

The Reinforcement of Esthetical Social Aspect through Performance Art at Colorful Jodipan Quarter in Malang City, East Java

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ABSTRACT

'Virtual Quarter' at Jodipan in Malang City, East Java, is a post-modernity phenomenon. Such quarter becomes suddenly unique among urban environment. Along with the growth of urban people in Indonesia, Jodipan Quarter makes its way into a virtual social condition. Previous description about this quarter includes poverty, slum and low educated youth. After visual representation gets its sudden popularity, Jodipan Quarter manages itself as tourism quarter in the end of Year 2016. All houses are painted with colors. This phenomenon encourages many stakeholders, including youth intellectuals, to call for ways for community reinforcement. However, how much the progress is remains unknown. The social change in the phenomenon of thematic quarter establishment is then reviewed. Structural functional approach is used to help this review. Observation is a technique to collect the data. Interview data are processed with an analytical instrument. Result of study describes that Jodipan Quarter community has experienced a social transformation. It becomes clear when an experiment of reinforcement activity is done by students of PSTM (Study Program of Dance and Music Arts Education), Faculty of Literature, State University of Malang. Jodipan Quarter community has undergone three processes: (1) Adapting to Esthetical Attitude; (2) Building Esthetical Attitude; and (3) Founding Artistical Agency.

Keywords: urban, performance art, esthetical

INTRODUCTION

This article is discussing a phenomenon of social change occurring in the urban quarter, Jodipan Quarter, Blimbing District, Malang City, East Java. As other urban quarter shows, the people of Jodipan Quarter is classified as "powerless", especially in economical term. Other problem to concern about is the impact of social pressure experienced by them as the community who live in the metropolis area. They are vulnerable to the effect of lifestyle change. Their youths must grow in the environment lacking of progressive social construction. School children do not have a strong motivation to learn. They are easily trapped into "street children". They just live "to survive" by following the social dynamic of their community.

Social institution at the city government has pictured urban area, including Jodipan Quarter, as poverty area. This quarter settles upon riverbank. Historically, the people of this quarter are made of homeless who take a shelter below the bridge that crosses Brantas River.

After few decades, they start to build semi-permanent housings. Their social background influences their way of life. The population of the slum grows due to birth and new comers. The inhabitant mostly involves individuals who seek for better live at informal sector by working as street vendors, tricycle drivers or public transport drivers, or even being beggar and street musician.

Social reconstruction phenomenon at Jodipan Quarter is not new idea. It has been conceptualized by Romo Y.B. Mangun Wijaya for North Code Quarter in Kota Baru Sub-District, Gondokusumo District, Yogyakarta. In 1983, urban community at the bank of Code River, below Gondolatu bridge, is classified as poor and slum (Sunandiana Wirodono. face book). Reconstruction is made gradually, starting from the improvement of social identity, shelter construction, education, and socioeconomical rehabilitation. Social reconstruction process for Code Quarter takes around 5 to 8 years. Finally, this predecessor of Jodipan Quarter can take benefit from their social stability. This process

represents a social reconstruction from “I” to “we”. This process is done by educating the people to change their view about the future of social aspect of their youth. Unique aspect of Code community, after being socially reconstructed by Romo Y.B. Mangunwijaya, is more known with their unique architecture of housing. Semi-permanent houses are already made from woods and bamboos, and then coated with colorful paints referring to the concept of “Show Your Color” (www. Teamtouring.net). Futuristic architecture then delivers an impact, which is the reinforcement of city identity. The characteristic of such identity establishment is more social in nature (Burke, 2015:83).

Jodipan Quarter does not experience a social reconstruction process just like Code Quarter. Jodipan Quarter only becomes suddenly popular after it is used as the experimental object of the assignment among the students of Communication Department, University of Muhammadiyah Malang. These students belong to Guyspro Community coordinated by Nabila Firdausiyah (www.bbc.com).

Their study project is initially aimed to rehabilitate the habits of the community to discharge garbages into Brantas River. Because the landscape of Jodipan Quarter is very attractive if it is seen from the bridge up to Brantas River, then their goal of study is changed. Students decide to coat the houses with paints. Their idea is supported by community and even sponsored by paint producer, *Decofresh*. Surely, the sponsor has different consideration in this case. Shortly, Jodipan Quarter at the riverbank of Brantas River is suddenly booming as tourism quarter. Many people want drop by this quarter.

They did not satisfy with the view from the bridge at Gatot Subroto Road. Curiosity has made a lot of people into a virtual experience, and led them to see the object from proximity. Indeed, the proximity of outsider triggers a social change in the community.

As noted by the author, the adaptive pattern of Jodipan Quarter community to this social change has helped them to construct their social aspect. They realize that their quarter has become a new destination of tourism in Malang City. The fast constructed quarter has forced the community to being the host of open area. New institution also emerges to create social balance (Syam, 2012:66). Some inhabitants must change their previous work and starts to become parking lot providers, merchandise sellers, and

volunteers or even being the object of photograph.

The potentiality of adaptation, the move toward positive direction, and the founding of new institution in the social structure of the community at Jodipan Quarter, all of them need reinforcement.

This reinforcement means something like what is suggested by Yoshi Fajar Kresna Murti in the article entitled *Babad Kampung: Merayakan Sejarah, Memasuki Pasar*. Quarter then rises as an urban reality that is alive, productive and creative (in Hatley, 2014:56).

The change of the quarter may solve the social problem and the result is that it impacts on the reinforcement of economical aspect. But, the latent function impact can only be derived from the change of virtual aspect. It is a jump of a reality. People are hardly aware if they enter “dreaming area”. This area is viewed as the satisfier of curiosity. People come to look for unique spots. It becomes like a fatamorgana. If it is truly fatamorgana phenomenon, then visitors only harvest their disappointment. They leave behind “their disappointment” to the spot and never come back.

Disappointment means violating the destiny of tourism destination. Tourist resort must build up the yearning for repeated visits. This assumption has persuaded students of PSTM (Study Program of Dance and Music Arts Education), Faculty of Literature, State University of Malang, who attend the lecture of Contemporary Dance (non-traditional dance) to invent a symbolical social aspect, in the form of contemporary dance entitled “The Magic Performance Art” for 5 hours. The attraction is performed on Wednesday, December 7, 2016. Next repeated every year with different themes, the theme of marriage 'wewe' (Javanese ghost) April 29 2017, and the theme 'out of frame' in 2019. This effort is designated to motivate the community to produce artistic attraction. This effort is seen as facilitating the visitors of Jodipan Quarter to produce sustainable symbolical interaction.

METHOD

This research is about the study of urban community, and the method uses functional approach. Relevant theories are used to explain something that has functioned in a structure (Damsar & Udrayani, 2016:51). The effort to change the social system of a community is then focused on the community at Jodipan Quarter.

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This change is hoped to have an impact on the social life of the community. Somehow, functional approach related to esthetic has gave positive impact. The reinforcement activity to the esthetical aspect conducted by PSTM students from the Class of 2014, Faculty of Literature, State University of Malang, has produced a truly significant impact. This explorative study involves observation and interview with Jodipan Quarter community. Interview data are collected by field record keeper, who is appointed from the students of Department of Critics against Performance Art, the Class of 2014, PSTM, Faculty of Literature, State University of Malang. This data collection is done after the 5-hour presentation of “The Magic Performing Art” on 11 December 2016. Key informants are invited to evaluate the activity of esthetical reinforcement. They are Ponimin, the practitioner of art performance, and Sutak Wardiyono, the director of Ludruk Kendo Kenceng. Data analysis technique is interpretation, which is done by interpreting connotative and denotative signs shown up during exploration and presentation of 5-hour dance.

DATA EXPOSITION

Esthetical reinforcement done by students of Study Program of Dance and Music Arts Education (PSTM), Faculty of Literature, State University of Malang, begins with small discussion. They attempt to examine communal phenomenon in urban community of Malang City. There are two patterns of urban community: (1) Urban community who live in the indigenous area since the previous days when the area is still an old-fashioned village. When urban development comes in, their area becomes urban area. (2) Urban community who emerge on illegal area, such as at riverbank and along the rail track of the train. Jodipan Quarter is one urban quarter occupied by migrants who seek for better livelihood but without proper skill. These migrants come from various places that have experienced social change, especially from those where working as farmers is not sufficient anymore to meet the economical necessity of the family. The youth generation mostly prefers to scratch into diversity of professions in the city to improve its prestige (Soekanto, 2012:191). At least, they can be called as “urbanist”. Once a year, they come home to the village, and during this back-home, they show their new social prestige. Such self presentation is a way to carry out symbolical communication.

In Malang City, there are more than 20 urban quarters equivalent to Jodipan Quarter. The social condition of all these quarters is described as “slum” and “poor”. One reason is related to the background of community. Other is because the community grows without adaption with better education. This disadvantageous situation has impacted on factors of health and social welfare.

The social condition of Jodipan Quarter community is observed and explored for more or less than 1 month by the students of PSTM from the Class of 2014, who still take lecture of Non-Traditional Choreography. They attempt to capture social pathology after the image of Jodipan Quarter has been changed into “Colorful Quarter” (Kampung Warna Warni). A social work to change the image of the area is done by students in the University of Muhammadiyah Malang by using *Decofresh* paint products to produce a social impact on esthetical aspect. However, physical change by painting the houses does not directly change the social condition of the quarter. As noted by the coordinator of Jodipan Quarter Renovation, Ismail Marjuki (54 years old), the community begin hardly to find calm and silent spot. Persons come and go everyday, either at daylight or late of night (Ismail, interview on 13 November 2015). Nasai, a photographer, has interviewed some children. These children feel their playground been seized by sudden tourists. They are not allowed to play football at riverbank. This omission of playground is necessary to provide adequate spot for tourists to take a picture of the environment (Nasai, interview on 12 December 2016).

Ningrum Tyaswati, a housewife and also a keeper of food stall, admits that tourists give her positive impact. She uses her saving to open coffee shop. She does not need anymore to go the landfill as garbage scraper (Ningrum, interview on 7 December 2016). But she is still obstructed with a hesitancy whether this profitable condition stays long (interview on 24 November 2016). Similar feeling is also shown by Agus Susilo (21 years old), a parking lot provider, through his statement that this anxiety remains unsolved. At certain times, especially Saturday afternoon and Sunday, this place is visited by many peoples. They bring motorcycles. Parking area is very limited and incapable to retain 20 or 30 motorcycles. Car drivers are always hardly to find parking spot. They must park their cars on far away site, at least 500 meters from the main

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parking lot (Agus, interview 6 November 2018). Many anxieties in the community are then recorded and put into discussion as the material to conceptualize social issue encountered by the community at Jodipan Quarter. The emerging issue is various and multi-dimension. The decision then is pointed toward the reinforcement of “esthetical aspect”. This reinforcement activity is executed through the presentation of dance for 5 hours. This presentation involves the attraction of the students wearing various costumes. Many themes of costumes are involved such as Princess from Fairy Land, Rabbit Princess, Rocker Girl, and Witch. This diversity is played along the corridor of the crowded lane. Visitors are quite attracted to watch spontaneous, responsive and

unique attraction performed by students. They have other sightings in addition to drawings and paintings on the wall. Visitors may have been enough with selfie photo. At least, it refreshes the expression of visitors. Mothers with glamor costumes are walking through narrow lanes going forward to the main area in the wide square by the river. At this area, students perform communal choreography attraction using the extended red cloth property. There is also acrobatic attraction when a dancer goes up through wooden bars and stands over it at riverbank (see the following figure). Wind blows over Brantas River and it sufficiently flies dancer cloth to expand which produces very strong impression of artistical appearance.



Figure 1. The attraction of dancer standing on wooden bar

(tribunnews.com/images/regional/view/1680696/Lima-jam-menari-di-kampung-warna-malang).

Among 5-hour attractions is the presentation of a professional dancer, *Nyai Dadak Purwa*. She is a graduate of dancer who work diligently as the dancer of transfender. Traditional costume of Javanese keeps the presentation of 30 dancers from PSTM students becoming more splendid. Pipit, a visitor, insists that she is consoled with this entertainment (Malang Express, 2016). Art teachers also respond spontaneously with their artistic style. It increases dynamical and dramatical nuances of the act. The audiences can also engage into the act and thus, truly lead the act to be more radiant. Since 11 am, Jodipan Quarter community has been spoiled with strange acted dancers at the corner of the lanes, in front of their houses, and stepped paths. In the end of the event, at 16 pm, all dancers go down and gather on the square at the bank of Brantas River. They close the event by dancing together. The presentation of non-traditional choreography for 5

hours truly invigorates residents and audiences. Some residents are able to capture this sensation but still they need for further conditioning. Although the attraction is simple, residents cannot adapt to it quickly. More clearly, this alternative entertainment is very cheap or cheaper than their capital for trade or the use of their saving for selling souvenirs.

DISCUSSION

The changing condition of Jodipan Quarter community is understood through the perspective of structural functional social theory. This community phenomenon must be attended with the capacity of social regulation that is grown through adaptive potentiality, goal planning, implementation of social organization, and the conditioning of community toward a social balance (Poloma, 2010:180). The adaption needs capacities including esthetical sensitivity. It is

aimed to grow esthetical attitude in the community. It would impact on the establishment of artistic agency to complete the previously existing agencies. This theoretical construction can be observed in the social action of the community in absorbing adaptive objects. The constructive goal is to grow social identity and to build up a communicative social construction. As said by Ahmad Affandi, one dancer, to Malang Post, “this attraction can be absorbed easily by community as tourism magnet (Malang Post, 2016). Irwan Abdullah describes this as the change of social space from individual to global (Abdullah, 2015:36-38).

Adaptation to Esthetical Attitude

Conventional agencies at Jodipan Quarter are RT (neighborhood association), RW (citizen association), PKK (Family Welfare Fostering), and *Tahlil* assembly. The agencies that were structurally related to local government are RT, RW, and PKK. Other remaining agency is only community social group. All these agencies cannot capture innovation. Therefore, when RW gets program offerings from students of UMM (University of Muhammadiyah Malang), it appoints Ismail Marjuki as coordinator of renovation. The role of Ismail Marjuki is being an individual who manage resources that will stimulate the change (Susilo, 2010:159). It means that the assignment of authority to new agencies is conditioned through a coordinator system that can absorb innovation despite its temporary nature.

Key performance of renovation coordinator is the ability to increase a complex absorption productivity to support social change in the community (Nasikun, 1984:80). Visual renovation is adapted from Code River Quarter in Yogyakarta (for Indonesia) and also from Rio de Janeiro in Brazil (for abroad model), and this helps RW at Jodipan Quarter to capture the vision. No meaningful barriers are constraining and the sponsorship from *Decofresh* paint product is smooth.

The implantation of advertising boards at some corners of the lane and various strategic paths is arranged in such way to avoid from disturbing the view of residents. The adaptation of esthetical attitude is done through an organizational bureaucracy system (Koentjaraningrat, 1984:233). Policy holder, *Ketua RW*, stands as the adaptive instrument who will translate governmental policy into realization (Suwito, 2004:93). It manifests Javanese traditional culture, “*tutwuri*”

(or follow the policy of leader). Such social system is underlined by a perception of genetically inherited values, and thus, everything that is perceived as good or be justified already will be normatively accepted without questioning its social impact (Sajogyo & Pudjiwati, 2011:8).

Building Esthetical Attitude

Building esthetical attitude into Jodipan Quarter community has been put as the goal. The perception inside community mindset is that their houses are painted (made into clean) and it is done free of charge. Its social impact stands beyond imagination. This phenomenon is considered by PSTM students as a fact that a social gap occurs or will happen.

Final goal toward recent image of Jodipan Quarter is “Colorful Tourism Quarter”. Jodipan is previously haunted area, but this label suddenly vanishes or never comes into consideration of visitors. Term “colorful” has changed the face of Jodipan Quarter into virtual makeover. Resembling to European fairy tales, a village has changed into a beautiful palace. This phenomenon sends an implication to a community, or invites community into virtual social condition.

The change of social space of Jodipan Quarter community does not directly change the social attitude of community. They do not change immediately their past social condition. There is parts of the quarter characterized by senses of silence, creepy, haunted and closed.

Ivana Inka Putri, the event coordinator, uses a technique *connect-disconnect* (move alternately) to arrange the event which its goal is to create emotional relationship between dancers (Malang Post, 2016). The community is expected to be able to adapt with choreography of “improvisation”, which requires them to move freely and responsively while interacting with environment (Hadi, 2011:76-77).

If such event can be fastly adapted by community, especially by the youths of Jodipan Quarter, this event will impact on the reinforcement of esthetical social aspect. Youths will not only be visitors or audiences, but someday, they will be the center of attraction. It is said so because esthetical social behavior can last relatively longer than static visual picture.

Founding Artistical Agency

Socially, the community of newly colorful Jodipan Quarter has developed their communicative attitude. They are not defensive or apathic. They

play act as the center of attention. Seeing this fact, then social action is done by PSTM students by dancing at 5 hours length. This action delivers a chance of adaptation. Kinetical response attraction organized by these students is the effort to grow communicative response.

it answers the anxiety and hesitancy of Ningrum Tyaswati who once questions whether community is still curious to the uniqueness of colorful environment. Such hesitancy is reasonable because people get saturated fast if they do not find other uniqueness. The presence of PSTM students is an example of how to build communicative and responsive attitudes, and also artistical construction.

Children run through the lanes wearing unique costumes such as Spiderman, Batman, or small clowns, and dancing at the corners of the lanes. In the edge of square at riverbank, some entertaining attractions, music play, and singing, are arranged. PSTM students has discussed such potential of this quarter. It is possible that the youths are potential but deciding to be street musician.

The implementation of this artistical event may have implication in the future by creating responsive esthetical attitude among the youths. They can see the performance art and the community where they belong will not disrespect visitors. They may wear attractive, strange and entertaining cloths. Every house will have an awareness on esthetical social aspect. They may not enjoy of listening music or watching TV in their room by themselves, but they share it with visitors (tourists).

CONCLUSION

The phenomenon of social change in the environment and urban community is always involving the reinforcement of esthetical social aspect. Urbanization may force community from rural to discharge their sensitivity to esthetical social aspect.

They move to the city by leaving behind their noble profession as farmer, and seek a fortune at the city to improve their livelihood. They spread out to occupy slum, riverbank, spot under the bridge, and the edge of rail track. They were vulnerable to the forced removal by Order Enforcing Officers (Kantibmas). Their settlement is easily threatened by relocation plan. The idea of social rehabilitation for urban community is then conceptualized by intellectual academicians. Although it is incidentally aranged, but it is expected to change the environment successfully.

However, social change does not immediately happen.

The idea of PSTM students for esthetical social reinforcement is manifested by presenting the choreography of 5-hour contemporary dance. It is good stimulant. Jodipan Quarter community can then adapt the esthetical social aspect of this event. Tourists are not only attracted to visual aspect, but they may enjoy kinetical response that is always dynamic and dramatic.

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