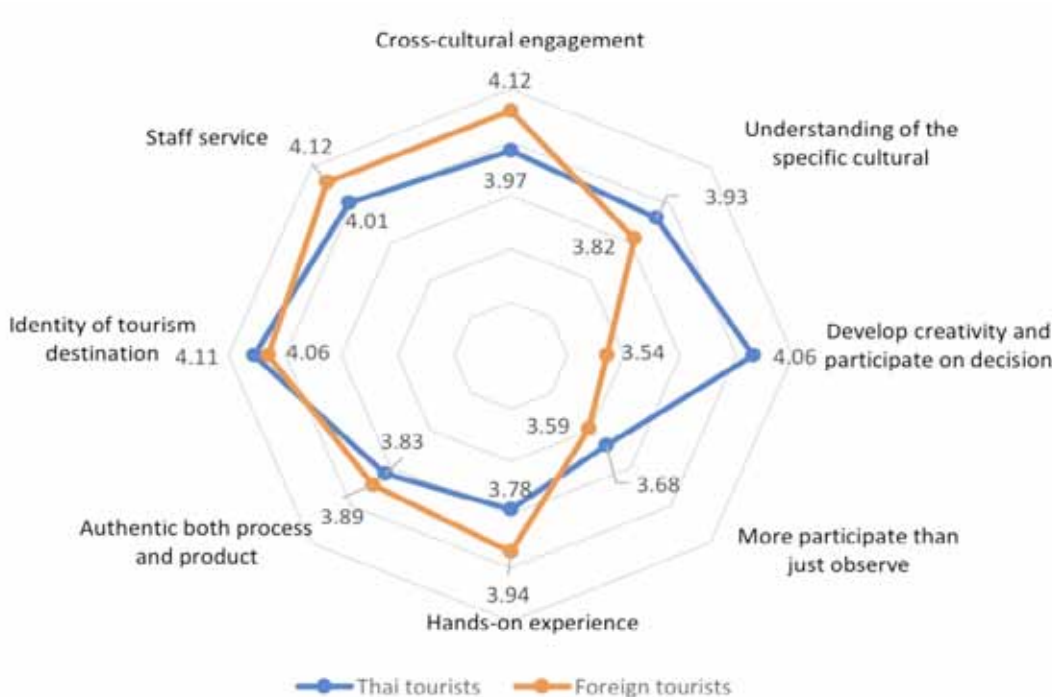


Figure 10. Satisfaction with the tourist attraction.

Figure 10 shows how satisfied Thai and foreign tourists were with local attractions. Both groups were very satisfied with the service at destinations (4.01 for Thais and 4.12 for foreigners) and the identity of the tourism attractions (4.11 and 4.06). Furthermore, both groups were satisfied with their understanding of the specific cultural value of the attractions (3.93 and 3.82), having tourism destinations that were more participatory than observational (3.68 and 3.59), being offered hands-on experiences in the tourism destinations (3.78 and 3.94 points) and the authenticity of both process and product (3.83 and 3.89). However, the Thai tourists were very satisfied with the opportunities they were offered to develop their creativity and participate (4.06), while the foreign tourists are just satisfied in this category (3.54). In contrast, the foreign tourists were very satisfied with their cross-cultural engagement with local people (4.12), but the Thai tourists were just satisfied (3.97).

Issue 2: Activities

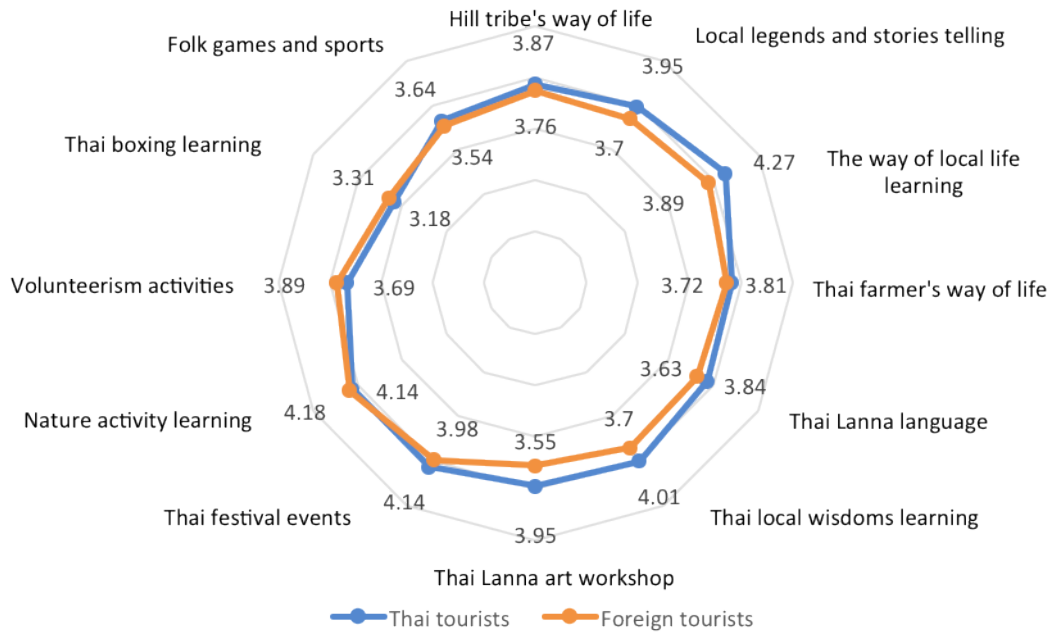


Figure 11: Activity Satisfaction.

Figure 11 shows the satisfaction levels of Thai and foreign tourists with activities at the tourism destinations. It was clear that most tourists were satisfied with opportunities to learn about nature (4.14 for Thais and 4.18 for foreigners). Thai tourists were also very satisfied with learning about local lifestyles (4.27), local wisdom (4.01) and participation in Thai festival events (4.14). Nevertheless, the foreign tourists were just satisfied with these three learning activities (3.89 - local lifestyle, 3.7 - Thai local wisdom, 3.98 - Thai festival events). Both groups were satisfied with the other activities, including learning about hilltribe lifestyles (3.87 and 3.76), local legends and storytelling (3.95 and 3.7), the lifestyle of Thai farmers (3.81 and 3.72), Lanna language learning (3.84 and 3.63), Lanna arts workshops (3.95 and 3.55), volunteer activities (3.69 and 3.89), folk games and sports participation (3.64 and 3.54) and Thai kickboxing (3.18 and 3.31).

Creative Tourism Routes in Chiang Mai

The Chiang Mai area has great potential with various identities and different ways of life. There are also many ways in which creative tourism can create value in the city of Chiang Mai. Therefore, it is necessary to create a route for creative tourism in this city. This route is based on information about current tourism trends obtained from interviewing specialists in the area, including the Vice-Director of the Tourism Authority of Thailand (TAT)(2018) and the manager of the Human Resources Department of the Thailand Creative and Design Center (TCDC) (2018).

These interviews established that tourism trends in Thailand and Chiang Mai show increases in senior travelers, couples, religious believers, females and medical tourists. Having a creative tourism route in Chiang Mai for seniors is one interesting possibility. This group does not usually like to do extreme activities,

but they do want to learn about local lifestyles. According to this research, there are four creative routes which are ranked from the popularity of the attractions in Thailand. These routes are the creative route for seniors, couples, females and the religious believers. Some of these routes are demonstrated as the examples, which are the creative route for seniors and the religious believers. Both of them do not like the extreme activities, but they prefer to learn the way of the folks living. The programs for these two routes are reviewed as follows:

Program 1 Creative Tourism Route for Seniors

The program for this group is firstly visit to San Sai Ton Kok temple (Old name: Saleeping Jai kaew kwang). This temple is very beautiful, constructed using a Lanna and Burmese architecture style. Inside this temple, there is a magnificent Buddha sculpture named 'Luang por dee sa lee ping jai sak sit.' Many locals believe that anyone who prays in front of this sculpture will be granted luck, so the sculpture is very respected by locals and tourists. After that, the tourists could go to the San Sai Ton kok village, an economically self-sufficient village which serves as a role model for creative villages. The tourists can learn about a traditional beating drum (Klong sa bad chai) from the locals. Furthermore, there will be opportunities for tourists to learn about Thai local dessert baking, play some authentic Thai games and also learn about the local people's self-sufficient agriculture. After lunch, the tourists will also be prepared by the locals, offering an example of a local meal that is normally served in the area. In the evening, the tourists will be able to take a boat from the Saleeping Jai Lanna Pracha Rat pier along the river and learn about the history of that area and the local way of life near the river.

Program 2 Creative Tourism Route for Religious Believers

At the present time, there are many tourists that their main reason to travel is to explore new attractions according to their beliefs. They would like to gain new experience relating to religions, traditions and some important places related to various religions. For such a program in Chiang Mai, it can start from praying at Ket Karam temple, then visiting Ket Karam temple museum and wooden architecture to learn about the locals' way of life including Muslim's mosque and Sikh's church in the first day. The lunches are prepared in the community and then visiting the first Christian's church in Chiang Mai in the afternoon. There is also a charity event with Bhan Saman Jai foundation and visit at the ancient hotel that is firstly established in the province called Sri Prakard. For the second day, The tourists are going to visit Puak Tam temple community to see a carved house and a spiritual building, which is used for the local worship called Phee Mod Phee Meng (spiritual worship). After that, they are going to learn how to cook for the folk meals and having lunch together. In the afternoon, the tourists do some activities such as making flower accessories (Dok Mai Whai), making brass containers (Kua Tong) and visiting the local museum.

From the above examples, it can be concluded that this type of tourism is not only just visit all the attractions just like the cultural tourism, but the tourists also have chance to participate to the local activities. However, it is necessary to manage a proper route and timetable for each type of tourists.

Conclusion

This research shows that Chiang Mai has unique physical, social and cultural characteristic along with policy of promoting its creative economy (Piriya Phol-phirun, 2013). The City's diversity is an important factor that could help enable Chiang Mai to be a creative city. The United Nations Conference on Trade and Development (UNCTAD), part of the United Nations Educational, Scientific and Cultural Organization (UNESCO), designated Chiang Mai as a creative city in craft and folk arts. Together with various creative activities that are held in Chiang Mai, this award can help raise the city's image and promote creative tourism. Urban communities have the potential to be developed according to their lifestyles and tourist attractions. These portions of an intangible cultural heritage enable cities to be developed as learning resources, using experiences, creative tourism activities and interactions between tourists and local people (Richards, 2009; Richards and Wilson, 2007). Tourism establishments that have adopted a blend of contemporary and Lanna cultures add value to a quality tourism experience (Raymond, 2007; Wurzbarger, 2009 and Sudan Wisutrakul, 2013).

Furthermore, the local government also encourage the communities, artists and the business owner to participate in the creative tourism and cultural tourism. The government has supported on the budget, knowledge and skill improvement, so the communities can administrate the tourism in a proper way.

Participation in creative tourism management is based on Cohen and Uphoff's (1977) discussion about the nature of public participation. They state that it is composed of the four levels previously described. It can be seen that local people, holders of local knowledge and traditions, entrepreneurs and local artists all have a desire to participate in all dimensions of creative tourism in the province, including decision-making, operations, and assessment. Besides, the creative routes that are presented in this work depend mainly on the current trend on the tourism. These routes are senior tourism, couple tourism, female tourism and the religious tourism. These routes are created from the cultural and natural tourism resources in the community by using the intangible cultural heritage knowledge-based. This process can develop the learning skill and the tourists can gain more deep experience, which is specific on their own requirement. Therefore, the tourists would be pleased to pay for such this program and it can increase the value of tourism from just the simple one.

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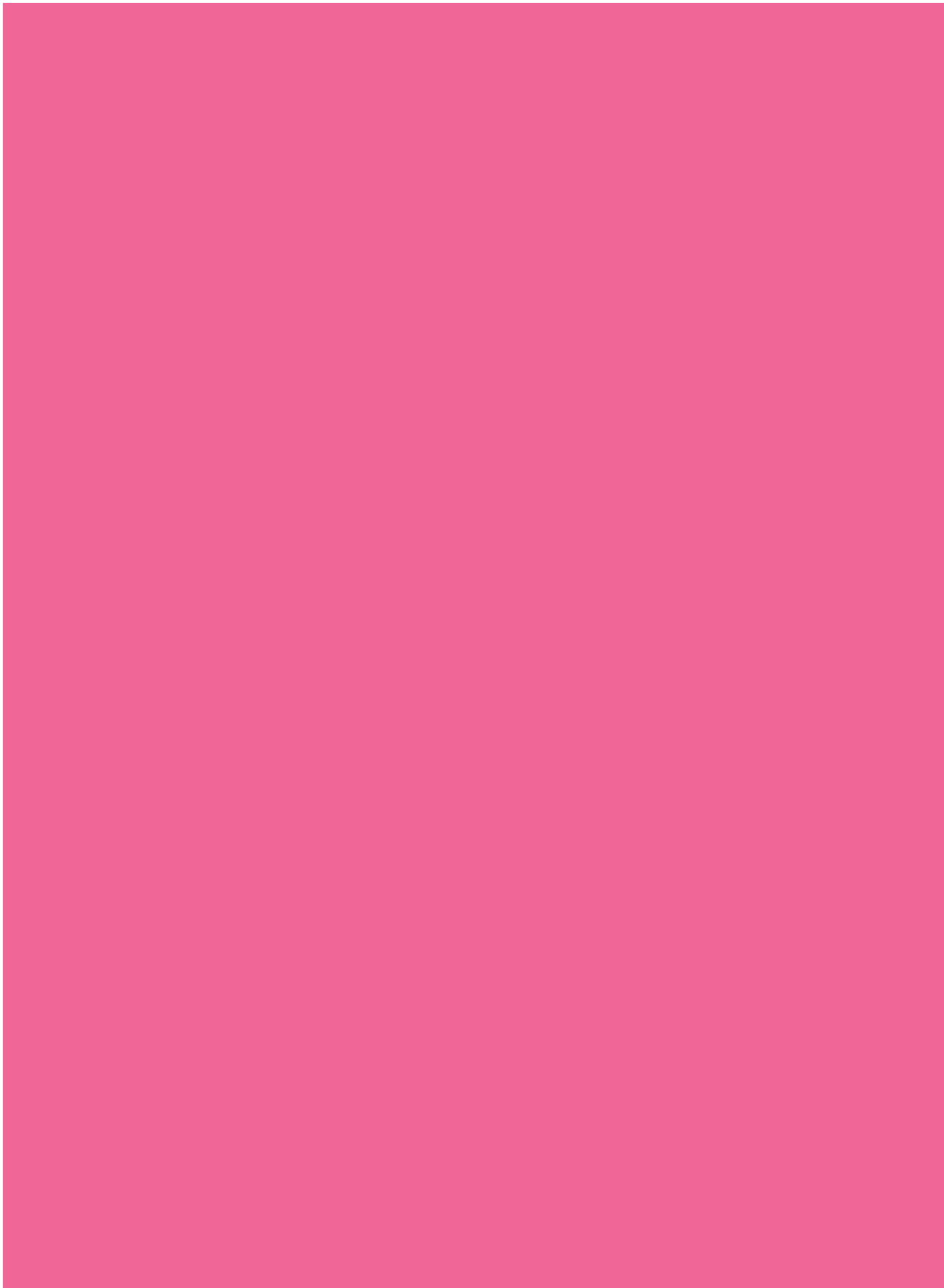
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Review

- Website Review
Chula Art Town on Google Arts & Culture Portal
Alan Kinear International Editor

Website Review

Chula Art Town

on Google Arts

& Culture Portal

Alan Kinear International Editor⁺

Chula Art Town is a location on Google Arts & Culture's portal featuring four cluster collections of street art located near Bangkok's Chulalongkorn University. This brings together nearly 50 artists to enliven the ever-present, ever-mundane uniformity of urban walls and buildings with creativity, humor and social reflections.

Originally the Google Arts & Culture portal was intended for hosting online the collections from the world's museums with high-end imagery allowing to step across the docent's red line to come nose to nose with your favorite Rembrandt or sink into Hieronymus Bosch's expanded reality. Now it brings the street into your home – just in time for covid-19's *New Normal* take on *Social Distancing* and art walks. As Chula Art Town's online presence is opposite the single museum-location model typically found on Google Arts & Culture portal, there is an area map and an introductory video with comments from members of the community and the artists themselves. In the lower "gallery" view one can find an interview with the Dean of the Faculty of Fine and Applied Arts Dr. Bussakorn Binson whom conceptualized this Chula Art Town project through her Art4C - Art for Community organization.

⁺ Alan Kinear, International Editor, JUCR, Chulalongkorn University, Thailand. email: jucr.chula@yahoo.com.

In google lingo there are five “Stories” or sections with the first titled Chula Art Town, A Public Art Space for the Community followed by 4 “zones” or neighborhood art clusters going by local names: Siam, Lido Connect, Suang Luang and Samyan.



Figure 1. Chula Art Town’s 4 zone map. Source Google Arts & Culture.

Below is how the 5 “Stories” are shown. Starting on the left, the Chula Art Town story is a quick-paced introductory video with subtitles in English that provides background, motivations and community’s responses. The 4 other zones feature image pairs where the first is a still image with an informational text block overlay followed by an interactive 360 image driven by the same street-view interface found on google maps.



Figure 2. The 5 “Stories” in Chula Art Town. Source: Google Arts & Culture.

Below the “Stories” one find 65 item gallery strip of images and 3 videos for those that lead with their visual curiosity. A rather amazing set of urban transformational artwork that was completed in under 90 days.

- Visit Chula Art Town on Google’s Arts & Culture portal
- Visit Art4C
- Visit Google Arts & Culture portal



Journal Policies

Journal Policies

About JUCR

The Journal of Urban Culture Research is an international, online, double-blind, peer-reviewed journal published biannually in June & December by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Japan. JUCR offers its readers two categories of content. One is a window into the latest international conferences and reviews of related sources – books etc. along with guest articles, special features and case studies. Secondly, its main core is a range of peer-reviewed articles from researchers in the international community. No fees are charged.

The Aims of JUCR

This journal on urban culture aims at establishing a broad interdisciplinary platform for studies of cultural creativity and the arts that brings together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant, livable communities while fostering cultural continuity. The journal embraces broad cultural discussions regarding communities of any size as it recognizes the urban community's rural roots. JUCR encourages researchers and the full range of artists in visual art, design, music, the creative arts, performance studies, dance, cultural studies, ethnomusicology, and related disciplines such as creative arts therapies and urban planning. Articles related to either the academic or wide vernacular interpretation of urban culture and the arts as a tool promoting community and individual well-being, health, and diversity are welcome.

JUCR has the objective of stimulating research on both the theory and practice of fine and applied arts in response to social challenges and environmental issues as well as calling for solutions across the creative realms. Moreover, JUCR supports advocacy processes, improvements in practices, and encourages supportive public policy-making related to cultural resources. JUCR intends to offer readers relevant theoretical discussions and act as a catalyst for expanding the knowledge-base of creative expression related to urban culture.

Review Process

1. JUCR promotes and encourages the exchange of knowledge in the field of fine and applied arts among scholars worldwide. Contributions may be research articles, reports of empirical studies, reviews of films, concerts, dances, and art exhibitions. Academic papers and book reviews are also acceptable. Articles are typically only considered for publication in JUCR with the mutual understanding that they have not been published in English elsewhere and are not currently under consideration by any other English language journal(s). Occasionally, noteworthy articles worthy of a broader audience that JUCR provides, will be reprinted. Main articles are assessed and peer reviewed by specialists in their relevant fields. Furthermore to be accepted for publication, they must also receive the approval of the editorial board.

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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.

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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.

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- 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.
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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

The Journal of Urban Culture Research (JUCR) is an international, online, peer-reviewed journal published biannually by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Osaka, Japan.

JUCR 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.

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