INTERNATIONAL
VISUAL URBAN STUDY
MASTERCLASS

SOUNDING FOR ABSENT CITIZENS

INSIDE

Who are the Absent Citizens

Workshop Projects In-depth Coverage

The Interventions of Social Practice towards Invisible Citizens

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INTERNATIONAL
VISUAL URBAN STUDY
MASTERCLASS

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SOUNDING
FOR ABSENT
CITIZENS

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Organized by: ICCI 2015   OHS   ITS   Media Partner: ARCHINESIA

EDITORIAL

Kenta Kishi & Bintang Putra
Directors of Event

During Jul 31 to Aug 05 in 2015, an experimental urban study workshop has been held at an old urban settlement in Surabaya, in cooperation with OHS (Orange House Studio), ICCI 2015 (3rd International Conference on Creative Industries) and Despro ITS (Dept. of Industrial Design Product, Institut Teknologi Sepuluh Nopember).

Kenta Kishi (architect, Japan) and Bintang Putra (social activist, Indonesia) designed and conducted this intensive session, collaborating with 16 international young architects and students as participants. With the support of over 20 students from Despro ITS as volunteering committees. Inviting 4 creators and scholars from both Indonesia and Japan as a reviewer, and whole community member from Kampung Tambak Bayan as an active local knowledge.

This workshop explored the issue of "Absent Citizens" in Kampung (urban settlement), particularly in Surabaya. We focus on diverse existence of the neglected urban citizens such as migrant workers, minority (and/or discriminated) race, the poor, people and community in forced displacement, elderly or disabled people, and etc.

Any "creators" who design and produce new artifact and system in this "new urban era" should undertake obligation to develop methodology to rediscover and respond to the "Absent Citizens" in city, since we tend to shut our senses to recognize voiceless expectations of them, especially in the massive urban growth. They exist behind of surface of bright side of city and are surviving under the critical problems that generated by rapid and drastic urban transformation.

Kampung Tambak Bayan was the project site of this workshop. This urban settlement was formed by Chinese migrants about four generation past from now. There has been known as a manufacturing community of timber furniture, but through the transformation of urban industrial structures, majority of residents has left from their traditional business. At the same time, this urban community has faced with critical problems in "forced displacement issue" that generated by urban redevelopment project. After some court fight, community lost a case completely and now they are living with unrest and struggle toward their uncertainty future. This is a typical phenomenon of change of living in urban settlement under the urban growth, and many cities in developed countries had already been experienced this.

In this six days session, we deeply dived into the site with tools of visual documentation such as video, photo, drawings, mapping and others, in order to capture diverse and hidden signs of Absent Citizens. Actions of documentation and analysis were implemented through intimate and deep communication with residents in Kampung.

Simultaneously with intensive documentation activities, participants were expected to find right media to reflect their own way in responding to the Absent Citizens in both Kampung and city. Through a volume of dialogues of diverse participants and stakeholders, all documented materials done by
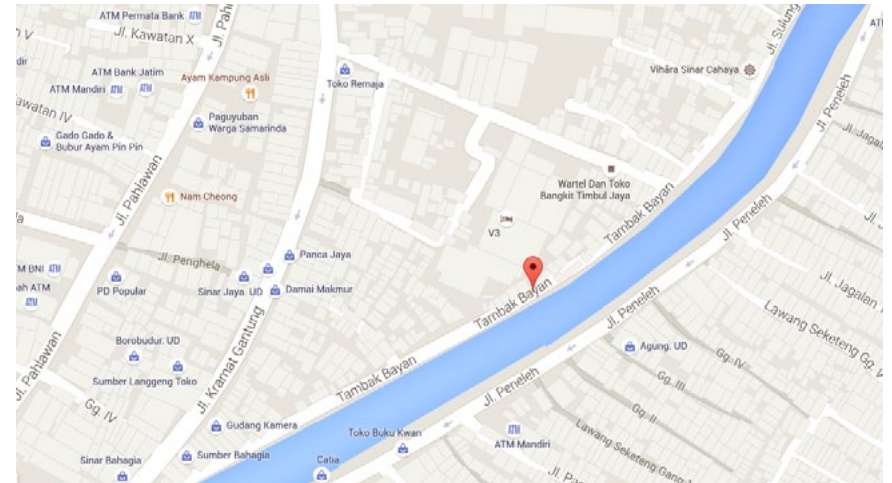
each were integrated into "public media" that could be distributed and/or applied into Kampung as a tool to rediscover and redefine themselves.

Challenged actions and its results in this masterclass could be recognized as an alternative function of urban practice. It is suggesting us to re-invent a role of architectural design, urban design, social action, and other creative actions toward urban issues.

Away from conventional form of education of design and architecture, this masterclass developed an alternative form and methodology of urban studies that could produce appropriate processes and solutions for critical and latent issues in contemporary city.

WHO ARE THE ABSENT CITIZENS

Bintang Putra
Visual Artist, Social & Economic Activist,
Co-Director of OHS

There is a certain degree of both involvement and absence that an individual have towards the city development. We may be able to witness designers' involvement in many artefacts they create in a city. But in many cases we can also recognize the absence of their thoughts within the context and politics of the artefact.

A more holistic involvement can be achieved when it is voluntary, as it is based on one's conscience. For example, labor's involvement in a building construction, is not voluntary, because it's not conscientious. It is based on hierarchical relationship in which the contractor promises to fulfil the labor's requirement to retain their financial security, whereas otherwise the labor may not be able to maintain the welfare of his household. Similarly, plenty of design and architecture workers has been submitting into jobs merely for the reason that is to maintain the survival-ability, or consumption-ability of their own household.

Most of the Architects and designers who was able to afford formal education, are coming from the middle class in which they have no problem in fulfilling the primary needs. Therefore as it was beautifully told by Yevgeny Yevtushenko. "If there is plenty of bread and shortage of ideals, breads (or other consumptive desires) cannot be the substitute for ideals." Thus, your involvement in any project, bound to have a deeper and wider considerations, from the fundamental rationale, down to the impending impacts of said projects.

But some people are in a more complicated situation where rejecting a job offer may affect their supply of bread significantly, leaving them with no choice. In this case, it is understandable that the bread becomes their ideal. But when the entirety of one's earnings are exhausted on food and shelter, their labor is no longer viewed as an opportunity for economic advancement, but rather as an act of preservation. A situation closely resembling slavery. This economic disability would further restrict their access to bodies that consent upon urban development possibilities. —Considering that the existence of these bodies are already scarce and exclusive.— The chance of getting their voice heard and discussed gets even slimmer. Turning some people into absent citizens.

The limited social mobility and increasing wealth gap caused by capital monopoly and economic crises, allowed a group of few people to have control over too many things, leaving the rest muted even in the matters concerning their nearby environment. If we continue to ignore these symptoms of social degradation, the absence-involvement relation will escalate into oppressive-resistive actions.
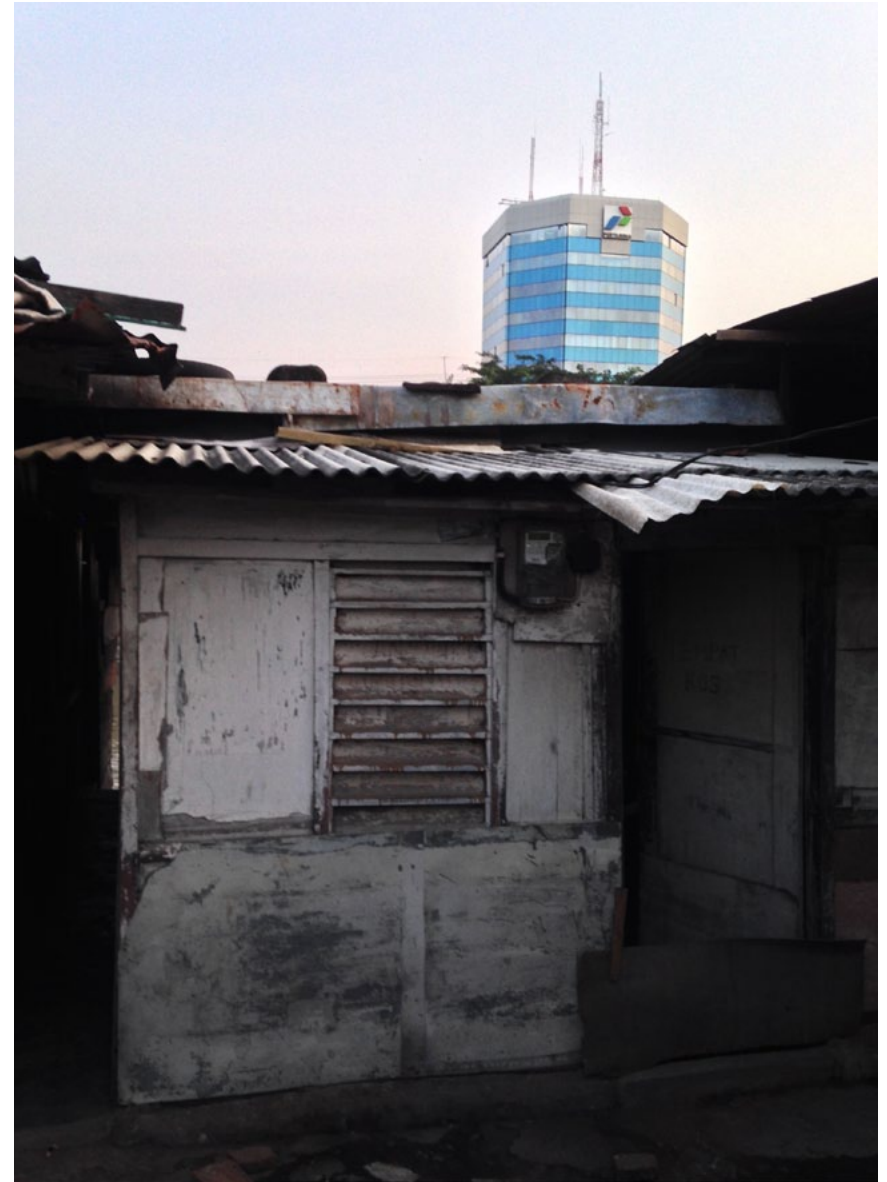
DESIGNER'S INVOLVEMENT IN URBAN & SOCIAL ISSUES

Bintang Putra
Visual Artist, Social & Economic Activist,
Co-Director of OHS

It is true that the underlying economic and social problems may not be solved solely by the works of design and architecture. But to criticize and consent upon the matter, never is restricted to economist or sociologists alone. As mentioned by Buckminster Fuller in his book, Operating Manual for Spaceship Earth, "Specialization is in fact only a fancy form of slavery wherein the 'expert' is fooled into accepting his slavery by making him feel that in return he is in a socially and culturally preferred, ergo, highly secure, lifelong position."

He suggested that many disciplines can induce a more pronounced impact in the real world by working collectively, exercising comprehensive thinking as opposed to pinpoint approach. One of the main argument is that naturally, human body were not designed (or did not evolve) to do specific tasks. As opposed to animal's body parts that are correlated directly to what they feast upon. Humans have a very multifunctional bodily features they can do whatever they want and eat whatever they like. Besides, pinpoint approach would

require extensive amount of time and would never be able to wipe out the problems completely as long as no one is taking care of the root cause.

Despite how unorthodox it might be for the academic and industrial communities, crises must be figured out by cooperating with other disciplines. This way, the void caused by the failure of a discipline –in this case, the mainstream economist and media whom has failed to live up to society's expectation in maintaining a sustainable economy and

to provide information on the downright predictability of upcoming crises.– can be filled by other practices by providing appropriate responses. Not necessarily by departing from design or architecture works, as long as the work can radiate a strong message.

Strengthening the politics in creative acts

The word 'politics' may sound grand, but it is not supposed to be. By definition, being political is to plan forward a desired implication out of an act or a discourse. Politics is not restrictive to authorities such as government or politicians. It is embedded naturally in every human action. Therefore, it is difficult to become apolitical, but very easy to be politically weak, once we neglected the importance of political agenda.

Weak politics in a creative process would make the project vulnerable to the influence of stronger politics surrounding the milieu. For example, an uninspired designer tend to be influenced by the Bauhaus minimalist movement despite the wide array of options exist from other regions and cultures across the earth. The lack of attempt to understand or criticize the noumena of minimalism would unconsciously turn said designer into a partisan of the political manifesto. If done unconsciously, the minimalism would merely be a visual crust irrelevant to the surrounding people and environment.

Without strong intentions, architect's and designer's creation can only exist as a marketing tool, serving nothing more than produce-consume relation. It will not reflect any sense of reality on the visual crust, instead, it exposes imported cultures ruining the image and value of local cultures and traditions.

It gets even more challenging to realize impactful design when the educational institution provides a very limited opportunity for the pupils to consent on urban crises creatively, knowing that young creators are the ones who will direct the city development in near future. That is why in the workshop, we invited young creative individuals to witness with their own senses the actual controversies currently happening in the city, and give them the opportunity to assess and respond accordingly.

The chosen site for the workshop is in an informal urban settlement in Tambak Bayan area in Surabaya. It resides next to a hotel. But due to the intricate matters that lead to the doubling of the land certification, both parties now have legal rights to claim ownership of the same property. In the past, the hotel had successfully occupy one part of the kampung, and transform it into a parking lot. But the struggle to occupy the rest of the kampung area continues until now. Despite having the upper hand in the legal affairs, the hotel has yet to give a clear resolution or follow up on the relocation. The indecisive attitude shown by the hotel and their legal partners causes the relocation deadline and location to remain uncertain. Leaving the kampung residents on edge and in a very ambiguous state.

Taking Side

The presence of the hotel can simulate a common case of collaboration architects may encounter. Whereas a client (hotel owner) hired the architect to build or renovate the building. In many of the similar cases, architects would place themselves closely to the hotel owner due to their agreed partnership. But this position poses a huge risk of obscuring the judgements of architects in a crucial moments involving wider stake holders. With lack political strength, the architect may not pay much needed attention to the circumstances other than the client's request.

Approach from the kampung side would attune the participants to empathize the point of view of of people from the other side of the wall. To see the perspective of the ones excluded from the urban development. Not only to judge which part of the urban society really deserves the help of creative individuals —disregarding their ability or inability to hire design consultant— but also to see which one offers better possibilities for the future generation.

Introduction to real sample of urban conflict, allows the participants to study the conditions of the two contrasting parties. This way, the workshop serves as a platform for the participant to implement their politics in a creative way responding to the existing conflict.

GROUP PROJECTS

Tambak Bayan has been passing through some occurrences that makes this kampung becomes one of the most noticed kampung in Surabaya. Its struggle to defend their dwelling land with a hotel developer triggers some of their young generations to find an effective solution rather than protesting everyday.

In one week, 16 participants of International Workshop : Sounding for the absent citizens, try to voice the thoughts of Tambak Bayan people by making a collaboration project with native residents, which resulting creative responds through the eye of academics and professionals when observing the existing situation.

Each participant is divided into some small groups consist of two people with different nationality; Indonesian and Japanese. Each was given a time to do a survey together, interview the people, also think about the execution of how this creative project could be realized, and finally presented the idea on the final day of the workshop.

Faiq Ahaddian, OHS

SOUNDSCAPE

A project by:

Amira Paramitha
Master Degree Student in Urban Design, Universitas Indonesia

Mana Miura
Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

The advances in technology and globalization has made the spreading of information happens very quickly. People no longer have to be in one place to find out what kinds of event are happening at the other side of the world. The technology act as the third person to deliver the news globally from one place to another place. Media eventually play an important role in the use of technology as a third person to deliver information. This role puts the viewpoint of those who are behind the media became one of the main actors of delivering information

We have seen the news about the goodness and the badness of eviction of illegal houses through various media. As one of the villages that are under the pressure eviction, Tambak Bayan has seized the attention of the media for both the positive and negative attention. The residents of Tambak Bayan, together with the help of from various universities and NGOs use this advantage to try to get positive attention to help them in the fight against the eviction. These efforts can be counted as a succesfull as many NGOs and scholars now join the people of Tambak Bayan in their fight. However, this attempt only attract the attention of those who know the significance of the kampung within the city. What about the others who had never been in inside of the kampung and never seen the benefit of the existence of kampung?

Media has its own limitation in delivering an information. The newspapers and news sites that we read on daily basis is only able to deliver the news in two dimensions through text. This method on delivering an informationis only effective in conveying an information concerning facts. From there, we can see that the information about eviction

inside of the news will put on more focus in the laws concerning this problem. This information can be easily explained and received through text. If we look from this perspective, the existence of kampung will always be seen as a problem and eviction will become the best solution in solving the existence of informal settlements in the city.

We see that the existence of kampung could not be explained by using text. Kampung is usually developed in an organic way based on the needs of society inside to meet their daily needs. Each item inside of kampung would constitute a configuration that can not be replicated anywhere else, because of the

mixture of logic and narrative of every citizen inside of the space arrangements. This configuration will create an experience which we refer to as the 'story' of the village. The story of kampung is the experience inside.

Through the 'The Castle and the 2 Kingdoms' project, we try to experiment by bringing people inside of the kampung to experience the 'story' of Tambak Bayan. Then, we try to super-imposed this story with the story that has been growing in the media and putting it in the space inside of the kampung. We will invite the people into a journey inside of the kampung to a space that has a lot of meaning for the people of Tambak Bayan. A

map containing a picture of the space will be given at the start of the journey. This map will contain a photo of their destination and the directions to get to the picture in the maps. As the visitors follow the journey described by the map, they will hear a recording that tells a story that had been growing in the media, but packaged in a form of fairy tale.

The faitytale is use so that visitors can easily understand the story in it and helps to bring the story into the space of kampung. Thus, the eyes will see the reality and the ears will hear the imagination. From this experiment, we see that by bringing the people into the space where the event is happening and in-

vite them to feel the space can help to tell the real story of the kampung. The experience will help to bring the story that is currently only represented by the media's perspective. The use of sound recordings would help to include the space in the kampung to the present context of the problem that has been growing in the media, so that visitors can easily understand the implications of the problems that occur to the life in the kampung. With this project, we hope that people who come to Tambak Bayan can understand the life of the kampung and the problems that occur in it, not only from the perspective of media, but also through the viewpoint of the subject.

THE DOOR OF HOPE

A project by:

Tan Tiong Bing
Freelance Architect, Surabaya, Indonesia

Erika Kimura
Bachelor Degree Student in Interior
Architecture, Tokyo Zokei University, Japan

A package of wrapped food is always readily served at supermarket anytime. The same can be said about luxury clothes and cosmetics that are equally available at department stores. Most of us, who have access to this writing, lives in the room where things piled up into an unidentifiable lump of used goods. In a modern city like Tokyo, where trains come and leave in every 5 minute interval, there is a lot of convenience that life can offer. I believe that humanity has progressed so far from gathering in a scarce world into an age of abundance such as this modern era. Yet, not all of us can say that we are satisfied with this life. Not all of us are happy.

I agree there is a lot can be offered by this modern world. Advancement in infrastructure and technology has pampered us with all these material goodness. From our point of view, it might be hard to believe that somewhere in this world may still have difficulties in securing food for tomorrow or place to stay. We are led to believe that pros-

perity and satisfaction can be easily achieved solely by obtaining materials and goods to fulfill our individual needs. Ironically, we can see a lot of depressed people regardless of their wealth, and people who have trouble sleeping even on the most comfortable bed ever being made. It is as if, the more material one may gather, the more problem line up on their door, waiting to pay a visit, one at a time.

My experience in mingling with the kampong people, however, offers me a new perspective in my search of happiness. Their simple and honest expressions are able to lid a more optimistic tone in my view of this modern time. They might not have any material possession, but they have the bright glow of happiness shown in their everyday life. In exchange of the modern life conveniences, they seem to have a strong partnership between each other and able to enjoy whatever life may have in store for them. Personally, it is very heartwarming to see such various kinds of happiness that is being present.

I believe people is longing for the happiness in life. However, humans have used different methods in securing their happiness. Some methods might be very self-centered and often harming their surroundings. Some may even behave in ways utterly unbecoming to our status as a human being, inflicting even further damage upon fellow humans. In the end, such shortsighted actions only bring suffering to oneself as well as to others. The more we cling to the idea of satisfying our self needs, the more we need to quench our thirst of fulfillment. Consequently, the more we obsessed with personal independent happiness, the more we become estranged with the happiness itself.

One person problems can no longer be satisfyingly solved by him/herself alone, as we are very much depending on others interest, attitude, and cooperation of others. The same thing is applied to one society or one nation's problems that need to be solved in cooperation with others. As we recognized that all beings long for happiness, it then becomes unwise to pursue our happiness in the expense of others. A strong partnership that is displayed by the Kampong residents may be the answer for the hope of universal happiness. By changing the 'self – interest' into 'mutual interest, we may have a chance into securing a better future.

To those of us, who are very used to building walls and focusing more on personal needs and gains, I believe it is high time for us to start building doors that can negate all those walls. By opening enough doors, hopefully, we can know our neighbors and friends better. And through a mutual understanding, once again we strive for a universal happiness that is able to shelter everyone in a better world. And that become our door of hope.

IRONIC HAPPINESS

A project by:

Louis Prasetya Teguh
Freelance Architect, ALT d.lab, Surabaya, Indonesia

Haruki Arima
Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

Background

This project located on Kampung Tambak Bayan Surabaya, a place where there is a crisis happening here because unsustainable urban development. Located on Central Surabaya District, its location attract investors to acquire the land, meanwhile in that location also there is also old settlement currently live here. The crisis itself already started years ago, culminated around 4-5 years ago. When the Kampong people helped by NGO, fighting persistently against a hotel investor that want to occupy their land.

With some connection in Indonesian corrupt bureaucracy, the hotel investor gain an advantage position, he got the ownership of the Tambakbayan land. Some houses and family in Tambak Bayan have to banished to other place and the investor succeed to occupy some of the land and a hotel already being built on that land, but the remaining houses still struggling for their homes.

First time hearing the story, we thought they are in a hostile situation, but after we met them, they were very friendly and kind. Even they are suffering anxiety, they can still live with smile. They have deep connectivity with others in the community that strengthen them.

After doing deeper research, we found out that most of them began forgetting their big problem, the ownership of the land issue. Their last fight occurred 5 or 6 years ago, and they thought they are already no problem with the hotel anymore, even though the result actually still unclear. They was blinding themselves to their real problem.

In our opinion, their situation right now actually is difficult situation for them, they are not the owner of their own land and the crisis that happened 5 or 6 years ago can occur anytime soon. But they tried to "absence" their mind to it. They think right now they are having a peaceful life and live happily. We want to get rid of this kind of absence.

Proposed project

Create a series of photograph, that showing their ironic happiness. We want to exposed the contrast of their mind. With this kind of photo, we want to tease the Kampung People mind. This photo basically show the contrast emotion they felt inside and they show outside. We want to remind them that actually they have a big problem and they need to think and solve it together as a strong community, rather than live a happy-go-lucky life.

We have a really meaningful process while taking this photo. In some of the photo, we need to directed the model first before we got the photo with the concept that we really wanted. With this method, before taking photos, we need to get close to the model first, interact with them, even playing with the kids only to get the a good photograph.

To deliver the message effectively, we realized that the correct selection of media to show the photograph need to be carefully considered.

After some observations, we choose T-shirt as our media to show the photograph. T-shirt being chosen as a media, because it is a familiar things to kampong people and it offers us many possibilities to be explored.

We choose white T-shirt because it is contrast with the kampong environment as the place of a exhibition. Also, with T-shirt, it is like an endless exhibition for us. After the exhibition finished we can distribute the T-shirt to the kampong people. The Kampong people can wear it and after they wear it, they wash and

dry it again in the kampong alley. T-shirt itself like a football club jersey can also give the sense of belonging to the kampong people and we hope it can be also help to strengthen their community. This T-shirt itself is very easy to reproduce, if needed, kampong people can reproduce it my themselves. They can use arisan event at Kampong or sell it to the public at Sunday Bazaar to get the necessary fund to reproduce it.

Conclusion

To remove their absence, we think the solution not only about how we will supplement the place. The other important thing is we want to help them to revive their spirit and start thinking again about their problem. They need to revive the spirit by themselves.

And when they regained their spirit and self-confidence, we think they will able to produce the new idea for solve their problem.

MY KAMPUNG MY PLAYGROUND

A Project by:

Shinnosuke Kataoka
Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

Anastasia Widyaningsih
Urban Designer at PT AECOM Indonesia

Who Are the Most Absent Citizens?

It would be really devastating to watch news on television or see heart-breaking images on newspaper about people protecting their land or homes from other forces in an inhumane way. Too often, the scene shows a situation that contains screams, terrors, even involves fighting between police and male residents, leaving the women wailing in grief and children crying behind. Seeing this kind of situation always raises questions in my mind: Should it happen like this? Can't it be done in a softer way? How about the future of the family and the children after the eviction? It was the scene that also made up our perception about the situation in Kampung Tambak Bayan before we really get there.

In the struggle of protecting their kampong from oppression, Kampung Tambak Bayan residents have gone through many upsetting events. Even though the tension isn't as big as after the attempt of eviction by the hotel few years ago, basically they are still striving to get their voices heard through meetings, media cover and social events. And in those never-ending processes, we notice that children are invisible. They are not participated in the main activities; they are not involved in any decision-making regarding their community well-being. Thus, they become the most passive actors in the kampong and will be the most vulnerable to whatever may happen in the future of their kampong.
Children as Focal Point

Children's interests are often ignored in the development of urban environment though they are the key recipients of services such as education, health care, and recreation. They are regarded as voiceless because they have limited social and political power. That was the reason why we were taking children as our focus in this workshop. We would like to figure out their role and contribution in order to encourage their participation in the development of their community and environment in the future.

Having children as our subject of observation, we ought to understand their world as they have a unique body of experience and knowledge from which they draw views and ideas. So, in the first day of the workshop we took a tour inside the kampong with the children and let them be the guide. We asked them to show their playgrounds and some interesting places in kampong.

From the tour, we recognized that the whole kampong is actually their playground as seen from the pattern they created from their traces. It organically defines the fabric of their kampong. In some occasions, the exploration led us to destinations for playing outside the kampong such as the river and Tugu Pahlawan. Children are indeed the most creative and adaptable creature in using spaces and things; they use furniture or fence for climbing, stuffs for playing certain games, corners for playing hide and seek, alley or street for catch and run game, and there are many other places and activities we can imagine. The interesting thing from this observation was that they also consider the hotel's fish pond and car park as some of their favorite places to play. They seemed unaware with the unpleasant situation occurred between their parents and the hotel management.

In the next day, in order to get a deeper understanding on what the children think about their kampong, we held a small workshop with the children, imagining and

describing their favorite playground in the kampong. We were aware that it could be hard for them to communicate their thoughts to us as it was quite hard for us to get closer them, so we encouraged them to do so through fun activities like drawing and coloring. Additionally, spending more time with them was apparently effective to get their attention and trust.

After gathering all their views, we identified some spots that are special to them and came up with an idea to redesign their playgrounds. By giving small design interventions into their existing playgrounds, we invited the children to recognize and redefine their playground as a physical evidence of their existence in kampong. As a pilot project, we chose one spot on an alley where they usually play karambol. We saw this spot very unique as it is located in front of an open-air space which somehow resembles a lobby of the rooms along the alley. Our proposal was to recreate the spot

by painting children's footprints on the floor that lead towards the spot and by decorating the wall by drawing, all done by the children. It, however, could give them a sense of belonging and make them the main actors of the inheritance.

In the absence of their participation in the community's main activities, children have an important part in defining their community living spaces. Not only they will have their own way of experiencing things and knowledge, but also have views and ideas as the result of those experiences. We also believe that the children would be intrigued by this small workshop and the whole process itself could be a way of promoting and protecting their right to be heard which extends to all actions and decisions that affect children's lives. Let's create a more nurturing cities and societies for all people – starting from our children, for a better, happier place in the future.

WALL STORY

A Project by:

Tenka Yokoyama
Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

Linda Widiachristy
Fresh Bachelor Graduate of Architecture, ITS, Indonesia

Right beside Tambak Bayan's residential area, there exist the parking space of the Hotel. This area used to be a densely populated residential area as well as it was part of kampung Tambak Bayan as a whole.

The parking space is surrounded by walls of the kampung houses next door. Some walls show traces of the demolition and ruins of the previously exsisting houses. While some part of the walls are just an empty plaster that emphasize the sense of emptiness of the parking lot.

The idea of the project is to use these empty walls as a media of visual communication for the surrounding community. The wall should evoke discussion and provide updated invormation to optimize its usefulness. Mural is chosen as the graphical interface for it's visual appeal that functions as an invitation to activity and collaboration.

The content of the mural is primarily a set of painting representing people's faces involved in a wordplay. Depiction of the local figures is a way to attract excitement and sense of belonging from the locals. Each face painting are then linked to a word bubble which contains short sentences that is connected to other word bubbles in a continuous scenario.

Starting from the oldest member of the community, the wordplay is connected by the last word from each person. The continuing person must start from the previous last word and to convert it into any topic according to each of their interests. This way, the word play can contain expandable information, and interchangable and updatable content.

The painting can be continued indefinitely along with the wordplay. It is in the hope to spark a creative tradition for the young people, and invoke communication in between generations.

For the space itself, the graphics can be perceived as a container for people's voices. And since Tambak Bayan has been attracting a constant number of visitors, the messages shown in the murals may increase the chance of it to be heard outside the area.
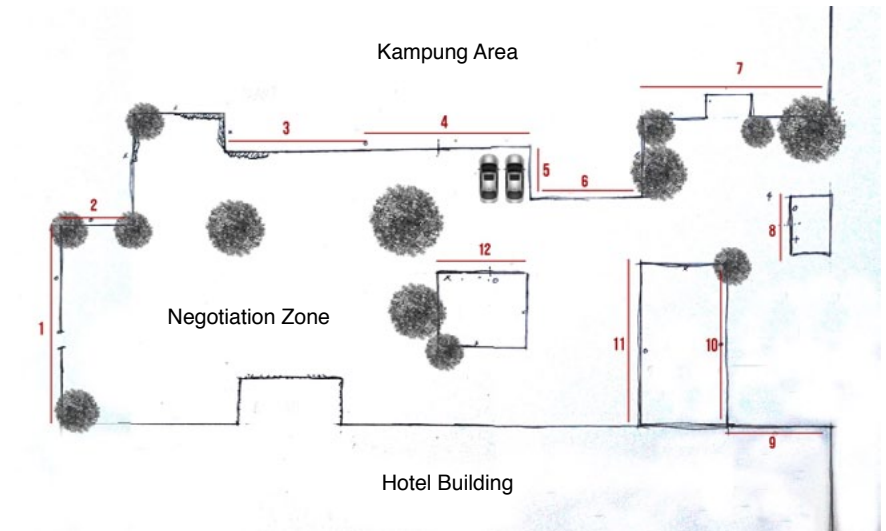
FRAGMENT MAP

A Project by:

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Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

Bayu Aditya
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The survival of the Kampong

Kampong have different way of live, it cannot described by lines which is make it unstructured, it doesn't have room planning because it have multidimensional space, it's dirty, messy and abstract because kampong grow by itself in organic ways and have different way of aesthetic. Some point of view sees that kampong is the slump that will distract the view of a city, a big problem of urban planning, judged as the symbol of the undeveloped area. In the other side kampong has been existed before the city developed, kampong have an original way to live. It is a form of democratic where every people can express their will with their own ability and creativity to develop their own living space
.
There are basic points as the base of Kampong development "culture-family-community", as long as this point sustain the kampong will survive through the time. The basic points constraint and link to each other and respond to the needs of the kampong people. It's a bond that forms kampong people, create a mindset of togetherness which helping is not always rely on credits. For an example, in many kampong we can find an alley between houses, in the modern world an alley is a form of an access, but in kampong an alley have a different meaning, most of kampong people use this space as their activity space, chatting, eating, playing and sometimes they have a communal event in the alley. Some of kampong people share their daily needs, sometimes food to each other without a credit.

Kampong is unique, it's not a product of a master plan, which all area development decided by some people, but the area decided by itself grows in organic ways. All forms and function have different dimension, different understanding, and different way to survive.

The stories of fragment

Fragment is the piece of something bigger, sometimes each fragments have its own part to describe many stories. Or sometimes a different fragment will shape something bigger. In this opportunity, we use a fragment to frame the stories in kampong. It could be everything, could be a photograph, a stuff, anything. We stimulates the kampong people to frame their stories with a photograph and many stuff as the representation of kampong. History is a past which is leading the times to present, the purpose of fragments will record the journey through the times. This is living time machine that serves as the reminder and information

transfer to everyone who sees especially the next generation. Everyone has the possibility to fill the fragment to tell their stories and become a part of the kampong.

A map for the public media

The way of using map is not only showing us the location, but also showing us the individual things clear. So this time, we used a map for the public media, to show everyone about the absence of the residents of Kampong Tambak Bayan.

Also the reason why we used photos is because we can see the things objectively. When the residents of Tambak Bayan saw the pictures of the items, which are all in Tambak Bayan, they got interested in the pictures. Then they started to talk about the photos, where the items are and what they used them for. It makes them reconsider how important the items are. In their lives, they don't care about those items, because those items are only thins for them. Then after they saw the items through the photo, they realize without these items, the identity of Tambak Bayan is nothing.

We used the photos in the map is because the Kampong people take photos when it

is special. But it's getting easier for them to take photos recently. So using the photos is the good way to make them realize how the items are important for them to keep their own Kampong style.

Continuing of the Kampong

This map will grow up after this workshop. Because what we made at the workshop is only the latest appearance of Kampong Tambak Bayan at that time. We put the fragment map on, in a room of the old building, which hasn't used now. The place was not like the part of Tambak Bayan, because they

left the place the way the place used to be. Actually they used the place as workshop but they didn't know how they should do with that. They just used the place to fill the empty space. As the map is there, it will be the identity of the Kampong. The room will be the full of Kampong Tambak Bayan people's feelings.

On this map, they Kampong people can grow up with putting new photos of the items they think it's important thing of the identity of the Kampong. Then the story of Tambak Bayan will keep going on.

MAINTAIN THE CONNECTION

A Project by:

Nayuta Shinohara
Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

Akhmad Badrony
Bachelor Degree Student in Architecture, University of Bung Hatta Pekanbaru, Indonesia

We kept thinking during this project about how the Tambak Bayan residents can stay this Kampong. However, the recent condition was more serious than we expected. Many ideas came up from us, but we couldn't find the best way to keep the residents stay at this Kampong. So we changed the way to think things from the beginning and think about the problem they have and suggest the ideas over again. Then we couldn't reach to the best answer. But only one thing was always in our thought, which was how the residents can do, not to leave their Kampong. Then we realized what we need was hear the voices of the residents about their true intentions directly. We should know what they think about the hotel, government and leaving the Kampong one day in the future. Then we decided to interview them the " what if" questions. We thought the way of asking, " What if" helps them tell us more true intention.

We asked about those two questions:

1. What would you do if a fire occurs?
2. What would you do if you got 11 billion rupiah?

Almost answer of the 1st question was to help their family or neighbors. And almost answer of the 2nd question was to come back to Tambak Bayan, and to stay in the Kampong as long as they can. Those questions rarely happen, but they answered us those questions seriously. The strongest impression answer was from the girl, who lives in this Kampong. She answered " I don't want to cut off the connection with our neighbors, even though we need to leave here." " I want to live the other Kampong with all residents here, if we can't stay here.' Then we thought this is the thing what we need to do for this Kampong, to insist this voices to the public. Therefor we decided to make

posters with this girl's voice. We express the strength of the connection of the Kampong residents with this word, " MAINTAIN THE CONNECTION".

However, we couldn't find a right way to solve this problem, even though we made these posters. We should have realized that there are possibilities of the residents through the discussion with our friends during the workshop. We were thinking just in a direct way to show them, and it didn't need to be a direct way to show them.

The experiences we had in this workshop were unforgettable. Through this workshop we learnt the importance of understanding each other's thoughts. Also, we learnt that the answer don't need to be a big way to express it, but what we need is experience a lot through the discussions and listening to other.

ABSENT WOMEN

A Project by:

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Bachelor Degree Student in Interior Architecture, Tokyo Zokei University, Japan

Kun Kanthi
Master Degree Student in Business Administration, IPMI Business School, Indonesia

The settlement ongoing struggle between Tambak Bayan people/community and the V3 Hotel management tried to be captured through workshop that was held by Orange House Studio. It intented to bring interference in the middle of the tension. During the activity, we'd like to know the involvement of the community towards the tension and we tried to decide what kind of interference/project we could do to the community.

At that time, we evaluated that Tambak Bayan men mostly active in kampong visible everyday activities, such as preparing for the community bazaar, communicating with the workshop participants, etc. We seldom encountered the Tambak Bayan women to be actively visible. So we were interested to know the tension there between the community and the hotel management from the women point of view as we considered the women (there) were the more significant absent community. We used Tambak Bayan cuisine cooking as a way to approach the women feeling & opinion.

After trying to cook their cuisine together and asking about the women opinion, we found that they made the simplified version of common recipes. It reflected how limited their condition were. Beside that, most of the daughters of the family did not know how to cook as the main cooks are the mothers.

Desperate to do something for them, we wanted to create a recipe book to preserve their unique way of cooking as a way for the next generation to remember their root. But unfortunately, it was considered deviated from the original concept of having interference between the conflicting parties by the committee. And it was considered to be more our "product" than "theirs" because we documented the recipe book in our way though it was their recipes. We were asked to see beyond that.

Because of the unsatisfying result of our contemplation, we reevaluted our interview scripts to the women. We then found that the women talked to eachother about everything: family, cookings or even mere things daily occurred but not about the continuing tension or the struggle direction the kampong faced. And between themselves there were undeliberately subcommunities separation, the west alley and the east alley women. The women of east alley tended to be quieter and had more formal relationship than that of the west alley. The women of west alley treated each other freely as if they were a family and had more informal relationship than that of east alley.

We saw these (main issue avoidance and subcommunity separation) as a runaway from the tension between conflicting parties, a way to distract their attention from the general issue of the community existence and struggle.

Due to the limited time of six days workshop, we only documented the process we've been through. But still, we have an (ongoing) eye for Tambak Bayan community since the story & the community have taken a place in our hearts. We believed we confronted the issue of the Tambak Bayan absent citizen by our activities there so the story of the community struggle wouldn't end only on Tambak Bayan community.

Personally, taking part to this workshop made us realize that people tend to empathize in a manner that might not correct for others because it was one way feeling. Improper action may bring discontinued result which oppose to the community definition & concept.

REVIEWER'S COMMENTS

The results produced by each team may be unconventional, and some are not technically functional. But they are highly contextual. Each projects conveyed strong messages and intentions of each groups that created them. They had accommodate interactions which made the results valuable for the surrounding people and environment. The connection in between the participants and the kampung people became less material, and more humane. Even though the proposed ideas may not solve the conflict altogether, in this alternative approach, they still able to provide appropriate response that have a desirable impact especially in less visible aspects such as social, cultural, or

behavioural. Set of values where in many cases kampung possess more than the developer counterpart.

In the urban power relations, the works can be seen as tactical strategies for creative individual to bring forward important issues to the public. In order to push forward specific aims that sometimes not in correlation with the existing policies.

In the next section we provide responses and comments from the review panel elaborating the interventional methodology of creative actions amongst the absent citizens.

"INTERVENTION" IN NEXT URBAN AGE

Kenta Kishi
Architect, Co-Director of OHS.
Adjunct Lecturer at Dept. of Design at Tokyo Zokei University.

In many cases of social intervention in contemporary city are implemented by one-way force that directs from the newly added urban elements toward the existing urban environment. In the general urban (re-)development projects, power relationship of these two factors is mostly in a state of non-equilibrium, and a powerful "intervention" that drastically changes existing urban environment always trace downstream flow from high to low. Since city could be defined as an organic container that holds dynamics of human being and culture, urban development that assumes function of metabolism of city can't be denied. However, if we consider the critical problems in urban living environment that are produced/reproduced by one-way flow of "intervention" of urban development, its methodology needs to be redesigned.

Since 1960s, diverse and many number of interventional urban project has been implemented by visual artists in Europe, US and Japan. Most of their concept was developed through the deep empathy with "absent citizens" who are produced in the drastic change of condition of living sphere and public sphere of city under the expansion of globalism and/or massive transformation of urban society. In these projects that deny to be depending on conventional framework of art, actions of "intervention" were realized as a "public media" in order to unfold issues of urban society.

In this workshop, a role and methodology of "intervention" for urban society in emerging Asian city were redesigned. We tried not only focusing on disclosure and representation of latent problems, but also tackling with development of methodology of "intervention" for problem resolution. This should be understood as a fundamental obligation of urban practitioners such as an architect, urban planner, and all city-oriented creators and activist.

What "public media" could represent future visions of existing urban society that is weakened under the strong pressure of urban development projects? A right media will be invented through actions of "intervention" in multiple direction that aim to readjust a state of non-equilibrium of interests and a gap of communication in diverse stakeholders on the issue of urban development. An expected role of urban practitioners should be understood as a curation and facilitation of interactive and dialogical "interventions" in urban society, and it will prepare alternative form of urban ecosystem that guarantee a nature of urban habitation.
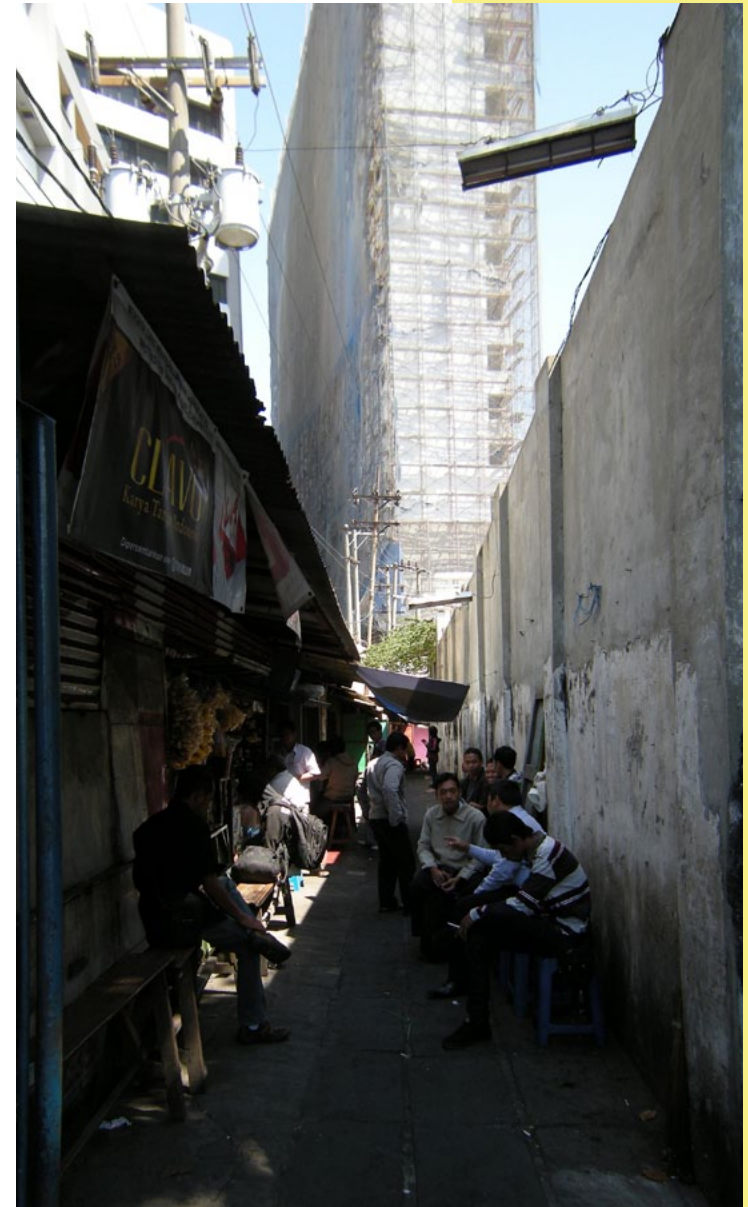
THE ABSENT ONES,
THE MEANINGFUL ONES

Aditya Adinegoro
Master Degree Student in Media and Cultural Studies,
Gadjah Mada University

The time I was offered to help this project, I immediately interested and willing to join it after knowing about the theme. Beside the fact that I've known about the issues and know some people in Tambak Bayan, I also interested to know how the term of "absent citizen" can be seen as the main focus and examine the method designed by the participant in response to the theme. As a person who is interested in city issues and problems, I start with one question:

What do we have in common as a citizen living in the same city?

Off course, we are all citizens of the city. With that status, we supposed to have equal position. We're conditioned as a group in a system that has been set (by the government) with all the regulations and laws that have been established and agreed, which also means that we have the rights and responsibilities in that system.

Then, why do we have to position ourselves as citizens?

In the context of citizens, we have the same experience within our city; from spatial experience (walking and passing the same streets, seeing the same city landscape, etc) and also representational experience (each person gives the meaning of space and uses it). From those similarities, as citizen we have similar practice and activity as an entity.

On the workshop process, the interesting part of this project is that the participants are encouraged to explore the issues, and then process all of the information they got into something different through creative strategy as a response, not to as a solution that ultimately solve the problem which only generate expectations of a finalized result.

Why this method is chosen? Personally, I suggested to the participants to use narrative as an approach in developing ideas. Narrative, in this case, is a perspective that can determine which idea will work best. A solution finding perspective is a narrative that used mostly by governments and corporations in trying to solve urban crises. In this context participants are conditioned to use a different narrative approach, which is the citizen narrative.

This way, they are able to see from a completely different perspective. Because structurally, citizens are under the urban power system, so the commonly emerging narrative is about how to maintain their existence. Here we can see how the citizens manoeuvre under limitations imposed by the system. Not in to violate rules, but to survive. Participants were given the opportunity to observe the details on their manoeuvres and tactics, in order for them to understand the elements that holds the strength of the citizen narrative.

The result was remarkable. Participants whom mostly have architecture as their background responded it in a way that is different from the common discourse of architecture. Some ideas offered are about how to see trivial daily objects in the Kampung, Women issues, children and playground space, creating narrative game, space intervention and so on. Which essentially was done in a cross-disciplinary way and embracing the spirit of experimentation that made the word "absent" become multi-interpretative. The word "absent" from the "Absent Citizens" is not limited to the physical absence of a citizen, but also about the absence of empowerment, the absence of their ability to respond to various problems, and their voice narrations that is mainly unheard and unseen as something of significance.

RE-THINKING INTERVENTION TOWARDS ABSENT CITIZENS

Rie Saito
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Graduate School of Letters,
Arts and Sciences Study of Media, Body and Image

On August 4th, I arrived city of Surabaya for the first time after relatively long flight from Tokyo and on the following day, I encountered participants of the workshop "Sounding for Absent Citizens" and inhabitants of Kampung Tambak Bayan. At that moment, I also have been considering the "absent citizens" in Japan mainly focusing on 1970's.

Briefly speaking, my individual research is exploring the role and value of art as a contact zone towards local space, particularly re-considering the video activism called Video Hiroba (agora) during 1970's. In my point of view, Video Hiroba pursued both demise and reconstruction of 'process of communication' itself through the temporal intervention towards local community. In that sense, I was curious to know what was happening at the site of Kampung Tambak Bayan when I attended the workshop.

My personal impression to the whole workshop in general was quite impressive especially how participants struggled to find the answer in limited time and tried to communicate with each other regardless of cultural difference and linguistic barrier. Every participant seemed devoting all the energy to accomplish her or his goal. However, for their future-oriented agenda, I would like to mention several remarks as I had a precious opportunity to witness this vibrant workshop by young people.

As described above, I myself am intrigued to clarify the significance of intervention. Therefore, my essential interrogation to state once again is: What Is Intervention and What Is a Purpose of Intervention?

I admit that issues in Kampung are multi-faceted and difficult to bring an answer. That is exactly why this workshop is held and participants – or I call them as fieldworkers / artists – need to involve with inhabitants with more deep insight. The reason why I felt in this manner is somewhat participants lacked with presenting a process of intervention itself. That is to say, it was rather hard to catch what residents were thinking toward current situations and how they were expecting to solve their absence as a person who is in charge of Kampung Tambak Bayan.

Through the almost all presentations, I was wondering why the outputs tend to be focusing on tourism. To take a counter-part towards urban redevelopment project, are the inhabitants sincerely wished to open their community as a tourist attraction? I am quite doubtful to this singular answer since I could not receive enough voice of residents themselves.

Needless to say, the workshop required visual works to respond to the Absent Citizens, however, I regard this does not exactly implies wanting tangible result since issues are complicated under current circumstances. It would be more influential if fieldworkers show more dialogue with Absent Citizens. In addition to this, while I was in Surabaya, I deeply felt that everyone could become Absent Citizens when you are searching your own way for the past and future. Therefore, let us internalize the implications of Absent Citizens once again. They habitually emerge as a new existence in the entire world; that is what makes it so challenging for fieldworker and artists to connect and visualize the issue that lies in front of them which is consistently marginalized and emerged as invisible. I definitely think, participants can bring out this issue by consecutive research and intervention with keen awareness as contemporary artists.

FOR OUR FUTURE PROJECTS!

Kentaro Taki
Director of Non Profit Organization VIDEOART CENTER Tokyo.
Ph. D. candidate at Yokohama National University,
Graduate School of Urban Innovation

Trough presentations by participants and critique of "master course", I was surprised at its diversity and unique ideas. The participants must not only get into Kampung and touch their lives to know each other, but also overcome the otherness among each group of workshop beyond cultural, educational and political differences.

As an artist utilizes video and sound, when I, myself visited Surabaya in 2014, I was very fascinated by that several Kampungs have abundance of sound scape with voices of seller men Tukang sell newspaper, tobacco, and other daily commodity, voices of children in high spirits, crackle playing voice of Adzan from loud speaker, and noises from many transports. Yes, we human-being naturally make sounds in our daily behaviors. By the way, in Japan now we're facing to several self-imposed regulations to decrease of these daily sounds, as reduction of train's noise by high-tech suspension, silent car engine without any sign to close to walker, temple bell doesn't sound for neighbors as night workers and mothers with babies for example. One of news souses told in this month, even in this year's Bon festival, a public memorial service for ancestors held in every summer, the traditional dance music is transmitted to radio connects to earphone of each participant, objectively the people dance in silence!, because a community took measures to complaint by neighbors. I'd like to name this situation in Japan, as Noise Canceller Silence which means to get quietness and peace by artificially and evasion problem without any negotiation.

If we faced to the future city with absolute homogenization and no struggle for keeping perfect individuality of habitants, as Slavoj Žižek, a Slovenian philosopher notices, without any suffering or dangerousness, is it real lives of us?

It is to say that our task is not getting rid of the problems but sounding of the obsession. So I could see some remarkable feedback from this workshop, that is to lookback our individual viewpoint and position when we act to various problem of certain community. The most important issue is to dig up the problem and to visualize it of course. However how and from where we can show it? Above /inside of them? As a hero happen to come along, a meddlesome or an advocate? It's very difficult to become someone who we don't know yet, but we have many possibilities to change ourselves, and if we choose one easily, we voluntarily trivialize ourselves and our task itself.

I think that a person, who worried a lot and had many discussions through the workshop process, could get a trigger of this matter, more than a person, who was hurry to get a solution. Above mentioned example in Japan tells us about the evasion of exploring the real problem. We could lean many things from such practices and I hope we keep mind these matters for our future practices and projects.

THE INTERVENTIONS OF SOCIAL PRACTICE TOWARDS INVISIBLE CITIZENS

Introduction

How Southeast Asian Cities in a process of strong growth are planned and designed with architecture that can be described as Public Media? Historically, architecture has been recognized as practical realm of privileges to 'Build Environment' of City. Therefore, positions of architect or city planner were belonged to the side of 'Big Power'. In a contemporary situation such as proceeding generation of cities with numerous movements throughout Southeast Asian cities, what kind of role is required to person of affairs? Do practitioners might loose interests and sympathy towards various things in a rapid changes of social environment?

This column includes critics to established architecture and to the role of city planning. However, the argument is not intended to deny growth of city or development work unilaterally. Also, it is not try to fix the sight of future urban society to nostalgia. Rather, the purpose of the column is to challenge for concrete proposal by analyzing each case study with simple questions so that to visualize multiple elements which is now becoming invisible in a glittering city growth and development. For this goal, most important action is to carry out interdisciplinary practice and critique which can be located in a different phase on the contrary to architecture as a technology to construct physical object or a singular professional and academic framework.

Three of us are devoting to various actions to seek alternatives in cities based on different professions and accompanied backgrounds namely art-sociology, video art and architecture. Regardless their heterogeneity, members are solidified with same orientation towards future city with cooperative and transversal approach so that to energize individual profession more effectively.

Our shared mission is: to analyze shift in art practice and civil society, to lead case studies of social practice by activities with involvement of artist, designer and researcher themselves and to develop method for future alternative city in Asia by involving ongoing implement. Through these practices, we try to clarify the issues in production / reproduction of 'invisible existence in cities and the process of its marginalization' for future urban practice.

Invisible Citizens and Role of Urban Practice

We made presentation and discussed about the panel "The Interventions of Social Practice towards Invisible Citizens" adopted in IACS (Inter-Asia Cultural Studies Society), an international conference, under the theme "Undercurrent -Unearthing Hidden Social and Discursive Practices-" held in 7-9 Aug. 2015 at Airlangga University in Surabaya, Indonesia. This panel aimed to figure out new scheme consideration of role and method of art and design as social practice, and its effective possibilities for urban society, by analysis and criticism on some practices of several cities and countries to follow the timeline from 1960 to today.

Surabaya, known as the capital of East Java and historical mercantile city, is rapidly progressing as the secondary megacity to Jakarta in Indonesia.

Around Kenta KISHI, an architect, who researches mechanism and problem of transformation of urban resident area in Surabaya, such continuous population influx of labor from countryside to central city, urban developments executed by big capital and global enterprise, separation between emerging bourgeoisie and urban Settlement (Kampung), or community crisis by rapid consumption socialization; increasing of voluntary discrete of member and nuclear families, with Kentaro TAKI, a video artist and Rie SAITO, a researcher of media study, We tried to reconsider these typical issues of explosive urban development in study of contemporary art and social practice. Through several discussions for more than a half year, we have concluded as following topics as the open panel discussion in IACS.

Panel Overview

In the panel discussion, possibilities of social practice in the contemporary urban space had become main argument. The various social issues surrounding the contemporary urban space of Asian cities are comparable to those of Japan from the 1960s onward. On the other hand, in the progression of half a century, globalization and financial capitalism have precipitated immoderate acceleration and proliferation of such issues larger and larger.

Under these situations humanity has yet experienced, urban citizens are being stripped of their 'beingness'.

The panel defined these people as 'invisible citizens' and considered and presented how social practice could intervene to solve the problem of 'invisible citizens'; 1. Visualization = mitigation 'beingless', 2. Resistance to absent of humanity. In the critical situations that could be foreseen from three different standpoints of media practice, civil activism, and urban design.

Overall, the panel explored new possibilities of organic and chain reactive system (adhocracy), which might allow local and adaptable decision, against conventional tool of development under the structure of the totalitarian vision and bureaucracy. The following are the details of the panels.

Presentation A: Rie Saito

Japanese Early Video Activism "Video Hiroba (Agora)" and Exclusion of Communal Agora

The research started from the question of how did art practice involved in the shift of 'community' today.

In the late 1960's many Japanese artists tried to respond to social issues. Especially Video Hiroba (Agora) formed in 1972, sought a new dialogue by using video as a tool to voluntary intervene various communities to elicit problems. Actions took by Video Hiroba was to visualize the process itself in a community and tried to raise self-reflection and to bear an awareness of the issues people actually involved.

The paper explored the role and value of art as a contact zone towards local space, particularly reconsidering the activities of Video Hiroba as a social experiment and rethought the meaning of their activities as most early video activism in Japan. The hypothesis was based on that the Video Hiroba pursued both demise and reconstruction of 'process of communication' itself through the temporal intervention towards local community. From that perspective, substance of community itself was also argued. Moreover, by analyzing the decline of community and its social disincentive, it tried to examine how political interest in arts was culturally excluded and marginalized in Japan.

Generally, activities in community are multi-layered and play a role for mutual aid, future-oriented and for problem solving. Nonetheless, community can be an oppressive in some cases. Furthermore, community is influx, for this reason, it always brings new issues by changing forms. Currently, according to the expansion of globalization, there are various type of problems are occurring compared to 1970's when Video Hiroba was active. Under such a circumstance, this had the opposite effect of individuals to involve, forming network and conjunction with each other. That really is where the possibility of spontaneous intervention lies.

Absent citizens always emerge as a new existence. As critical theorist Nancy Fraser points out, 'subaltern publics' appears out of local public spheres. On this occasion, it is indispensable to select the attitude of 'non-deterministic' and try to visualize process itself as Video Hiroba practiced.

In conclusion, Video Hiroba tried to focus on a problem-solving process as social experiment. Even it was gradual activism, this practice should be re-evaluated from contemporary viewpoint.

However, when 'localism' in community is only evaluated and if it is not kept the access to external society, there is a risk that the approach towards art and culture might be disconnected. Visualized action remains when it is recorded or memorized. Viewed from the opposite side, when archived data is deleted, cultural action will be excluded. This historical fact needs to be re-acknowledging as ongoing challenges even today.

Presentation B: Kentaro Taki

Video/Media Intervention for Cityscape

What are the issues surrounding various artistic activities using video or digital graffiti? As with projection mapping events, counter culture emerges as a grassroots movement of images/media when 'spectacle society,' (proposed by Guy Debord), impressed on an architecture or monument, flaunts its masquerade of freedom. Polish artist Krzysztof Wodiczko (1943-)'s Public Projection series (1980-) is an example of a practice that contends the daytime cityscape dominated by symbols. This panel examined case studies as well as the challenges, and social validity of social practice that utilize media namely, attempts of intervention in the urban landscape through video and media.

As the previous article by Rie SAITO, video technology was mobilized in social activism of the '60s and '70s. During this time mechanical devices demonstrated its ability to 'visualize invisible issues,' undo communication failures and facilitate smooth communication. It was in this context that art using media functioned as a tool for democracy. Another idiosyncrasy of video is its ability to manipulate and virtualize. A similar situation to video being manipulated by editing and image synthesization is occurring in the 'real space' of today's world: illusions are easily created out of thin air and reality is easily concealed.

This hypothesis postulates similarities between the changes in the city and media undergoing rapid development and explores possibilities of our existence being annihilated in the same way data is deleted in information technology. This science fictional issue, in fact, goes beyond the realm of cyberspace, and is emerging as an impending contemporary issue that is gradually seeping into reality.

When we assume that our existence will be erased as 'invisible' through the polar effects of video and the hegemony of visual media, how can we strategically use these effects against such forces? Practices that took place throughout the years within the urban landscape are indeed multifarious. The Graffiti Movement, the activities of the French Situationists from the 1970s to 1980s, Canadian-based Adbusters' campaigns, artistic practices of Simulationism in the 1980s, and murals by the mysterious U.K. based street artist Banksy recently. Furthermore Walter Benjamin's idea which considers the streets as a living space of the masses and also the idea that the flâneur, or the stroller or idler, sees the arcade, or passages (window shopping street), of 19th century Paris, as a gallery of their own house. These precursors of the activities as have found that, amidst crisis, citizens can use their imagination to alter their view of urban space.

Southeast Asia have a 'night culture,' full of potential in terms of using the night to counteract the authority of daytime as Wodiczko suggests in his statement for Public Projection.

Presenting symbols that exemplify civil ownership of the cities is equally important. Through artistic activity and grassroots movements, artists have continued to work toward further improving civil autonomy.

Interventional Urban Study for "Absent Citizens" in Growing Asian City

The paper introduced an urban study project that has been implemented by the author since 2011 till now, through interventional action to observe and analyze the transformation of living environment in urban settlement (kampung) in Surabaya. An aim of this paper was to spark a wider discussion on the common issues of our three panels such as "state of absent citizens", "role of social actions of art and media", "function of social intervention", and so on.

A word "absent citizens" could be reworded to the whole panel theme "invisible citizens". Its definition is the neglected urban community and citizens whom their state is facing with difficulties and hopelessness to sustain their continued habitation under the urban growth.

A presentation consisted of two parts as follows: 1) Review a mechanism of production/reproduction of "absent citizens", and discuss its impacts for existing urban habitation in Surabaya. 2) Introduce a case of "interventional urban study project" in Surabaya, and discuss its methodology to deal with issue of "absent citizens" in urban transformation.

In the first part, a diagram of generation of urban problem was introduced. A correlation of "big development" and "new comer" of city is forming a structure to generate critical but invisible problems that could be seen as transformation of a "form" of community, an "identity" of individuals, a "understanding" about urban settlement (kampung), and so on. In this part, absence of visibility of these urban phenomena was pointed as a cause of production/reproduction of "absent citizens". Eventually, hierarchical social structure that exists behind of these "invisible" results and materializes them into a fixed social condition was strictly criticized.

In the second part, an "interventional urban study" in Surabaya was introduced as a reference of methodology to unfold above invisible conditions of "absent citizens". In cooperation with Kishi, community of urban settlements (kampungs), municipal government, mass media, companies, local artists and activists, an experimental urban exhibition was implemented at old residential area in Surabaya. A challenge of this exhibition was to decentralize a power of direction of event and facilitate spontaneous forming of relationship of multi-orient "intervention" in all participants and stakeholders of this event. A remarkable efficacy of this interactive "intervention" in society was a visualization of our individual condition in the eyes of others. The paper concluded this way of "intervention" is precisely a role of architecture that provides opportunity for us to learn ourselves in surrounding environment through interactive communication with them.

Toward Next Urban Age in Asia

It is impossible to predict appropriate future visions by optimistic attitude to neglect to contemplate current problems. We have known that most of participants of this conference was not providing their extra time and effort to visit front-line of urban transformation in Surabaya such as urban settlements (kampung) under the pressure of massive urban development project and expanding suburbia for new consumption behavior. If we define the most critical professional role is the discovery and critique of latent problems, "invisible citizens" will never be appeared in their imagination of city. That is to say, absence of the weak in city is doubly produced by power of big capital and/or politics and by unconcern of professionals and practitioners. At the same time, in this contemporary world that defines information and experience as a material for consumption, people would be alienated from the chance of spontaneous participation for city by new information technologies and architectural spaces that continuously supplied. We, urban practitioners have to consider how this multi-layered and chained problem of "invisible citizens" could be solved.

Our panel unfolded a fact that "intervention" as a cultural and social practice is the most considerable technique to approach to the issues of "invisible citizens". Urban practitioners, such as architect, urban designer, artist, researcher and activist are asked to abdicate a conventional privilege of profession, in order to re-discover or re-invent role and function of social "intervention" toward a next urban age in Asia.

Finally, in accord with above column, we would like to indicate that our question towards possibility of social practice would be continuing as expansive projects. Therefore, we share a common understanding that our deliberations will always be in the process of challenging to issues and we will explore our concerns though successive involvement.

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