Cultural and Environmental Conservation through Community Service Program in Girimekar Village

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Abstract. Girimekar village in the outskirt of Bandung was chosen as target for community service program conducted by Telkom University and PT. Telkom Indonesia. The program lasted for 6 months. This program consisted of workshops, mural making, environmental conservation and waste management. Research was also conducted during the program, to analyze the effectiveness of the program to increase the villager’s knowledge in cultural and environmental conservation. The method used in the research is participatory approach which used qualitative data. The findings are that the program effectively increase the awareness of the participants in recognizing environmental issues and that the visualization used in the mural making attracts people to come to see the murals. This is not only providing economic opportunities for the villagers, but also give challenges to the environmental conservation. The program is still ongoing, and this papers provide preliminary findings and discussions.

1. Introduction
The village is the smallest governmental body of a country, especially in Indonesia. Moreover, village is one of the most important points in development. Villages currently are being promoted to develop village potential. The development of village potential is one of the strategies to improve equity and community empowerment.

Girimekar Village is one of the villages in Bandung, Cilengkrang District, with an area of 640 ha. Geographically, the village of Girimekar is located in the northeastern part of Bandung which has several village potentials, especially nature and culture. The characteristics of this village area are mountains, under the foot of Mount Manglayang with an area that is consisting of forest and plantations. The potential of Girimekar Village is its natural resources such as forests, coffee gardens and off road area that is often visited by 4 x 4 car communities, and also hilly areas with the view of Bandung which is supported by various cultural arts performed by the villagers.

The community of Girimekar village in Cilengkrang sub-district has a population of 12,465 people consisted of 6,369 men and 6,969 women. In 2009 the livelihoods of the Girimekar village people switched from farmers to factory workers. This is due to the large number of land that is used for housing, while the areas which are still dominated by farmers are within the neighbourhood groups number 1 toneighbourhood groups number 7. Girimekar Village consists of 5 smaller villages, 22 neighbourhood groups, and 77 smaller village units with different potentials.

Based on the results of coaching and mapping in 2017 in the village of Girimekar from 22 neighbourhood groups, the pilot project in developing the village area to revitalize the values of
environment-based local wisdom is in neighbourhood groups 8. The population data of the neighbourhood groups 8 village of Girimekar, Bandung Regency are as follows:

![Girimekar Population Data](image1.png)

**Figure 1.** Population Data Region in neighbourhood groups 8 of Girimekar (Source: Private)

Based on census data, the community of neighbourhood groups 8 can be classified based on their occupations as follows:

![Girimekar Occupational Data](image2.png)

**Figure 2.** Occupational Data of neighbourhood groups 8 Girimekar Region (Source: Private)

Based on the above data it can be seen that labor is the dominant occupation in this area. Labor in the village is divided into factory workers, freelancers, and farm laborers. Based on the results of mapping in 2017 the average income of the community of neighbourhood groups 8 is IDR 1,500,000. This is because there are more freelance workers, whose income is based on the work obtained. However, this neighbourhood groups 8 has a distinctive characteristic than other neighbourhood groups. The neighbourhood groups 8 community is still keeping the value of mutual cooperation, especially regarding environmental management. The neighbourhood groups 8 region has the potential that must be developed in rebuilding local wisdom values through environmental management. This can be seen from the potential that neighbourhood groups 8 already has, in addition to the community members who are strong in mutual cooperation. This neighbourhood groups 8 with hilly location also has achievements as follows:

1. 1st Champion District Level Gate Design
2. 2nd Champion of the Friday Clean Movement at the Village Level
Apart from the above potential, the local culture of neighbourhood groups has a Benjang group (traditional performing art) and a producer of Calung musical instruments because neighbourhood groups 8 has the abundance of bamboo trees. However, until now the above potentials are still undeveloped and have a significant impact both economically, socially and culturally. Moreover, the Sundanese local culture in neighbourhood groups 8, based on survey results stated that local cultural values in the community had begun to disappear, such as teenagers and children who rarely used Sundanese, especially in their house or local cultural activities. In addition, as an area that producing Calung, there has been a decline, where the area of neighbourhood groups 8 in the past had around 10 Calung craftsmen, currently only one person lives. In addition, the Benjang team performed only once a year, and it was only during the August 17th (Indonesian Independence) commemoration. Increasingly, residents of neighbourhood groups 8, especially the elders of the community, have concerns regarding changes in behavior of teenagers and children who are busy with gadgets, but traditional games are rarely played. Therefore, the results of the discussions between the residents held in December 2017 and February 2018 conclude that there is a need to revitalize the values of Sundanese local wisdom through environmental management which can be used as educational icons for tourism based on local culture.

The research conducted in Girimekar Village as a part of the community service program (CSP) is aimed to analyze the effectiveness of the CSP. Moreover, It is aimed to determine whether it can increase the villager’s knowledge in cultural and environmental conservation or not. Based on the community service roadmap, the phases of the collaboration community service scheme is divided as follows: The first phase of collaboration is only at the milestone environment stage level (mural making), include products development training which should bear the village identity (branding). It will focus on the production of bamboo products, marketing, mural and multimedia strategies. Moreover, The marketing, design, tourism and monument marketing is carried out in stage 2. The research itself, in the first stage, should focus on how the mural making, and products created could improve the villager’s knowledge and attitude towards cultural and environmental conservation.

Regarding the mural itself, it is a work of art that could be used for marketing and visual communication. Nowadays, digital forms of mural, as digital pop-ups, projections, and monitors, are used to create live art installations on many surfaces, in the interior and also exterior of a building [1]. Study in mural and spatial imagery could be done by approaches of many disciplines, not only from architecture, but also from visual art. From visual art perspective, the images should be clear, simple and universal, in addition there could be also typography, photographs, illustrations, and pictograms that could give direction, inform, translate and define spaces [2]. The use of mural nowadays has spread throughout the world and could be a good medium used in community service development program [3].

The important aspects of this study include the observation of how was the villagers opinions and attitudes towards the CSP, the effectiveness of mural in conveying the cultural and environmental conservation messages, and how the bamboo products developed during the program could increase the awareness of environmentally friendly product making within the community.

2. Methodology

The community service research approach involving community members is not only carried out by researchers, but also the participants or villagers, This kind of research is called participatory approach research. Such an approach to community service activities is very popular especially in higher education institutions in Indonesia. This method is intended to form a sense of belonging to the activities created, and to strengthen the connection between participants through interaction.
For example, community service activities in the form of murals, such research was conducted in 2003 in Lebak Siliwangi, Bandung, Indonesia and was given the title of the longest mural in Indonesia by MURI [4]. This mural was initiated by the Bandung Institute of Technology (ITB) Fine Arts Department, a higher education institution in Bandung. The participatory approach to murals can also be used as an action research laboratory, a study in which researchers explain, analyze, explain all kinds of social situations and are involved in the process, while also trying to intervene to achieve certain goals.

The author is involved in many mural projects involving communities and students from author’s institution to achieve social change through murals. If we see the methods offered by Gillian Rose, in her book, Visual Methodology [5], visual research can be viewed from three perspectives, which is action research that connect with the production process of the mural. Psychological approach that connect with the effects of visual images for the audiences, anthropology that connect with the meaning built by visual images in the context of social. Moreover, there are sociology that connect with how to relate and discuss the influence of images on the dynamics of social movements. This groupings could be seen as three areas: The area of production, the area of images, and the area of audiences [4].

As an artist, writers are usually forced to criticize using the commonly used visual research approach, without realizing that an artist usually has his own views about their field of work, inspiration, meaning, style, aesthetics and creative choices. So instead of making pure ethnographic research on mural work, we approach the murals from our point of view related to the norms of anthropological views, so that would give a new way of thinking about murals as a knowledge, especially related to the cultural aspects.

There is no substitute for primary data, the collection of primary data helps prevent this research from being only theoretical. The analysis is divided into titles with examples of community service activities carried out. Analysis of documentation and observation techniques in the form of qualitative methods were used in this study. Therefore, this research is not only descriptive but also uses observation methods to gather information, explore the environment and be able to analyze other related activities.

The main data collected during the CSP are observational data which includes records regarding how the CSP was conducted and videos and photographs made during the CSP. The validity of data was increased using the triangulation which used multiple records and also using interview and questionnaire data from of villagers to gain more perspective about the data. The interviews and questionnaire focused on the perceptions and improvements made during the programs. The data from questionnaire were measured using Likert scale, and became the base of qualitative analysis regarding the effectiveness of the whole program.

3. Discussion
Girimekar Village is one example of a village that is located around a city, which is located in the vicinity of Bandung, in the province of West Java, Indonesia. This suburban village has a population of 12,465 people with a percentage of 71% adult population (> 20 years) and 29% adolescent children. The location of the village is very strategic, because it is located on the northern border around the city and adjacent to Lembang. This village is located between two main roads, namely AH. Nasution Road on the south side and Suci Road (Jalan PHH Mustafa) on the western side. Both are the main roads that are very crowded with vehicles and serve as an interchange between parts of the city or acts as one of the arterial roads around the city of Bandung. The PHH Mustafa Road and AH Nasution Road in particular, are areas that intersect with this village, traditional markets, supermarkets or other economic facilities are located around this road.

The space for public activities for the village members has gone through a dynamic process from 2007 to 2017. According to one village figure, this village has a volleyball court, which they are usually used. Because the field is surrounded by chairs and also has a small shop located nearby, it does not only function as a sports facility, but it is a place where village members socialize in their
daily lives. At certain times, this field is often used as a place to celebrate certain events such as Indonesian Independence Day, Election Day, or even marriage. The users are all village members from the elderly to the children, and from men to women. This description proves that the volleyball court is the only public space for the village.

![Figure 3. Mural process in neighbourhood groups 8 Girimekar Region (Source: Private)](image)

![Figure 4. Mural process in neighbourhood groups 8 Girimekar Region (Source: Private)](image)

3.1. Neglected Space in Girimekar Village
The neglected room chosen for the making of murals, is located in an open space that can be accessed from a 3 meter wide road. Like all neglected spaces, this 40 square meter empty space is always far from human activity. Apart from being the largest unused space in this village, this space was chosen because of its strategic location (almost in the center of the village). At first, this was a place to collect unused construction materials, such as stone, sand, and even concrete. The owner then supports to allocate his space as a public facility rather than unmanaged. Moreover, he started to clean the area and provide plastic cover when it rained during the making of the mural. The neglected space that is given permission by the owner then becomes one of the focus of people's participation research and mural project in this community.

3.2. Discussion and Socialization
This phase invites all community members to gather and discuss the proposed plan. Located within Children Play Group building, around 50 villagers consisting of women and children came to join in the outreach and discussion phases. This phase is done to provide awareness to the community about the purpose of the activity, and also listen to their expectations about the mural and space.
3.3. The Process of Joint Mural Design

In this phase, village members acting as participants will be accompanied by a facilitator in designing the mural that will be made. Most of the participants were children even though the invitation was addressed to all villagers. The facilitator triggers the children to draw anything related to the theme used, the green village. The green village theme came from residents who wanted to make the village more livable and comfortable. The images that were made were then used as the basis of the mural design.

3.4. Implementation

Village members, represented by children and teenagers, created murals while accompanied by facilitators. Unfortunately, adults who are expected to join the process are less enthusiastic at the time of implementation; whereas, their technical skills will support more. Besides drawing murals, bamboo jug bins are also made. This additional element is the result of discussion from the previous phase. For mural development, we used projection bombing. As stated in our previous research projection bombing is being chosen by today’s social activists and artists [6] because of it has given many advantages, the advantages are that they don't need high skills artists, and through technology application, it is became easy to make murals quickly and minimize errors.

The children were the most enthusiastic during the mural making, even though they were only needed to color the already drawn sketches. During the mural making, the sketches were drawn by the university students involved, while the villagers, especially the children and teenagers were coloring, decorating and finishing the mural. Overall, the finished mural could be generally said as a success, with the realization were near to what was planned. This is due to the use of projection technology and the information and supervision given to the participants, especially the villager by the university students as the facilitators.

About the mural or drawing itself, the theme of drawing is related to the Sundanese culture and the message to keep the village clean and green, using Sundanese language and phrases to adapt the surrounding culture. This kind of messages also urge the people to conserve their culture. The wall that is used as mural space have the length of about 100 meters. This is longer than what is planned in the first stage, but the goal is to make the village full of murals, which aimed to be the uniqueness of the village. The mural is hoped to attract tourists to visit the village, and make the Girimekar village as a tourism village.

3.5. Results

Based on observations made by researchers, this open space became crowded several days after the mural was made. After that, this space is expected to support the program as a tourist village. As the time passes, the adults that in the first place are not too eager to join the mural activities, then start to view the mural as bringing new identity to their village. From the questionnaire collected, the data shows that the villagers really appreciating the mural and the CSP. Moreover, they hope that more Sundanese culture and identity will be presented in the next murals and will accelerate the village towards a tourism village. The data also shows that the perceptions and attitudes of the villagers towards environmental and cultural conservation is very positive during this mural and CSP activities.

4. Conclusions

In conclusion, this study tries to review a community service program (CSP) which used several activities to develop a village area which considered undeveloped. The CSP creatively involving visually attractive activities like designing and producing mural that function as educational tools for the villagers related to social awareness, reflecting local wisdom, experiences and cultural norms. The mural itself was planned also as a tourist attraction which is hoped to make the Girimekar village as a tourism village.
Mural affects the village community in three ways: (1) the mural reflects the historical expression of the community, it is shown through the idea generation regarding local content, and (2) functions as a symbol to direct the community into the future especially through the theme of tourism village. That is the function of the mural as the background of this tourism village. Communities could bring another dimension to the mural created through its history and culture, and also complex social relations. In this way new ideas and experiences will occur.

Community service program that elaborating mural in their projects, could benefited the community and also the supporting institutions, in the form of social and economical aspects, especially to the extent of tourism and cultural economical effects that were affected during the program. Moreover, the perceptions and attitudes of the villagers towards environmental and cultural conservation is very positive during this mural and CSP activities.

In the digital ages, mural process has given many advantages, they don't need high skills artists, and through technology application, it is became easy to make murals quickly and minimize errors.

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