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# Communication Geography Analysis in Jatiwangi Conflict Resolution

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## Abstract

The Decree of the Central Government of the Republic of Indonesia which established the Rebana Triangle Strategic Industrial Area which covers the Cirebon City - Subang Regency – Majalengka Regency area has given rise to various changes and social conflicts in this region. This research aims to see how the community resolves the conflict over land conversion and the elimination of local cultural identity that occurred in Jatiwangi District, Majalengka Regency. This research uses the communication geography model by Adams and Jansson as analysis tools which is combined with Henri Lefebvre's thoughts about "right to the city". This research has a critical, postmodern paradigm, with case study methods and qualitative data. The research results show that the people of Jatiwangi carry out communication geography to maintain their public areas and cultural identity through various festivals, art performances, and proposing the Terracotta City concept in the spatial planning of the Majalengka region which was organized by the Jatiwangi Art Factory (JAF), a local artist community.

**Keywords:** Conflict Resolution, Jatiwangi Art Factory, Communication Geography

## 1. Introduction

As a developing country, Indonesia continues to carry out what is called "development." Various development projects are carried out for the purpose of advancing the nation and state. Development projects carried out include: highways, airports, ports and development of industrial areas. In development projects there are often conflicts between the government, investors and the community due to eviction or land conversion with all its social impacts. One of the development projects carried out by the government of the Republic of Indonesia is the Strategic Industrial Area called the Rebana Triangle with three points, namely the Cirebon-Subang-Majalengka area.



Figure 1: Three points of Rebana Triangle

Source: <https://twitter.com/infobijb/status/1095507126074687488>

The word rebana (means tambourine) is an abbreviation of Cirebon-Subang-Majalengka. This area is facilitated by 3 main infrastructures: Cirebon City Port, Patimban Container Port in Subang Regency and Kertajati International Airport in Majalengka Regency. These three points are connected by the Cipali toll road. With the development of industrial areas, the rapid flow of modernization entered this region, and gave rise to various social conflicts. One of them is in Jatiwangi District, Majalengka Regency.

Of the many social conflicts that occur, this research will highlight land conflicts and the elimination of local culture. In land use, many community lands and public spaces are converted into industrial activity areas for investors. In cultural identity conflicts, local cultural identities are forcibly replaced with modern industrial identities. The urgency of this research is because the Indonesian Government carries out a lot of development which ultimately does not improve the welfare of the community and maintain local cultural identity which is the nation's wealth. This research offers real examples and enlightenment for the government, various community groups, both in Indonesia and other parts of the world in carrying out conflict resolution in maintaining community rights to public areas and maintaining their cultural identity amidst ever-present changes. This research specifically explores data from a community of artists who call themselves the Jatiwangi Art Factory (JAF), which the researchers consider to be intellectual actors in conflict resolution in the Jatiwangi area.

Research on JAF was carried out by Lukito & Nugroho (2021) regarding how the space production process was carried out by the Jatiwangi community at the Rampak Genteng Festival. In relation to festivals and culture identity, Kolokytha (2022) research in Greece reveals that festivals are bottom-up cultural diplomacy for society in its existence and identity, and Hidayat, (2022) and Dalil & Rahardjo, (2021) sees the importance of the role of interaction between agents and opinion leaders in strengthening the cultural identity of a community. In the development process that the Indonesian government continues to carry out, research by Malik (2018) sees that cultural identity can continue to be maintained and can coexist with modernization. With these references, this research aims to offer a way of conflict resolution in civilized manner that can be carried out by the community, and strengthen community emancipation in regional management.

This research uses the communication geography model by Adams and Janssons as an analytical tool. Communication Geography is a field of study by Falkheimer & Jansson, 2006 defined as communication studies which focuses on studying how communication produces space and how space produces communication, and how this relationship occurs (Rafika Dhona, 2018).

REPRESENTATIONS (places in communication)	TEXTURES (communication in places)
CONNECTIONS (spaces in communication)	STRUCTURES (communication in spaces)

Figure 2: Adams &amp; Jansson's Communication geography Framework

Source: Rafika Dhona (2018)

Adams (2009) at the beginning of his research used communication research objects that occurred in the media. However, in developing the theory with Jansson, they changed the word media to communication. Furthermore, Adam and Janssons explained that communication geography studies the relationship between two major elements in two scientific disciplines, namely place belonging to geography and space belonging to communication science which is often associated with context and content.

Representation discusses how places are represented in communication (places in communication). The communication in question is how an area is displayed in various communication contexts. Communication that exists in mass media, social media, and various people's conversations about an area. Texture (communication in places) discusses how communication is interpreted in a particular place or local context. Place here does not always mean an area that has boundaries, but texture refers more to the communication actions that make up a particular space. Structure discusses how the communication process takes place between certain spaces which ultimately forms a hierarchy or structures these spaces (communication in spaces). Here communication means a path or pattern of movement based on the ideology that lives in these spaces. This field examines the idea of power geometries, a concept coined by Doreen Massey in 1991. Connection discusses how spaces are formed in a communication process (spaces in communication). This field has the perspective that space is always produced by, for and in a mediated relationship/connection. In Rafika Dhona (2018) observations, research on communication geography is still minimal in Indonesia, and he calls for this study area as an alternative for developing academic studies in communication science.

Communication geography is related to Lefebvre's spatial thinking. Lefebvre argues that space is a social product (Ibadi, 2023) . Space is something dynamic, changing and not fixed. The changing element is communication. Lefebvre was interested in how information, the material object of communication, becomes a force that changes space (Lefebvre, 1905). Space is produced by the interrelation of every aspect within it, namely: economics, politics, culture and other aspects. Lefebvre sees that when the interests of various parties meet each other in a space, conflict contestation occurs. As a Marxian, Lefebvre's thinking has a development perspective from the perspective of peripheral groups, namely groups of people who experience injustice in urban development (Sugiyono, 2022). From this point of view, an important idea used in this research is the "right to the city," namely the idea of how conflicts should be resolved. Lefebvre states that society has a "right to the city," which is a concept that refers to whom the right to the city is addressed to. Right to the city promotes public emancipation in a specific spatial context. Lefebvre proposes that there is an opportunity for the community to form a social space where the community is actively involved in managing it. This is the concept Lefebvre offers which is called "urban revolution" and this is "the work of art" Sugiyono (2022). In this research, Lefebvre's thinking about the right to the city (urban area), is applied in the research area which is a rural area (rural). Furthermore, this research will use the term "right to territory."

From the data presented, the problem of this research is how communication should be carried out by the Jatiwangi community in achieving conflict resolution. With the communication geography model used as an analytical tool, the formulation of this research problem is how communication geography is carried out by the Jatiwangi community in resolving land conflicts and Jatiwangi cultural identity. This research aims to see how the Jatiwangi community communicates in achieving conflict resolution. The significance of this research is to provide an example of how people in other regions can seek conflict resolution without physical violence and still be able to live a meaningful life in their culture.

## 2. Method

### 2.1. *Paradigm and Approach*

This research has a critical paradigm, especially postmodernism. A critical paradigm is a paradigm that tries to reveal something behind the veil. The ontology of critical research is historical realism, where the reality observed is pseudo, and is formed by social, cultural and political economic historical processes. Epistemology in this paradigm is transactional or subjective, where the relationship between the researcher and the object of study is bridged by certain values. Meanwhile, axiology has the value of supporting science towards society (Muhammad & Luthfiah, 2017). If modernism is based on the subject's consciousness as the power to give meaning to reality, postmodernism emphasizes that meaning is not only determined by the subject's consciousness, but is also outside the will of the subject in power. Meaning is beyond the domination of the rational system. Postmodernist rationality is plural.

This research uses a qualitative approach that more concerned with how that reality arrived at than it is with what that reality entails (Cooper & White, 2012). In this approach, the researcher creates a picture of the research context, observes various facts, makes a detailed report from the respondents' views and conducts a study of the situation that occurred. The research method used is a case study, which Yin, 2003 defines as the preferred research strategy to answer when how or why questions are being posed and researcher has no control over event, and when the focus in on contemporary phenomenon within some real-life context (Denzin & Lincoln, 2018). Case studies are also empirical investigations of phenomena that exist in real, everyday life (Muhammad & Luthfiah, 2017).

### 2.2. *Location and Time.*

Field observations were carried out at several points in Jatiwangi District, and several points in Jakarta City, where researchers conducted interviews and observations when JAF members carried out artistic activities during 2020 to 2023.

### 2.3. *Subject and object.*

The subject is JAF, the object is JAF's communication actions and the emancipation of local communities regarding the topic.

### 2.4. *Data Collection Technique*

Primary data collection was carried out by: interviews with research subjects, field observations, mass media/social media observations and various literature related to the research topic. The key informant for this research is Yudi Arief, one of the founders of JAF. The informants were several JAF activists, including: Ahmad Sujai, Tedi Nurmanto, Tamtam, Dila Novita Dewi and artist-in-residence from the city of Medan, Ika Nasution. Field observations were carried out by observing the daily life of the Jatiwangi people, various JAF activities, areas that were points of conflict, objects that showed the cultural identity of the Jatiwangi people and literature study. The main focus of observation is on the communication actions carried out by JAF and the Jatiwangi community regarding the land and cultural identity of Jatiwangi as the research object.

### 2.5. *Data Validity*

To obtain valid data, data was checked from interviews with various sources, observation results at several field points, and mass media and social media observations.

### 2.6. *Data Analysis Technique*

This is done by organizing data, sorting it into manageable units, synthesizing it, looking for and finding patterns, finding what is important and what is learned and deciding what can be presented as research data (Moleong, 2017).

### 3. Results

#### 3.1. Public Area.

One of the geographical areas that has become a point of conflict in Jatiwangi District is the yard of the former Djatiwangi sugar factory. This arena is the largest open public area which in 2012 was in the process of being converted into a shopping mall by the private sector.



Figure 3: An artist in-residence of JAF in the yard of the former Djatiwangi Sugar Factory

Source: Researcher Documentation

#### 3.2. Local Culture Identity

Another “area” of conflict highlighted in this research is cultural identity, where the original culture of society will be replaced with modern industrial culture. Jatiwangi is legendary as the best roof tile producer in Southeast Asia. Jatiwangi was known as a producer of roof tiles in the colonial era, because at that time Dutch offices and houses in Batavia (the name of the capital of Indonesia during the Dutch colonial era), the city of Bandung (the resting city of Dutch colonial officials) had roof tiles made by Jatiwangi. During the independence era, from 1980 – 2000 Jatiwangi roof tiles were exported to Malaysia and Brunei Darussalam. The domestic mega project built using the results of the Jatiwangi land industry is Soekarno Hatta International Airport, Cengkareng which is the capital airport of Indonesia.



Figure 4. Roof Tile Factory in Jatiwangi

Source: <https://www.datatempo.co/foto/detail/P1002201400078/>

### 3.3. Jatiwangi Art Factory (JAF)

Jatiwangi Art Factory (JAF) is an arts community initiated by two brothers, residents of Jatiwangi District, named Arief Yudi and Ginggi Hasyim, on September 27 2005. This community is headquartered at Jalan Makmur Number 71, Jatisura, Jatiwangi, Majalengka, West Java 45454 .



Figure 5: Jatiwangi Art Factory (JAF) Community

Source: @detitikdua

This artist community has a strong intellectual capacity. Ahmad Sujai is a bachelor of communication science, Dila Novita Dewi is a final semester law student, Ginggi Hasyim once served as Head of Jatisura Village, Tedi Nurmanto is a musician who is an alumnus of the onebeat program, an artist exchange program initiated by the United States Ministry of Foreign Affairs, and other highly educated activists. This community has a strong network on a local, national and international scale, is very active in organizing and participating in various local, national and international scale activities.

## 4. Discussion

**Representation (places in communication).** In communication geography, the term representation refers to how a place is represented in communication. Driven by JAF, the people of Jatiwangi held the Rampak Genteng (rings the roof tile together) Festival for the first time in 2012 in the yard of the former Djatiwangi sugar factory, which is the largest public area which is in the process of being converted into a shopping mall. This festival involves 1200 residents of all ages and various professions from 16 villages in Jatiwangi District. At the Rampak Genteng Festival, all participants were also invited to recite the "Jatiwangi Pledge" which reads:

### JATIWANGI PLEDGE

With the grace of God Almighty, we as owners of Jatiwangi culture vow:

We are determined to respect the works of our ancestors, and always create, innovate, to pass on to future generations;

We are determined to prepare ourselves as well as possible to face the development and progress of Jatiwangi in the future;

That we will maintain culture, process clay, with more dignity, creativity, and respect environmental norms;

We are determined together, to maintain comfort, tranquility and security, based on love and mutual respect.

Jatiwangi, 3rd November 2012.

Source: Siagian, (2019)



Figure 6: Rampak Genteng Festival

Source: Nadila (2021)

The rampak genteng festival is the community's resistance in forming a representation of the former Djatiwangi sugar factory yard. As stated by Lukito & Nugroho, (2021) that in this festival, the people of Jatiwangi associate themselves with roof tiles which is their culture. Until now, the Rampak Genteng Festival has become a routine activity which is held every 3 years. If in 2012 there were 1,200 participants, then in 2015 there were 5,000 participants, in 2018 there were 11,000 participants, and during the 2021 pandemic, participants were limited to 1,000 people. During its journey, JAF succeeded in involving the regional government of Majalengka Regency, the provincial government, the central government and its international network in celebrating the Rampak Genteng Festival. This festival, which displays local cultural attractions, also receives coverage from various mass media. JAF's success in increasing the number of participants in the Rampak Genteng Festival, involving the government from the sub-district level to the central government and extensive mass media coverage succeeded in stopping the process of changing the function of this area into a social area for the Jatiwangi community. This can be interpreted as success in defending the community's rights to public space.

**Textures (communication in places).** In communication geography, textures refer to how the communication process in the form of actions is interpreted in an area. The specific local context is therefore important. The Rampak Genteng Festival in the largest public area in this region gives texture to Jatiwangi District. Kolokytha (2022) underlines that cultural initiatives that emerge from lower society can replace the role of policy makers by providing cultural experiences to the participants involved. What JAF did to coordinate the Rampak Genteng Festival was what Lefebvre thought was an effort to explore how civil society seizes the hegemony of the state and capitalism to then manage the spaces of a geographic region. A festival that involves sounding roof tiles together with other clay musical instruments, such as drums, guitar tiles, singing various songs and various other activities in a large open space, this festival also attracts the attention of people passing by and watching. Creating interactions between the roof tiles, each individual and sounding the roof tiles together can provide what in communication geography is called texture. The experience is felt and fosters an interpretation of the meaning of roof tiles in the minds of participants and spectators. Roof tile textures and clay culture are visible in this communication geography.

**Structures (communication in spaces).** In communication geography, this field examines how information flows through spaces in a certain hierarchy of channels. In the case of the conflict in the Jatiwangi area, JAF is fighting for regional government communication channels to maintain the cultural characteristics of roof tiles and clay as

typical characteristics of Jatiwangi culture. In the midst of the ongoing geographical, economic and cultural landscape struggle in Jatiwangi, JAF had the opportunity to organize the 5th Indonesia Contemporary Ceramic Biennale (ICCB) in 2019. ICCB is an activity that places ceramics as a result of human work in contemporary art. In this activity which was attended by participants from all over the country, JAF succeeded in presenting West Java Governor Ridwan Kamil, who is also an architect who designed various iconic buildings in Indonesia, various Asian countries, and has worked as an architect for 5 years in the United States. This moment was used by JAF Terracotta City as a theme. At this moment, the idea of a terracotta city was successfully voiced to regional authorities in West Java Province, who also had an interest in revitalizing local entrepreneurs. Terracotta icons were approved by the Governor at three strategic points in West Java province, namely: West and East Gates of Kertajati International Airport; Tourism Information Center Office Building and Majalengka Regency square. Thus, the concept of Majalengka as a Terracotta City operates within the government spaces of Majalengka Regency. This is what Lefebvre said, namely that the identity of a region is determined by the interrelationship between activities related to various aspects, including politics within it.



Figure 7: West Java Governor Mr. Ridwan Kamil and Majalengka Square

*Source: Johny (2021)*

**Connections (spaces in communication).** In communication geography refers to how spaces are formed in a mediated communication process. In the case used as the object of this research, apart from roof tile festival, JAF made connections to form the Jatiwangi space as a geographical area characterized by terracotta by creating various works of art made from clay, including musical instruments played by a group of artists who are members of the Lair Pantura Band.



Figure 8: Lair Pantura Band with Clay Musical Instruments

*Source: Researcher Documentation*

In the Lair Pantura Band, these clay musical instruments are combined with folk art music called "Tarling Pantura". Tarling comes from the words gitar-suling (guitar-flute) so that the sound of guitar and flute music is dominant in playing this music (Hidayatullah, 2015). Meanwhile, pantura comes from the word pantai utara Jawa

(north coast of Java). This area was the main trade route built by the Dutch colonial government. Tarling Pantura's music is rhythmic between pop and exotic dangdut. Tarling music is usually played at night to be heard or to accompany listeners in dancing as entertainment for the community or to relieve work fatigue for the community and truck drivers on the commercial route in the northern coast region. Lair is taken from the Cirebon (name of an area) language which means birth. This means that the birth of the Lair Pantura Band is the birth of today's tarling music or contemporary tarling music. Lair Pantura Band's creativity in packaging various folk arts in a contemporary format builds what is called a connection in communication geography.

Hidayat (2022) highlights that cultural identity is represented in a person's daily behavior. To maintain this cultural identity, Anggraeni & Hidayat (2020) and Dalil & Rahardjo (2021) see the important role of agent interaction in strengthening the cultural identity of a community. Research Kinkaid (2020) highlights how the production of space can be realized and actualized in the political potential of society. This research shows how the political power of society in the production of space can be realized.

The important data conveyed is that in its efforts to maintain territorial management rights and local cultural identity, JAF is not always "successful". One of the failures that is visible to the naked eye is in the case of the construction of Ciborelang Market, the largest market in the Jatiwangi area which was built in 2016. The contractor (with approval from the Majalengka Regency Government) removed roof tile/terracotta elements in the building design. The market roof is closed using light steel which is considered more efficient. JAF collected donations of roof tiles from tile factories in Jatiwangi to cover the roof of the Ciborelang market. Ten trucks of roof tiles were collected and given to the contractor for free. However this movement failed because the building structure had already been erected with a steel roof design. This failure does not reduce JAF's enthusiasm to continue building community emancipation in managing the Jatiwangi area. As Yudi Arief said, there are two words that will always be repeated in the struggle of the Jatiwangi people: clay and dignity.

Until now, JAF continues to carry out activities and produce works. The Rampak Genteng Festival is regularly held every 3 years, and the Ministry of Tourism includes the Rampak Genteng Festival in the 10 best national events. Lair Pantura Band continues to perform at various Jatiwangi community activities, national and international stages. One of the national events in 2023 where the Lair Pantura Band will perform is the Synchronize Festival (Rosmalia, 2023). Meanwhile, invitations to perform all over the world continue to arrive (Dewi, 2022). Sujai dkk., (2017) stated that creating symbols that can be captured by various senses in various events is also an important consideration in efforts to voice opinions and instill the myth that clay is Jatiwangi's cultural identity that can go global. The struggle of the JAF community and the Jatiwangi community to obtain regional management rights has had a significant influence on the regional government as regional authority. On various occasions, West Java Governor Ridwan Kamil stated that the Rebana Triangle area must have work, live and play functions (<https://bappeda.jabarprov.go.id>) and it will be arranged in a more "humanistic" concept (Wamad, 2023).

## 5. Conclusion

From a communication geography perspective, the people of Jatiwangi carry out conflict resolution to maintain their public areas and cultural identity by holding various festivals, bringing to life various forms of tile/terracotta cultural displays through music and performances, and proposing regional spatial planning that reflects Jatiwangi's cultural identity, without rejecting the presence of the concept. Rebana Triangle Strategic Industrial Area which they really couldn't refuse.

### 5.1. Recommendation

This research offers novelty by applying Lefebvre's right to the city concept in rural area research. This research also opens up an area of study in communication geography science which in Indonesia is not yet popular and has not even been discovered (Rafika Dhona, 2018), where there are very many field cases.

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