

KAMPUNG PELANGI SEMARANG AS SPECTACLE OF CITY LANDSCAPE

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Abstract: Kampung Pelangi is one of the trends used to dress up several villages in Indonesia so that they have selling points to help the community develop more in advancing their villages. The villages that become Pelangi villages have quite similar types of village problems, namely villages that are densely populated with the majority of the population being the lower middle class. This ward is located by the river and has a hillside site and is in the center of the city. This gave rise to a phenomenon where an urban village became an object of public spectacle. Coupled with easy digital access to promote goods for sale, including the beauty of the village, this has made the village an object to be watched and enjoyed rather than simply defined as a place to live. What is witnessed or shown is a scenario planned by the community and the village government, by looking for the potential that exists in people's lives, then raised and highlighted as the attraction of the village spectacle. This paper discusses how Kampung in Indonesia developed within the scope of the city of Semarang and ended up becoming a trend of dressing up as a village in the modern era with the case study of Kampung Pelangi to reveal the extent to which the level of spectacle created in reality in urban areas. villages in Indonesia seen from the Kampung Pelangi phenomenon.

Keywords: Kampung Pelangi; Spectacle; Modern kampung; City.

INTRODUCTION

In the last decade, there has been a trend to dress up kampung in cities so that they have a selling point and help the community develop their kampung. The kampung development towards Kampung tourism included in government regulations about the development of village tourism, Minister of Culture and Tourism Regulation Number: Pm.26/Um.001/ Mkp/ 2010 Pedoman Umum Program Nasional Pemberdayaan Masyarakat (PNPM) Independent Tourism Through Tourism village. In this case, kampungs are treated as equals to villages.

Implementing this policy will certainly have a different impact on each kampung. Looking at the various efforts of the government and the society to beautify their kampung so that tourists can visit, makes a phenomenon where kampungs are transformed into a public spectacle object. Coupled with easy digital access to promote goods, it has increasingly caused a kampung to become an object to watch and enjoy, more than just its definition as a place to live. What is watched or shown is a scenario planned by the community and the government for the kampung, by looking for the potential that exists in the community's life, then raised and highlighted as a spectacle point of attraction for the kampung, while the community is obliged to adapt to this new thing.

Guy Debord said that "In societies where modern conditions of production prevail, all life presents as an immense accumulation of *spectacles*. Everything that was directly lived has moved away into a

representation." (Debord, 1967) The modern spectacle in question describes the response given by society to that environment. Reality depends on how society interprets the image. This image is created from the 'face' of the kampung which is dressed up by the people who are triggered by the authorities or the government so the city's face becomes more beautiful.

One of the kampungs to be discussed is the rainbow kampung. The Kampung Pelangi is one of the solutions to the kampung renovation that the government has often offered several times to address the problems of kampungs in the middle of big cities. The kampungs that were made into Kampung Pelangi have quite similar types of kampung problems, namely, they are densely populated kampungs with the majority of the population being lower middle class. This city kampung is on the edge of a river bank and has a hillside and is in the middle of the city.

In researching this phenomenon, this paper will focus on one object of the Kampung Pelangi in Semarang because this kampung is considered successful in bringing about an image change to become a very significant spectacle for the kampung community itself and the public opinion of the kampung. The face of Kampung Pelangi, which used to be a slum, is dressed in colorful colors to cover up the realities that exist in the kampung. The realities in the kampung are covered up by the beautiful faces shown in the media which are then interpreted by the public (spectators) as something positive, even though they don't necessarily see how it is behind the scenes. The people in the

kampung also have to adjust to the new culture to maintain their new image. But "To what extent does this spectacle process appear in the Kampung Pelangi?".

MATERIALS AND METHODS

In this paper, research on the Spectacle in Semarang is qualitative historical research, by constructing an understanding of the spectacle starting from the notion of the spectacle expressed by Guy Debord in the "Society of Spectacles" as the main theory and Lefebvre's theory regarding the creation of extraordinary/ marvelous/ spectacular things, then linking it to the Kampung phenomenon. Pelangi in Semarang from the main character, spectator, situation, and canvas aspects.

RESULTS AND DISCUSSION

Spectacle Theory of Urban Space & Kampung in Indonesia

a. The spectacle of Urban Space as a Phenomenon

To study spectacle, there must be an understanding of it as a phenomenon that happened in modern architecture. According to Leach (2005), Phenomenology may be defined as the study of how phenomena appear. However, this is not limited to the visual domain. Phenomenology demands receptivity to the full ontological potential of human experience. He also mentioned that phenomenology is always about social life. In his introduction, Leach (2005) also mentions that for Heidegger and Gadamer his student, the work of art 'represents' some form of symbolic truth, while for

Lefebvre the process takes on an overtly political twist. Urban symbolism that is never separated from politics is very close to what these two views mention. In addition to the idealism of a beautiful city, the architectural representation of the city's space can also be seen from the life of the people behind the invisible screen.

The architecture of big cities in Indonesia generally has two realities, namely superblocks and kampung which represent phenomena within the city. This research will specifically discuss Kampung which grows amid society. Kampung is a place to live for urban people who tend to have different backgrounds. Martin Heidegger (Leach, 2005), a phenomenologist who observes the problem situations of world society, states that the nature of a building is to be lived in/inhabited, achieved by combining its spaces. He also mentions "To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature. The fundamental character of dwelling is this sparing and preserving." Supposedly, a house in a kampung as a place to live will have this function to protect the people who inhabit it.

The function of this dwelling then shifts because technology and media enter to interrupt social life, from just living to becoming the face of the city as the urban symbolism that closely depicts community life in the city. Symbol according to Hans-Georg Gadamer, who is a student of Heidegger, a phenomenologist who emphasizes how understanding is conditioned culturally and depends on the effectiveness of historical awareness, is a

manifestation to present something that exists and not merely to designate something that does not exist. “.. A symbol is not merely to point to something that is not present. Instead, a symbol manifests as present something present” (Gadamer in Leach, 2005). He also mentioned that architecture gives shape to space by encompassing and providing space for all forms of representation: works of art, ornaments, the art of representational poetry, music acts, and dance (Gadamer in Leach, 2005). What he means is architecture as a representation, providing social space in all aspects, both physically and non-physically. This can be seen by the symbols depicted in the architectural spaces in the kampung like physical architecture and cultures.

Media and technology now make these symbols read more easily and clearly through the images that are formed in society about architecture itself. People will immediately be able to understand and even judge a phenomenon sufficiently from the image that is spread among them. This image then becomes a very important aspect of architecture. Of course, the desire to have a good image in society is a human desire in general. Likewise, architecture, both houses, and buildings, and even in urban spaces in Indonesia, which is more often highlighted is a beautiful image.

On the other hand, Lefebvre (1991) Says that “The city is the locus of capitalism's most intense contradictions: ... of which governmental urban planning is one of its most obvious manifestations;” then by tracing the development of urban space will be able to describe how the spectacle product is formed. He also

mentions in his essay “The Critique of Everyday Life” (1991) that While being careful not to deny the importance of the main actors, a deeper study of history takes into account the whole: the audience, the situation, and the canvas of the *commedia dell'arte*. Very large. These four aspects will become the scope of discussion of the urban space spectacle in the three phases of spectacularism or those that are considered extraordinary. The first phase is when there is awareness of the desire to get out of the ordinary, sometimes even considered strange or unusual, and eventually, become something acceptable in society. The second phase is when something strange or extraordinary (spectacular) begins to become part of society. Quoting Lefebvre (1991) who said “‘The extraordinary new realm’ is no longer extraordinary.” He said this was no longer a question of the extraordinary but of the strange or striking, merely the effect of sheer surprise and exoticism. Then proceed. The third phase is when this so-called extraordinary thing only operates at the level of everyday life. The extraordinary should turn everyday life inward, to find another, much more interesting side. These three processes are going to be the main method to identify how spectacle will be formed.

Foucault, who is a follower of post-structuralism, also says the image of the city is not only about the people but also various other aspects and has different truths and meanings. He sees that developments in this world are still very much shaped and influenced by those in power. The utopia of idealism that is deliberately created often obscures the

realities that occur in society. As Foucault risks expressing, "total history seeks to reconstitute the overall form of a civilization, the principle material or spiritual - of a society, the significance common to all the phenomena of a period, the law that accounts for their cohesion - what is called metaphorically the 'face' of a period" (Foucault, 1969) The word 'face' here is intriguing about urban space, especially spaces that are deliberately changed to make things stand out. Dressing up the face of the city, including kampung, seems to focus on 'face', but in the current era, this kind of representation is easily accepted by the people of Indonesia. It is just a utopia that covers up a bad image that needs to get rid of or at least to hide it.

This creates a spectacle phenomenon which is the main focus of this research. The spectacle is derived from the Latin *specere*/*specer* which means to be seen and *spectacular* which means a public show. In the Oxford dictionary, *spectacle* also means a visually striking show or appearance, or an event or scene in terms of its visual impact. From the meaning itself, it can be understood that the visual aspect of the spectacle is the most prominent. Guy Debord stated in the *Society of Spectacles* that "The spectacle that falsifies reality is nevertheless a real product of that reality. Conversely, real life is materially invaded by the contemplation of the spectacle and ends up absorbing it and aligning itself with it. Objective reality is present on both sides. Each of these seemingly fixed concepts has no other basis than its transformation into its opposite: reality emerges within the spectacle, and the spectacle is real. This

reciprocal alienation is the essence and support of the existing society" This describes how life in today's modern society the image of outer beauty that is highlighted as utopian in the media makes the audience distracted from the side of reality that is considered bad. This is done by creating new spaces between the realities in society. Guy Debord said, "In societies where modern conditions of production prevail, all life presents as an immense accumulation of *spectacles*. Everything that was directly lived has moved away into a representation" (Debord, 1967). The modern spectacle in question describes the response given by society to that environment. The resulting reality depends on how society interprets the image.

Debord (1967) also mentioned that in societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of *spectacles*. Everything that was directly lived has moved away into a representation. What is meant by *spectacle* here is not a collection of images, but social relations between people mediated by images. Then this seems uncontrollable in the present, it will be interpreted fundamentally, even unilaterally, without dialogue when translating the image, regardless of the background and other considerations regarding the image. "When culture is nothing more than a commodity, it must also be the star of a spectacular society." (Debord, 1967) This causes culture to become the main spectacle which is finally highlighted in the development of modern urban spaces. And this cannot be separated from the role of the authorities, in this case,

the government who finally decided to direct the development of urban kampung, where the search for the cultural potential to increase the function of tourism as an excuse to improve the community's economy at the expense of the community itself as a spectacle. This is also still very much in line with Debord's view of "The spectacle is the other side of money: it is the general abstract equivalent of all commodities" (Debord, 1967). But unfortunately, the spectacle is nothing more than an image of a collection of happiness, in this case, beauty, which is surrounded by sadness and fear hidden in the serenity of the city's space. What happens in these hidden spaces is what we call social reality in kampung communities.

b. Politic consumerism in kampung

It was discussed earlier; the spectacle is never separated from the role of the authorities and the people who intervene to shape it. This process is caused by the political interests of each party as consumers to meet their economic needs. According to Ramadhan, space is a limited resource. Space, including land, buildings, and their forms and functions, is available in limited quantities. Unless there are certain efforts to expand or change shape. (Ramadan, 2018). He then understood the concept of space in the concept of spatial politics and governance in this area by dividing it into five aspects, namely: First, as a limited resource, there is contestation in the production of space. Second, because the number is limited, the available space must function optimally. That is, there is a rational choice to function space. This then makes space tend to be capitalized by the actors in it. The space must generate an

economic advantage. Third, space will then become an instrument for increasing PAD (*Pendapatan Asli Daerah*) or local government revenue. This makes space in the region function as a commodity. Fourth, space can be an instrument of bargaining and political transactions. The fifth thing that Ramadan revealed was about the distribution of space when there is contestation in the production of space. Regions (or cities) with capitalistic character development will marginalize people who are dealing with unequal economic distribution and access to (Ramadhan, 2018).

From another view, Minanto (2018) also reveals some of the political concepts of space consumerism as follows: The concept of space as a place for pleasure (jouissance/enjoyment) expressed by Slavoc Zizek (in Minanto, 2018) becomes the spirit and orientation that drives residents' routines. The Middle-class concept. Consumerism is equivalent to the growth of the (new) middle class in urban areas. The phenomenon of the emergence of a new middle class in Indonesia which is closely related to consumptive behavior is no longer enough to be interpreted as a lifestyle to simply represent symbolic values that imply certain status and social class but also influence citizenship practices. And Everyday politics. Cities not only form the character of consumerism for the middle class but also for groups that are considered marginal and subordinate.

Meanwhile, Baudrillard in his writing *La Societe de Consumation* (Baudrillard, 1970) said that in consumerism the act of obtaining a product and the association of advertising and marketing the product

becomes equal or more important than the product itself. Because of the importance of the mass media, it can be said that consumption is a communication system regulated by the media. Consumers in this case are the general public who are targeted to enjoy a temporary utopia, taking a break from the tiring bustle of the city. This desire to take a short break creates a demand for spectacle products in the middle of the city so that community actors emerge who use this opportunity to make their products whether they are the government, commercial companies, or the people themselves. Supported by the power of the media which is very fast, this product becomes a spectacle that finally represents the life of urban society. Klaus Beinsenbach, director of ps1 MoMA, in one of his meetings told Andres Jaque (Jaque & Walker, 2017) "What I want is something that people can post on Instagram." From here MoMa would like to convey that the media is a very important factor nowadays to attract public attention. If the consumerism needs of society lead to the creation of architectural spectacle products, then it is the media that will shape today's society's architectural products.

These views mutually support what is happening in the formation of consumerist political space today where space is used by the government for political agendas and society as they need a place to have fun then media interrupting as the one that shaped the spectacle.

c. Development of Kampung in Indonesia

Besides that, to understand the spectacle as a political space, it is necessary to look at it from the perspective of the

formation of kampung as a place to live in the middle of a city that is developing in the modern era of Indonesia.

According to Abidin Kusno (2009), Kampung is the language used in the reform era to address the life of the urban metropolis of Indonesia. Its diverse society has become an urban reality that has issues such as a shift in class identity which has become a kampung phenomenon itself. Kampung is often located in urban centers. Sometimes, it is an abandoned slum area, though often it is a rural area covered by urban sprawl. Kampung was originally built as spaces which then through a process of intensification of development absorbed more and more people moving to live in kampung (Colombijn, Khusyairi, Coté, & Rabani, 2011). Johnny et al (2011) understand the kampung as a joint settlement that appears out of nowhere, not part of a road arrangement plan and building placement. So that the impression of being messy, dirty, and disorganized is very close when talking about kampung.

The emergence of kampung after the independence period was triggered by technological developments that were only centered on cities, causing urbanization, and migration of Kampung to cities in search of work and a new life. This became uncontrollable because the government during the Old Order focused on city modernization. And even though it began to be touched in the New Order era, kampungs are still a negative problem from the face of the metropolitan city even though the government has the desire to develop these areas. During Suharto's reign, the government began to pay attention to the arrangement of the

kampung, even though in most cases the people were vulgarly moved to a new place. From here came activists who were concerned about small communities living in kampung that were considered slums and had to be relocated. From here the term People's architecture began to appear. "People's Architecture is part of the architectural world's efforts to elevate human life to be more dignified." According to Djarot (2015), the pioneer of this term was J. B. Mangunwijaya who was concerned with how architecture was only close to the elitists, and that slum areas were no longer healthy and proper places for human dignity to live. Folk architecture wants to improve people's lives by starting to see the people as clients who must be served. Kali Code is the work of Romo Mangun which is very popular where Romo Mangun applies the principles of his Wastucitra architecture which wants to humanize humans. Kali Code then inspired the architecture of kampung in Indonesia until now, including Kampung Pelangi itself. At the end of the 20th century, Indonesian architects had begun to touch the lower middle class, although, in the end, they could only reach the middle class in the middle of the kampung and not the poor, due to economic constraints. As a result, until now we still see that Kampung architecture is still growing in the same pattern amid increasingly dense urban life. In 1999, IAI proclaimed a new mantra that Indonesian Architecture in the next millennium is "Architecture that serves the community" (Kusno, 2009) with efforts to approach society through architecture and urban planning as a response to post-Suharto social change.

Until now it is still seen that the kampung is the antithesis of the ideal of modern cities, and the kampung is largely still defined by its shortcomings (Colombijn & Coté, *Modernization of the Indonesian City, 1920–1960*, 2015). Therefore, the next government also began to encourage the development of kampung by making regulations for Kampung planning which were considered to 'tarnish' the beauty of urban areas in a city, especially big cities. One of the efforts to rearrange the kampung which is considered messy and slum is to turn it into a tourist area. Thus, the function of residence is shifted to become an economic or commercial function. In addition, in the last decade, the government has also begun to think about how to touch the community and involve them in beautifying urban spaces while introducing the term people's architecture. The term People's Architecture is then addressed to architectural designs that have a societal aspect, from concept to construction which involves the people and the community as the priority. However, by inviting the masses to come, kampung life then becomes a spectacle in the media, coupled with the current rapid development of technology, it is very easy to access the media.

Discussion of Kampung Pelangi

a. Background

Village development policies towards tourist kampung are included in government regulations regarding the development of tourist kampung, Minister of Culture and Tourism Regulation Number: Pm.26/Um.001/Mkp/2010 Pedoman Umum Program Nasional Pemberdayaan

Masyarakat (PNPM) Mandiri Tourism Through Village Tourism. To increase community empowerment and independence and local caring groups in overcoming poverty in their area; increasing community capital such as critical awareness, social and cultural potential, and local wisdom; increasing the capacity of local governments in providing services to the community, through tourism development policies that are integrated and pro-poor; increasing access to capital, innovation, and utilization of appropriate technology, information, and communication in community empowerment; building cross-sector partnerships to support tourism development in tourist kampung. To realize the function of a tourist kampung from the regulations above, a Tourism Awareness Group or Kelompok Sadar Wisata (Pokdarwis) was formed in the community consisting of three main actors, namely the Government by its duties and authorities to carry out its role and function as a facilitator and regulator in tourism development activities. The private sector (business actors/tourism industry) with their resources, capital, and networks carry out their roles and functions as developers and or executors of the development of tourism activities, and communities with their resources, whether in the form of customs, traditions and culture and their capacities, play a role as a host, but also at the same time have the opportunity as a tourist awareness. What is meant by the community, in this case, is described as a form of public awareness to play an active role in the following 2 (two) matters, namely: a) The community is aware of its

role and responsibility as a good host for visiting guests or tourists to create an environment and conducive atmosphere as stated in the Sapta Pesona slogan. b) The community is aware of their rights and needs to become tourism actors or tourists to travel to a tourist destination, as a form of basic need for recreation and especially in knowing and loving the homeland.

Kampungs in the city of Semarang have also begun to be developed since this regulation was issued. Tourism awareness groups have begun to emerge from kampung that has the potential to be marketed, rather than those whose function is as dwelling places. In Semarang itself, until now, there have been 63 tourism awareness groups to develop kampung according to Sistem Informasi Kebudayaan dan Pariwisata (Dinas Kebudayaan dan Pariwisata Kota Semarang, 2022). Kampung Pelangi in Semarang itself is located in Kampung Randusari within the administrative area of Semarang Selatan District, Semarang City. Kampung Pelangi consists of Rukun Warga (RW) 3 and 4 which are located in Kampung Randusari, South Semarang District, Semarang City. The total area of this area is approximately ± 4 Ha (Badan Pusat Statistik Kota Semarang, 2021). Because this kampung has a high population density of 566 people/Ha it considered a slum and is located in the center of Semarang city, the location of which is a hill in the middle of the city makes this slum area very prominent and gives the impression of making an unpleasant sight. On April 15, 2017, the Mayor of Semarang Hendrar Prihadi, S.E, M.M started the declaration of Kampung Pelangi, Semarang City to

increase the physical meaning of the area by painting buildings and the environment to form harmony, environmental harmony, and the beauty of the city. The next goal is to realize tourism in "waterfront city" which is integrated with the existence of the Tugumuda and Lawangsewu areas thereby increasing the economic value of the area. The two objectives above are carried out in stages starting from the planning stage for kampung arrangement, the environmental improvement stage by arranging community houses on the riverbank and repairing houses that are not proper, painting, Environmental Management, and making river embankments, marketing, and community empowerment: forming tourism awareness groups or Kelompok Sadar Wisata (pokdarwis).

After the painting was finished, their rebranding from Gunung Brintik or Kampung Randusari became Kampung Pelangi. The Pokdarwis then started spreading their promotions in the media to invite tourists to enjoy the view of the middle of Semarang City from the top of the hill while taking pictures amidst the colorful utopia of the kampung. The guests who came were treated to a lively atmosphere from the decorations made by the community when they filled the empty spaces between the kampung. And finally, this Kampung Pelangi becomes an interesting spectacle of attractions in the middle of the city.

b. Creation of spectacle Kampung Pelangi

1. Desire to Get Out of The Common



Image 1: Location of Kampung Pelangi in between the center of Semarang city. Hiding in between the city's landmarks. (Google Map, 2021)

The picture above illustrates the location of Kampung Pelangi as a settlement in the center of Semarang city with the characteristics of a seaside city of Indonesia in general. There are buildings from the Colonial era, which have city landmarks and stand superblock buildings that dominate the main streets covering the kampung community behind them. Here Kampung Pelangi, which is located on a hill, can be seen from the side of the road which has been neatly arranged, so before the renovation, it was considered a view that deviated from the beauty of the city because it was very crowded and dirty. From here comes the desire to stand in line with the surrounding environment.

This is the first phase that Lefebvre mentioned arises when there is an awareness of the desire to get out of the 'ordinary thing'. In the context of Kampung Pelangi Semarang, this impetus comes from two main actors, namely the government and the people of Kampung Pelangi. Even though the idea of turning Kampung Wonosari into a Kampung Pelangi seems impure because as said by the chairman of the Kampung Pelangi Pokdarwis, Mr. Slamet, he wants to refer to the Trend with the hope of becoming Kampung Pelangi which is not only in the form of face-ups but also an increase in what is called slum upgrading. "Initially he

wanted to be like Kali Code," he said when he revealed that apart from his idea being inspired by the colorful Kampung Pelangi, Pak Slamet also hoped for the success of Kali Code as a slum upgrade from a slum to a well-known role model kampung.

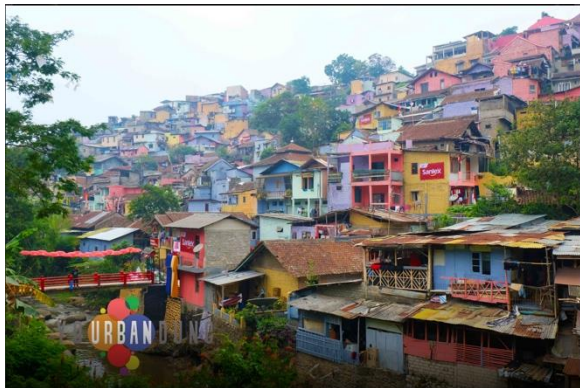


Image 2: Kampung Pelangi 200 Bandung (YourBandung, 2018)



Image 3: Kampung Jodipan (Tamami, 2022)

Examples of colorful kampung that have existed are Kampung Jodipan and Kampung Pelangi 200 in Bandung. Even though they were in different locations, the kampungs which were eventually called Kampung Pelangi had several urban problems in common, namely being densely populated kampung with the majority of the lower middle-class population, on the edge of a riverbank and having hillsides and being on the middle of the city. So it seems that Kampung Pelangi is considered one of the solutions to address this type of urban kampung problem. It is good enough that this

concept is repeatedly used in cities in Indonesia. Aside from similar site problems, these kampungs have different goals and concepts of Kampung Pelangi. Like Kampung Pelangi 200 in Bandung, which is named after the nominal compensation money received by residents after moving from the land that is now being built by Saboga. When compared to Kampung Jodipan, there is a difference in choosing the color of the paint, Kampung Jodipan is lighter with the coloring up to the roof, while in Kampung 200, the paint is darker and the coloring is only on the walls.

In Kampung Wonosari, this idea later reappeared and was accepted by the Semarang government at that time, and then included it in planning for kampung improvement by forming the Kampung Pelangi Pokdarwis organization. With the integration mentioned in the previous chapter, the development of Kampung Pelangi was implemented with government sponsorship in collaboration with the third main actor, namely a paint company for promotional purposes. Communities are financed and empowered to be creative among spaces within kampung. This economic support encouraged the community to renovate kampung because they got temporary jobs.

After the formation of the Pokdarwis and all the preparations made for the initial stages of renovation, kampung began to be renovated, starting from the river area to houses and areas for pedestrians.



Image 4: Kampung Pelangi before renovation (Budi, 2017)

Before it was renovated, this kampung, called a slum, had a typology of houses with hilly footprints that made the house design terraced and had different height levels, with very narrow spaces between houses so that only motorbikes could enter, even some roads could only be passed on foot. The finishing materials used tend to be typical, with exposed brick finishing which is considered less aesthetic, especially because many of them are mossy and lots of trash is scattered everywhere. The orientation of each house is different and paths or areas that can be traversed are built between the houses in the kampung. Then the houses that were renovated became more livable, with the same characteristics, only with a colorful paint finish. The footpath was improved by adding steps that were safer for walking.

The Kali Semarang River, which forms the line between the main road and the kampung, is very murky and unkempt so blockages often occur. The government, through local contractors, is building river irrigation. Initially, the riverbanks did not have a strong foundation to support the houses, so they had the opportunity for landslides. A foundation and a road were made in front of the house, as well as a road

by the river for a more comfortable pedestrian. Followed by the community who work together to clean the river so that the river banks are clean and well maintained.



Image 5: Kampung Pelangi after renovation (Sikidang, 2018)

wayang images as Javanese icons by inviting artists there. In the process, residents began to participate by adding accessories besides paintings on the walls of their houses as canvases to express that they were interested in the idea of painting



Image 6: Kampung Pelangi as Spectacles. Spectators came to Kampung Pelangi to enjoy the new tourist destination (Queen, 2018)



Image 7: Kampung Pelangi as Spectacles. Photospot in between the space of Kampung Pelangi (Queen, 2018)



Image 8: Kampung Pelangi as Spectacle. Pictures of Wayang as the Javanese identity (Queen, 2018)

At the same time, through the Pokdarwis programs, the kampung community has also started looking for ideas to increase the income of these visiting tourists by creating souvenirs with the label 'Kampung Pelangi' as a brand to promote. In this phase, the media is an influential aspect in shaping the "face" of Kampung Pelangi. It began with an invitation from the Semarang City Government for Semarang residents to participate in creating drawings of the spaces in kampung which were used as canvases for self-expression. After that, it started getting into news coverage and inviting the wider community to visit the kampung. Starting from just taking

pictures, or learning about the kampung culture, it becomes a trend from 2017 to 2018 which brings local and international visitors to watch this.

During the branding process, Kampung Pelangi as the Spectacle which had just been renovated became the center of attention of the community as spectators. Previously, when people only passed through this area to carry out city activities, they began to turn their eyes to the kampung which was painted in very bright and striking colors. With the rapid spread of information media, people outside Pelangi started arriving to watch and take pictures. Coupled with the frequent art exhibitions held after it was formed, it has become an attraction for tourists outside Semarang and even internationally. In this phase, the people of Kampung Pelangi as actors, play themselves in community practices in the kampung, as a spectacle in a colorful kampung setting.

Spectators or spectators come with different purposes. Some spectators visit to just take pictures with the paintings and decorations in the rainbow kampung spaces. Some go down the hill to see the view of the city of Semarang from the top of the hill. Some come for a pilgrimage to the tomb on the hill. Other spectators follow the government's activities and events in the kampung.

2. The extraordinary began to become part of society.

The second phase is when something strange or extraordinary (spectacular) begins to become part of society. Quoting Lefebvre (1991) who said "'The extraordinary new realm' is no longer

extraordinary." He said this was no longer a question of the extraordinary but of the strange or striking, merely the effect of sheer surprise and exoticism. In this case, government actors began to disappear and even became spectators and sponsors began to reduce their investment because visitors began to gradually decrease, and it was not crowded to fill the narrow spaces in the kampung. The remaining actors are only the people of Kampung Pelangi who are the spectacle of the visitors who come. Some of the actors returned to their activities before the renovation took place while adjusting to the changed setting.

The situation in the kampung is getting used to the presence of tourists. The residents of kampung Pelangi who got new jobs are getting used to these jobs, such as welcoming guests or just selling drinks and souvenirs. Residents are starting to become familiar with the presence of outsiders passing by their kampung while carrying out their daily activities. In this second phase, the media began to report on the surprise or exoticism of Kampung Pelangi as a unique and striking kampung in the middle of downtown Semarang. The role of the media is the key in the second phase to maintain this spectacle. The Kampung Pelangi Pokdarwis group is still working with the mass media to disseminate information about Kampung Pelangi's existence.

3. The extraordinary becomes everyday life

The changes that occurred from the first phase to the second phase were quite significant. Starting from the excitement in the Kampung Pelangi fun space when making the physical environment into a canvas for creativity to adding sudden

income to the community, which occurred in the first phase to the second phase. While the third phase is a continuation of the acceptance of this spectacle or spectacle of Kampung Pelangi as an unusual thing in the middle of the city of Semarang. When this so-called extraordinary thing only operates at the level of everyday life, then this phase is the phase where what people call viral, is no longer viral, because it has become a part of life in society. Occasionally there are visitors, on weekdays, or weekends. Meanwhile, to keep attracting visitors, the local community and the government carry out activities such as bazaars, fishing competitions, and others periodically to maintain Kampung Pelangi as a spectacle.

In this phase, the situation in the kampung already perceives the new setting as part of their daily life. The residents of Kampung Pelangi greet guests who come by showing the direction where they have been directed in guiding the visitors. Some parts of the kampung are starting to go untouched because they are not included in the route from the kampung tour. Even some of the main actors in Kampung Pelangi have begun to avoid direct contact with tourists. If tourists need directions, they will immediately be directed to contact the Kampung Pelangi Pokdarwis management. On the other side, the people of Semarang who pass the main street (Dr. Sutomo street) still glance at the kampung because of the bright colors, but they no longer feel that it is something strange or unique anymore, but rather a part of downtown Semarang. Spectators who previously wanted to get closer to see and enjoy the canvas from the corners of the

space inside Kampung Pelangi, now it is enough to take a quick look from the side of the road because they are used to the existence of the kampung. Only a few immigrants or tourists visit once in a while to enjoy the view of the city of Semarang from the top of the hill. This already shows that people are already more interested in looking at the city than the kampung itself.

4. From the Extraordinary to the Ordinary

The emergence of the Covid-19 pandemic that occurred in 2020 had a very significant effect on this third phase starting to move in an uncertain direction. There is a possibility of the degradation of the spectacle being reinvented, which is a post-pandemic after-effect. This is because during the pandemic visitors cannot enter the area to visit. This causes sponsors to start attracting investment so that the local community cannot maintain the everyday spectacularism that exists in their kampung. In two years, even after the pandemic, the enthusiasm of the people of Kampung Pelangi receded. (insert some pictures of current conditions) In the last few weeks (March 2022) although a paint company (Nippon Paint) proposed a promotion. However, "the community's enthusiasm is dropping, plus Nippon paint is only sponsoring paint, and it doesn't create jobs like at the beginning of Kampung Pelangi," which was complained by Rio, one of the residents there. In the end, what was decorated and repainted were only the riverbanks and the location that was recently used as the Bazaar. However, visitors are no longer interested in climbing in Kampung Pelangi, even just to enjoy the view the city of Semarang has to offer there.

Two possibilities occur after this period. The first was when the people of Kampung Pelangi themselves, who were used to having tourists, returned to their activities before the Kampung Pelangi brand existed, even though the setting of the place had changed a lot. Even settings such as umbrella decorations and souvenir sales are no longer operating and have been revoked, including several stalls (photo stalls closed) that have appeared because of Kampung Pelangi. The spectacle which began to 'sleep' has caused Kampung Pelangi to return to being kampung with the main function as a place to live in the middle of the city. In addition, the people of Semarang now consider Kampung Pelangi not an interesting thing to look at when passing through the streets in the city center. So Kampung Pelangi is part of the city center which is falling back asleep. The second possibility is that the spectacularity can be lifted again by holding new, more sustainable activities as a new breath for the people of Kampung Pelangi and reporting it on social media. But if you just rebuild and use the same system, then this kampung will be in the same circle. If it does bring a positive impact, the innovations for slum upgrading that are carried out must be more sustainable so that the community can continue the enthusiasm that was formed at the beginning after the government released its interference.

CONCLUSIONS

A spectacle is a phenomenon where an object or area in urban space becomes the center of attention of the general public

because of the spectacular or unique factors of that object. This spectacularity can be seen from the symbols on the space object. Media and technology are the main variables in shaping the Spectacle and make it easier for people to read symbols just by looking at the images spread in the mass media.

In the spectacle, four aspects can be identified as symbols, namely the Actor, Spectator, Situation, and Canvas. This spectacle is also a product of the needs of the actors, namely society and the government, as well as the audience, namely people outside the object. An architectural object becomes a canvas that creates a certain situation according to the purpose for which it is made. In the context of Kampung Pelangi, the actor plays the role of is Kampung Pelangi community as the leading actor who is the center of attention, then the Semarang regional government with its political agenda to improve the standard of living of the Kampung Pelangi by carrying out slum upgrading, and the private sector with a promotional agenda. While the spectators are the people of Semarang with the media as a mediator in reading the images.

The kampung situation, which initially only watched the development of the city, became a spectacle product, starting from the desire to be on par with its environment, which is the center of the city in Semarang. The actors played a role, to beautify the kampung so that people outside the Kampung Pelangi would glance at it and come to take a look at what was inside. This has prompted the people of Kampung Pelangi to change their habit of only dwelling to becoming actors in a

spectacle to be watched. In the process, the situation in the kampung, which previously only slept, changed when the community was enthusiastic about renovating the kampung.

Over time, the spectacularity of this kampung began to become commonplace and became part of the familiar landscape of downtown Semarang. Government and private actors began to withdraw from their roles and left the residents of Kampung Pelangi as actors who played alone, although the government still occasionally held events using only a part of the space in Kampung Pelangi as a setting. This caused the enthusiasm of the residents of Kampung Pelangi and the outside community to decline, causing it to lose its virality. The Spectacle that was formed was neglected and not maintained because the people felt that it was not their responsibility if they were not given a mandate from the government. So now Kampung Pelangi is back to being a kampung in the middle of a city that is falling back asleep.

Architecture that only dresses up is not sustainable so it will only become a utopia and last for a short while as a spectacle. Even though the idea of turning a kampung into a tourism spot is a product of reciprocity between the community and local government, a kampung that functions as a residence or dwelling has people who already have certain routines, and cannot simply change just by renovating the physical. So that when the government lets go, people are no longer enthusiastic about preserving it without having a definite purpose.

There are no routine activities, and no

events are held, coupled with social distancing due to Covid 19, as well as information in the media which is always updated with something new drowns out news about Kampung Pelangi. The wider community has stopped spreading its virality in the media. making this architectural spectacle disappear like it never existed again and fall back asleep and hidden in the middle of the busy city center of Semarang.

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