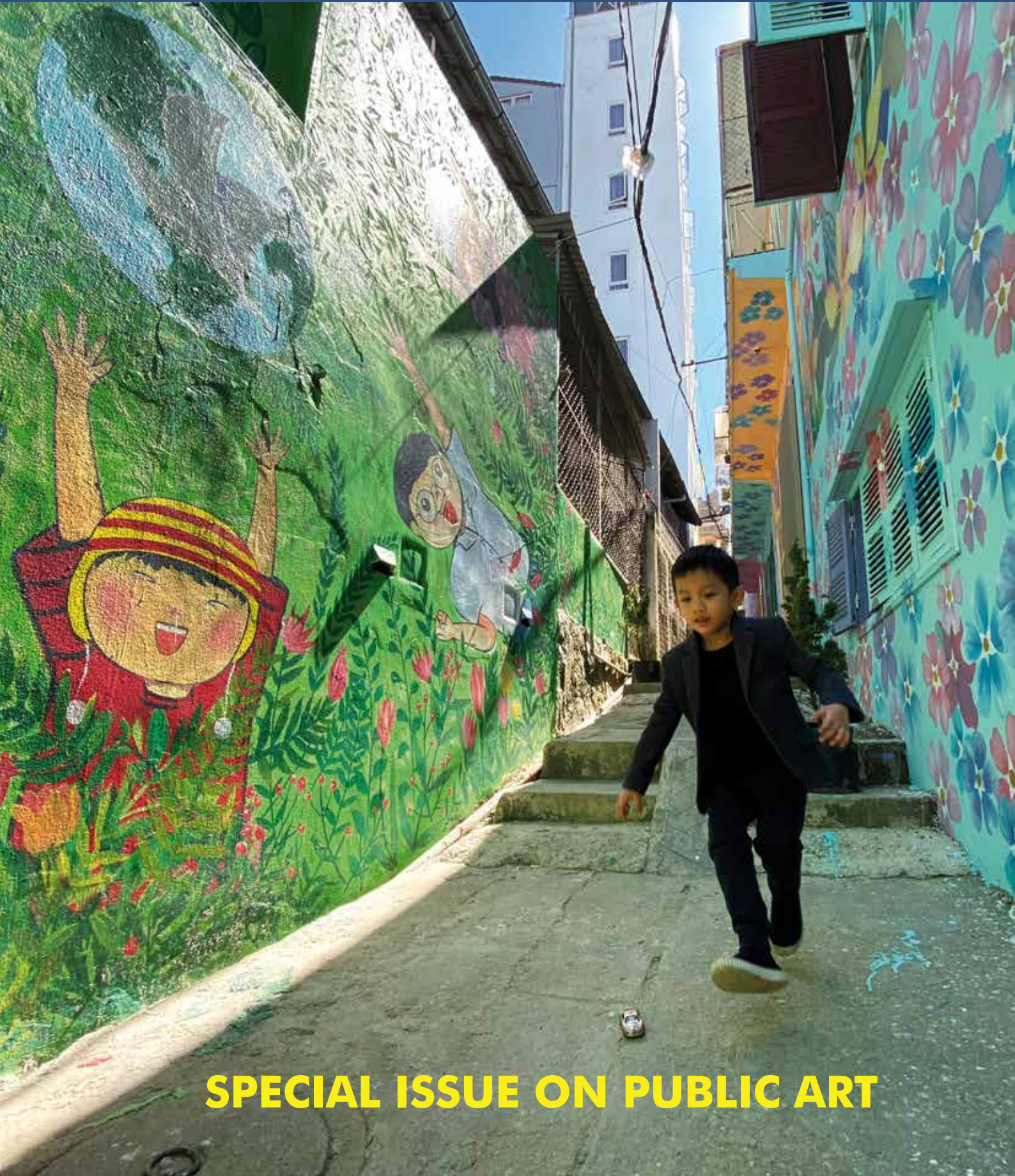


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Pacific Geographies

Research | Notes | Current Issues from the Asia-Pacific Region



SPECIAL ISSUE ON PUBLIC ART



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EDITORIAL

Dear readers,

We are delighted to present you a new special issue of *Pacific Geographies*, this time focussing on public art. In the emerging countries of the Asia-Pacific region the recognition of culture is on the rise, noticeably among the young generation who are expressing their appreciation for the murals of the local graffiti scene. This special issue also shows that graffiti art is not an underground culture anymore but that it's increasingly being used by local governments for place-making and community development, and thus also as a means of tourist development and income generation.

The first article introduces public art in Jakarta. The Indonesian capital has become the founding site of the first Southeast Asian graffiti network known as "Ladies on Wall". For these young women in Indonesia, graffiti is a means of empowerment and an expression of creativity.

The following two contributions present examples of public art in Vietnam. Hien Nguyen, co-founder of the non-profit association "Pho Ben Doi", introduces Vietnam's first annual, inter- and multi-disciplinary community art show located in the Central Highlands city of Dalat, Vietnam. Its ultimate goal is to transform Dalat into a unique cultural destination of Southeast Asia. And, Le Dieu Anh introduces another pioneering public art project, the transformation of traditional fishermen villages in Central Vietnam into a public art space. This activity mainly served to strengthen community and tourist development and was implemented in a participatory way with the support of various donors and well-known artists as well as students.

Two excerpts of school poster exhibitions, co-published by APSA, complement this special issue. Both present graffiti art, one in the Special Administrative Region of Hong Kong and the other one in Cambodia's capital Phnom Penh. Both convey impressions of the vibrant local scene and of the wide variety of graffiti styles in each city.

The last page of this issue refers to a recently published book, a highly interesting compendium highlighting the whole architecture spectrum of Phnom Penh and particularly its valuable New Khmer Architecture (NKA) heritage. At the same time, it also introduces innovative architects who build upon the NKA tradition and transfer their principles into state-of-the-art green architecture forms. Co-publisher of this volume is Walter Koditek, a long-time APSA-member.

We sincerely hope you enjoy your readings of this issue.

The managing editors, Michael Waibel & Matthias Kowasch

Pacific Geographies

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The PG provides an interdisciplinary academic platform to discuss social, cultural, environmental and economic issues and developments in the Asia-Pacific region.

In order to uphold scientific standards, the PG is implementing a peer-review process. Articles marked as „scientific papers“ have been peer-reviewed by two external reviewers. Articles marked as „research notes“ have been peer-reviewed by one external reviewer and a member of the editorial board. All other articles have been reviewed by the editorial board. Contributions receive a Digital Object Identifier (DOI).

The Association for Pacific Studies (Arbeitsgemeinschaft für Pazifische Studien e.V., APSA) was founded in 1987 at the Department of Geography of the University of Technology in Aachen. Activities include workshops, conferences, public lectures and poster exhibitions. The book series PAZIFIK FORUM was initiated in 1990. In 1992, it was complemented by the journal PACIFIC NEWS. APSA-Members receive the PACIFIC GEOGRAPHIES at no cost as a membership benefit.

The APSA sees itself as one of the largest scientific networks in Germany for academics and practitioners with an interest in the Asia-Pacific region as well as academic exchange.

IMPRINT

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COVER PICTURE

Impression from the "Pho Ben Doi
2019 | Into Art Hills" Mural Art
Project during the day of the
opening in Dalat, Vietnam
Source: © Hien Nguyen





Source: © Fee des chiens

Figure 1: Fee des chiens from Denpasar

Graffiti in Indonesia: Colors bloom in the concrete jungle

Andreas Margara¹

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DOI: 10.23791/530411

Abstract: Graffiti art is on the rise in Southeast Asia. Gradually, more and more confident young women are entering the vivid Indonesian graffiti writing scene to express themselves artistically on walls in the public spaces of mega-cities like Jakarta. In 2014, the Indonesian capital became the founding site of the first Southeast Asian graffiti network especially for women called “Ladies on Wall”. Pioneer and leader of the community is Bunga Fatia, a 29-year-old graphic designer living in Jakarta.

Keywords: Graffiti, street art, Indonesia, Writing, Jakarta, Ladies on Wall

[Submitted: 11 January 2020, acceptance of the revised manuscript: 17 January 2020]

It is noisy and humid in the concrete jungle of Jakarta. Almost 30 million people live in the mega-metropolis and Indonesia's lively capital continues to grow rapidly. In the midst of the city hustle stands a cool young lady equipped with spray cans. Graffiti art is on the rise in Southeast Asia and the 29-year-old Bunga belongs to the first female graffiti artists in Indonesia. Her name means "flower" in Indonesian. To make the city bloom with colorful graffiti is also part of her mission.

Bunga, who studied graphic design, established a movement called "Ladies on Wall" in 2014 to empower young female graffiti artists in their process of creative expression in public spheres. Inspired by illegal graffiti in the streets of Jakarta, she picked up a spray can for the first time in 2005. "Until 2013, I only sprayed with boys, because there were no like-minded girls", explains Bunga. Since Indonesia is the largest Muslim country in the world, with a population of about 270 million people, most of the female graffiti artists are Muslim and wear hijabs. However hindu artists from Bali also participate in the "Ladies on Wall" spraying events, which annually take place in different cities throughout Indonesia such as Jakarta, Bandung or Tangerang.

The growing graffiti network, which once started with nine ambitious women in Jakarta, already includes more than 60 artists from all over the country. That makes "Ladies on Wall" the largest community of female graffiti writers not only in Indonesia itself, but all over Southeast Asia. The women share their mural artworks on instagram and stay connected via social media.

A wide variety of graffiti styles are represented within the network. Some artists are specialized in designing characters, while other artists' images are influenced by colorful pop art or graffiti letterings, with high levels of complexity - the so-called "wildstyle". Due to its interwoven and overlapping letters, this style is often difficult to decrypt by untrained eyes from outside of the graffiti scene. Bali based artist "Fee des chiens", which means "fairy of the dogs" in French, took part in the 2017 edition of "Ladies on Wall". In her artworks she mainly focuses on animals. By painting dogs disguised as cheerful humans, she particularly wants to draw attention to the adverse living conditions of Bali dogs.

Street art and graffiti in Indonesia is currently still burdened with the reputation of subversive art, which by no means delights all urban residents. The latest edition of "Ladies on Wall" however was supported by The Ministry of Education and Culture of Indonesia and was held in the city of Karawang (West Java) in October 2019.

Artists featured in the photos:

Bunga (29) from Jakarta, Fee des chiens from Denpasar, Naysh (23) from Bogor, Cloris (23) from Makassar and Yosh (22) from Jakarta.



Figure 2: The artist group Ladies on the Wall posing together for a selfie

Source: Ladies on Wall doc.



Source: © Fee des chiens

Figure 3&4: Fee des chiens (Denpasar) collaboration with French artist Nuublaa



Source: © Les chiens.

Source: © Ladies on Wall doc.



Source: © Ladies on Wall doc.



Figure 5&6: The artist Bunga (29) from Jakarta



Source: © Ladies on Wall doc.



Source: © Cloris.

Figure 7 (above): Cloris (23) from Makassa / Figure 8: Yosh (22) from Jakarta



Source: © Ladies on Wall doc.



Source: © Ladies on Wall doc.

Figure 9: Naysh (23) from Bogor / Figure 10: MNDY from Tangerang at the Ladies on Wall Graffiti Jam 2016



Figure 11: Spraying action initiated by Bunga / Figure 12: Graffiti piece by Bunga on Gili Trawangan, Lombok 2019

Corresponding Author: Andreas Margara [andreamargara@hotmail.com, Twitter: @andreamargara] is a German journalist and historian focussing on Southeast Asian-related topics. In 2018, he organized a nationwide HipHop symposium at the Popakademie Baden-Württemberg in Mannheim together with Frederik "Torch" Hahn. At the Popakademie, he is responsible for communications. As a consultant, he assists the City of Heidelberg to build the first German HipHop archive.

Public Art in Vietnam: "Into Art Hills" Project in Dalat

Hien Nguyen¹

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DOI: 10.23791/531219

Abstract: This article introduces the "Into Art Hills" project in Dalat, Vietnam, a vibrant, multi-disciplinary community public artistic experience which brings together contributions by artists, experts, the local government and residents. The slogan for the project and event is "art connects us" and fulfils on its promise to connect artist groups domestically and internationally with the local community while at the same time supporting Vietnam's development to become a more sustainable cultural and creative place. "Into Art Hills" Project in Dalat also promotes local tourism and the improvement of social interaction as well as raising awareness via contemporary arts.

Keywords: murals, public art, Dalat, Vietnam, Pho Ben Doi, cultural tourism

[Submitted: 28 December 2019, acceptance of the revised manuscript: 16 January 2020]

On 19 December 2019, a multi-disciplinary community public art show called Doc Nha Lang ("Into Art Hills") opened in Dalat city. The event was hosted by Dalat City's People Committee and the local non-profit organisation Pho Ben Doi. Work on this major event had begun in June 2018.

Pho Ben Doi ongoing vision is to transform Dalat into a unique cultural destination in Southeast Asia via sustainable development through the means of contemporary art, community activities, and tourism.

Officially recognized as the first outdoor gallery of Vietnam, the exhibition was meant to make use of the city's natural richness of flowers and rural greens, its exclusive environment and history to convey the thorough and subtle beauties Dalat, so-called the 'city of mist'. It is also considered to be one of the major highlights of the Dalat Flower Festival VIII.

New art spaces were created with vibrant and bursting colors along the pathways of the quiet and peaceful city, famed for its authentic and gentle citizens. As a public and open art project and permanent exhibition, all local residents and visitors received free entrance to the venue. The received great local media attention with over 60 published articles.

Following previous seasons of Pho Ben Doi, the current show focuses on Doc Nha Lang (Nguyen Bieu street), a landmark right in the heart of the city, for its promotion of arts while calling for local involvement in making it a rein-

vigorated and vibrant art town.

Engaging in the exhibitions of public arts such as mural painting and street performances, the key features of the programme were to support the coming together of artists, architects and experts from across the nation and beyond.

Each of the art pieces was carefully selected and crafted for the specific context of its very own and unique canvas - the exterior walls of a local home and the landmark's authentic architecture as a whole. The local participants granted their wall as a medium to carry paintings as well as hosting flowers and keeping the spaces neat and tidy. After the works

were completed, they were encouraged to take care of the art pieces as a new part of their very own life.

This event was made possible thanks to the means, support and assistance of its official partners such as KOVA Paints, Traveloka Vietnam, local communities, artists, architects, experts and volunteers both nationwide and internationally. All participants share the desire for the arts to be part of everyday lives for the inspiration it imparts, the living values it shares, as well as encouraging the public awareness toward making Doc Nha Lang a landmark of culture and arts.



Figure 1: Impression from the opening event, 19 December 2019



Figure 2: Among the clouds – artist: Le Phan Hoang Oanh / Figure 3: Wild Sunflowers – artist: Nguyen Dinh Thanh Tung

Source of all photos: © Pho Ben Doi 2019.

About Phố Bên Đồi

Phố Bên Đồi is Vietnam's first annual, inter- and multi-disciplinary community art show located in the Central Highlands city of Dalat, Vietnam, with the goal of transforming Dalat into a unique cultural destination of Southeast Asia.

Each show has a unique theme, reflected in the work by participating artists and experts. The event programming was produced in collaboration with renowned institutions and talented individuals from diverse fields local, national and international backgrounds. Through contemporary arts, community activities and tourism, Phố Bên Đồi encourages and raises public awareness about urban heritage preservation, environmental protection, and sustainable development. As a result, the locals are encouraged to be aware of urban life and environment protection towards the sustainable development of Dalat City. It is a way to contribute to community building. The programme of activities are an opportunity to play, share, and recall an image of the former glamorous urban beauty.

To the young generation, the event is a place to share experiences, explore and gain awareness of the city's cultural values. Kids always need enjoyable and interesting outdoor activities, not only for playing but also for improving their understanding about cultural heritage. Exposure in this pleasant and beautiful context communicates to them the values of compassion, caring, respect for their own habitats as well as others. From that, they will form a responsible and positive attitude in their community.

Phố Bên Đồi Homepage: www.phobendoi.art





Figure 4 (above): Lean to Flower wall – artist: Pinenip / Figure 5: The artist Nguyen Dinh Thanh Tung is drawing his artwork



Figure 6: Children love nature – T.N Minh Quan / Figure 7: Doc Nha Lang's visitor



Figure 8: Dalat in Perspective - Dinh Viet Anh



Figure 9: A street performance from the opening event, 19 December 2019 / Figure 10: Mid-Autumn – artist: Tia Thuy Nguyen



Figure 11: Bui Thi Xuan High School's girl – artists: Pinenip & Thanh Ngan

Figure 12: Local people themselves plant more trees and flowers in their front yards and on balconies.



Figure 13: A walk through the flower garden – artists: The Thong & Le Nhu

Corresponding Author: Hien Nguyen [hien.nguyen@phobendoi.art] is a graphic designer, a connector, an art enthusiast, and a storyteller at heart. He has been connecting art communities such International Watercolor Society (IWS Vietnam), Urban Sketchers Vietnam (USK Vietnam), promoting young talents and artists, supporting many art projects inside Vietnam. He is the founder of "Pho Ben Doi - The City on Hills". Founded in 2016, PHỐ BÊN ĐỒI is Vietnam's first annual, inter- and multidisciplinary community art show sited in the Central Highlands city of Dalat, Vietnam.

Pilot project "community-based participatory tourism development" in Tam Thanh commune Central Vietnam

Le Dieu Anh¹

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DOI: 10.23791/532027

Abstract: This article introduces a pioneering public art project in some fishing villages of Central Vietnam. It was implemented in 2016 / 2017 with funds from various donors and with the support of local consultants, artists and students mainly from the fields of architecture and tourism development. Thereby, art was used as an instrument for community-based tourism development, based on a participatory approach. As a result, the Tam Thanh commune has developed into a tourism destination that contributes to local income generation.

Keywords: public art, community-based participatory tourism, Tam Ky city, Vietnam, mural village

[Submitted: 10 February 2020, acceptance of the revised manuscript: 16 February 2020]

Tam Thanh is a fishing commune located in Tam Ky city, in Quang Nam province in Central Vietnam. It is bordered with the East Sea on one side and Truong Giang river on the other, and consists of seven villages with more than 1,600 households and over 6,000 inhabitants. The main economic activities include small-scale fishing and aquaculture, and recently tourist services.

The pilot project is based on the outcome of the City Development Strategy, which was funded by Cities Alliance. However, the pilot project was initiated and led by a group of local experts and university lecturers, with the participation of students from eight universities, well-known artists, supporters from Community Development Fund Network and volunteers, and funded by donations from private Vietnamese companies and individuals.

The distinguishing feature of the project is that project activities were not designed beforehand by the experts and lecturers, but were developed and implemented through a participatory process of, by and together with the local community, and city authority, in accordance with available resources of the community and city budget, as well as funding from private donors.

The project aims community-based tourist development through "Art for a better community" following the mural painting by the Korea Foundation. Together with Tam Thanh community and Tam Ky city government, the project implemented more sustainable solutions for a better living environment and other income-generating activities. Culture, an "alternative" approach to sustainable development as defined by Cities Alliance (2010), was identified as the means for urban development in Vietnam.

The project was formulated and implemented from September 2016 to June 2017. The main project outputs include the first-ever and biggest collection (110 pieces) of painted round/basket boats, recorded by Vietnam Guinness, a community-managed tourism cooperative with different services (homestay, round boat tour, fish-sauce making and cooking class, bike renting...) (see figures 1-5).

As a result, Tam Thanh village has become a tourist destination in Tam Ky alongside the more famous destinations Hue, Da Nang and Hoi An in Central Vietnam. Furthermore, the project provided valuable opportunities for students, mainly in architecture and tourist development, and for local public officers, to experience participatory approaches in a development project, which is still not a governance practice in Vietnam.



ory mune,



Picture source: Project archive. Photo credit: Pham Hoi Thanh.

Figure 1 - 5: Some of the 110 painted round / basket boats



Figure 6 (above): Street fish saleswoman on bike / Figure 7: Looking to a new horizon



Figure 8: Carefree childhood / Figure 9: Welcome to Tam Thanh



Figure 10: The gift of the sea



Figure 11: Home coming at dawn / Figure 12: After a fishing night

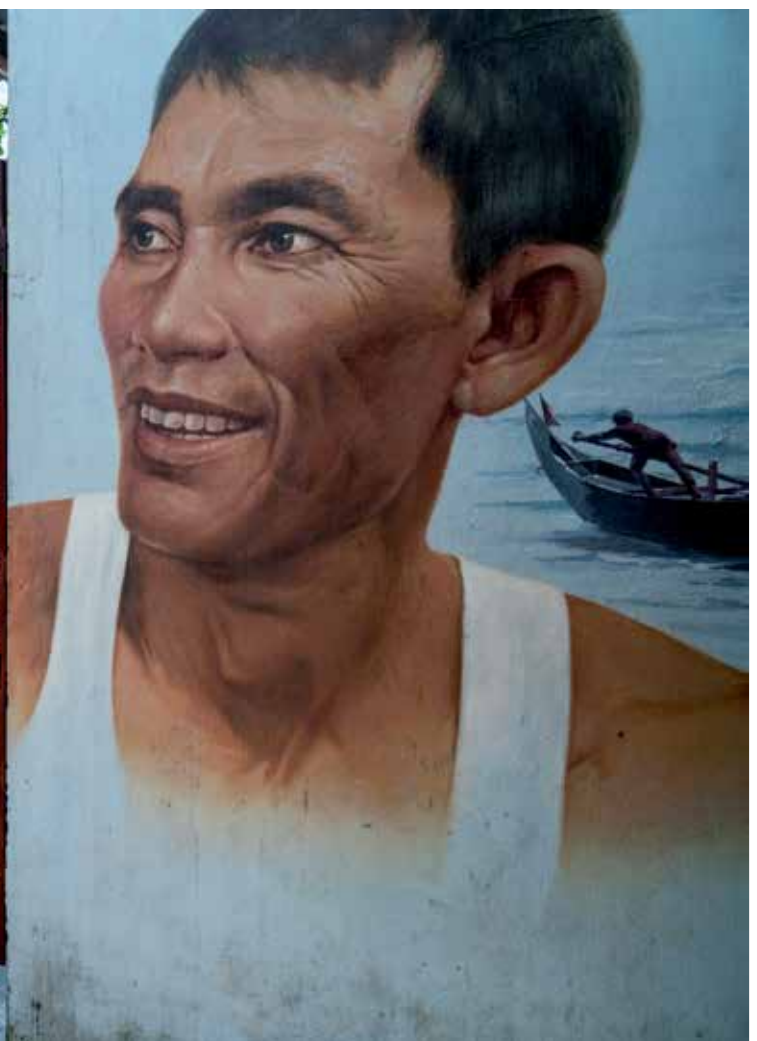


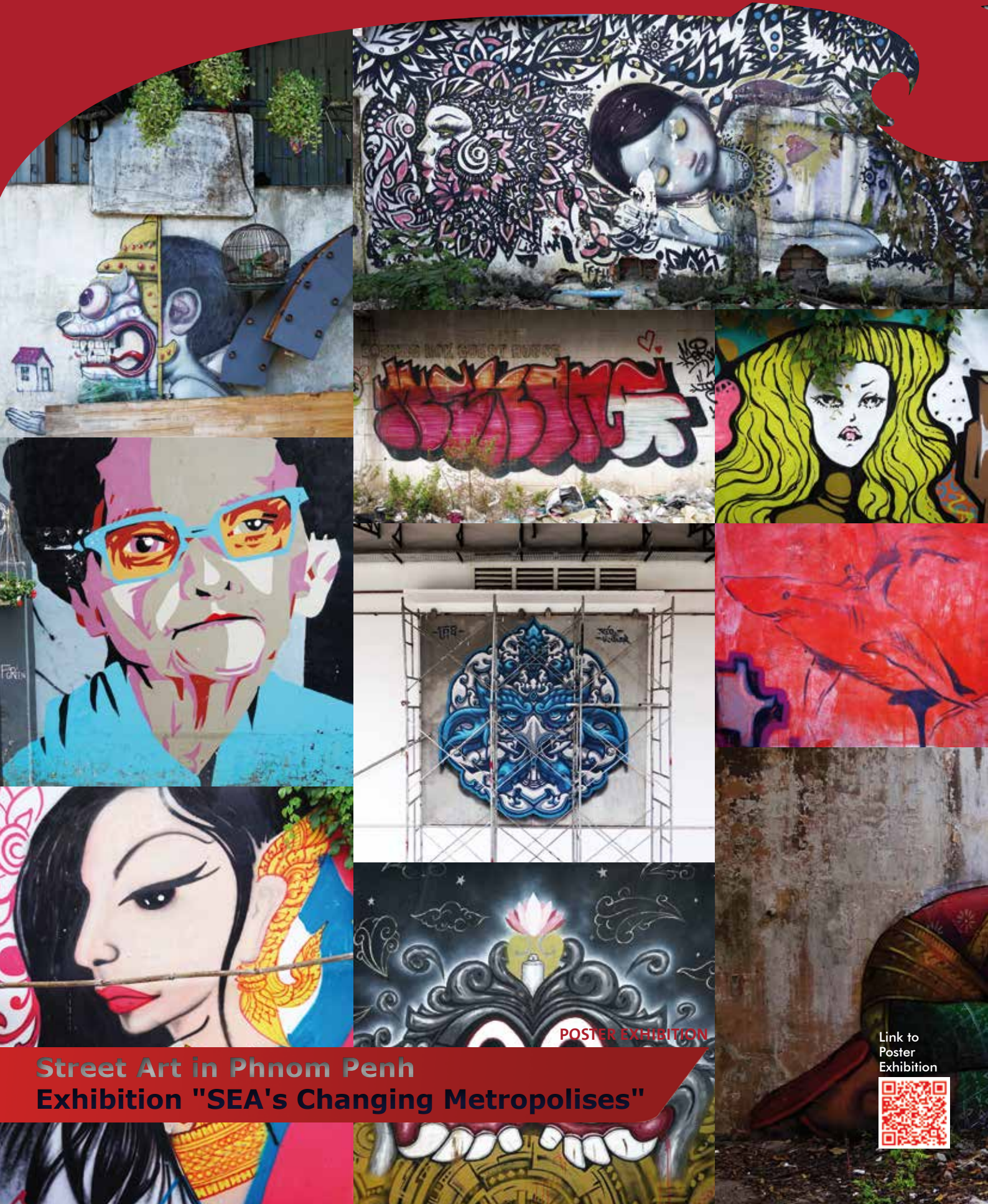
Figure 13: Life is good / Figure 14: A family head



Figure 15: A Korean friend / Figure 16: School of fish

Corresponding Author: Le Dieu Anh [a.ledieu@gmail.com] has been the leader of Tam Thanh pilot project. She has extended experience working as urban and community development expert in cities of Vietnam in internationally funded development projects. She worked as the project director of a Belgian funded project on canal sanitation and urban upgrading, the very first ODA project in Vietnam implemented with community participatory approach. Further, she has been the coordinator of ACHR in supporting the activities of Vietnam Community Development Fund Network of over 30 cities, which promotes the community driven approach in urban upgrading and housing development.

SOUTHEAST ASIA'S CHANGING METROPOLISES



Street Art in Phnom Penh
Exhibition "SEA's Changing Metropolises"

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Architectural Guide Phnom Penh

Moritz Henning/Walter Koditek

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Founded in the fifteenth century, planned and rebuilt by the French, and then modernised and expanded in the era after independence, the city of Phnom Penh displays a diverse mix of styles. Here, early religious and vernacular buildings, the glittering structures of the Royal Palace, and colonial buildings of the French Protectorate (1863–1953) coexist with the gems of the 'New Khmer Architecture' of the 1960s. After the destructive period under the Khmer Rouge, the city went through a rebirth. It has seen rapid modernisation and economic development in recent years, and its urban landscape is transforming at a breathtaking pace.

This guide offers a comprehensive overview of Phnom Penh's built heritage, highlighting its history and architectural layers. In addition to covering better-known masterpieces, it also takes readers through the city's 'everyday architecture', revealing places off the beaten track. Illustrated with contemporary photographs and historical images, the book presents more than 140 works that illuminate the four major phases of development in the city's ever-changing urban history. It thus makes an important contribution to current debates on heritage preservation in the booming metropolis. Interviews with local experts present their individual perspectives on the city and place the buildings in a broader context.

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