

## CREATIVE URBAN KAMPUNG BASED ON LOCAL CULTURE, A CASE OF KAMPUNG BUSTAMAN SEMARANG

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**Abstract.** Urban *kampung* has the uniqueness and becomes the historical development of the city. Urban *kampung* has local culture, which potentially purposes to create a creative urban *kampung*. *Kampung* Bustaman in Semarang City allegedly has some local asset to develop towards a creative *kampung* by using its local culture. This study employed a qualitative method through a qualitative descriptive analysis to formulate the creative *kampung* concept on *Kampung* Bustaman. The findings show that *Kampung* Bustaman has local culture as local assets – goat processing and culinary related to goat. Local community assisted by the other parties and local institution should develop these local assets to enhance the local economy and strengthen social ties. It can be realized by food processing to be more valuable, *kampung* events, and art. A strong commitment of community is required to ensure the creative activities and promote creative urban *kampung*. It concludes that creative *kampung* is a *kampung* that can optimize its local assets for communities' welfare of through creative ideas.

**Keywords:** creative *kampung*, *Kampung* Bustaman, local culture, Semarang City.

### Introduction

Urban *kampung* is a part of urban settlements formed by the spatial concept within an extended period. The emergence of urban *kampung* in Indonesia has appeared since the Dutch era. Urban *kampung* grows spontaneously according to the community needs and social mechanism process of the community. The urban *kampung* arises as an unplanned settlement without the intervention of government and planner. The urban *kampung* is also connoted with a degraded settlement reflected by low poverty and densely populated. It is also characterized by irregular forms, lack of infrastructures, and limited space (Marpaung, 2017).

As an organic settlement, urban *kampung* indicates the complexity of place with various activities as the result of dualism condition both formally and informally, which presents community survival strategy (Widjaja, 2013). Urban *kampung* and city are analogized such as coins where urban *kampung* becomes an integral part of urban systems on physically, socially, and economically aspects. The presence of urban *kampung* is also functioned to strengthen the image of a city (Setiawan, 2010).

Urban *kampung* is a part of the history of a city. It offers the symbol of identity for a city. It also presents the

spirit of inhabitants to endure amid urban development. Furthermore, the existence of urban *kampung* plays an essential role in the history of the city and its inhabitants. The presence of urban *kampung* also contributes to the urban economy as it is inhabited by people with different characteristics of religion, culture, economics, education, and soon (Widjaja, 2013; Wijanarka, 2007). Urban *kampung* lives also reflect the creativity of the local community in managing their living space, both physically and socially towards sustainable urban *kampung* (Kustiwan et al., 2015).

Urban *kampung* has local culture as the economic potential. Local culture is embodied in habits, language, social system, and social life since it has a high value of culture (Madiasworo, 2009). Local culture serves as the orientation to construct their settlement environment as well as to develop their socio-cultural and economic habits (Dahlani, 2015). Local cultures provide opportunities for creating urban innovations in social, cultural, and political (Kagan et al., 2018), as well as in urban *kampung*. Suprpti et al. (2019) revealed that local cultures are the capitals for villages to improve their economic activity, such as by tourism activity. Necissa (2011) also argued that cultural heritage activity has economic benefits to

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local economic development. Local culture owned by the community should be preserved since it reflects the social, cultural, and economic value as well as the symbol of the presence of an urban *kampung*.

Many researchers highlighted that local culture is a modal to support the creative city. Local culture could create, increase, and revitalize the local economy through creative economies or industries, creative activities, and creative classes (Catungal et al., 2009; Collins & Fahy, 2011; Florida, 2003; Grodach, 2017; Hall, 2000; Kakiuchi, 2016; Sasaki, 2010; Suprapti et al., 2019). Many cities have their cultural assets and uniqueness as urban images. The various initiatives and promotions are ways to strengthen the image of a city (Vanolo, 2008). Further, the creative city concept has a relationship with community identity, social belongingness, and sense of place (Ratiu, 2013).

Historically, creative city policy has been emerged for two decades. The creative city concept has been launched by UNESCO Creative Cities Network in 2004 to propose creativity for urban development. This idea spread across around the world as in Europe, America, Asia, and many developing countries (Sasaki, 2010). Creative city policy appeared as a new movement of a city to deal with local problems, especially for reducing urban inequalities based on cultural assets (Grodach, 2017). In developing countries, creative city is used to overcome the urbanization problems, economic restructuring, and increasing social vitality (Grodach, 2017; Kakiuchi, 2016). Many countries have been successful to implement creative city idea to improve their urban economic as in Galway City, Ireland (Collins & Fahy, 2011); Kanazawa City, Japan (Kakiuchi, 2016; Sasaki, 2010); Turin, Italy (Vanolo, 2008); Manchester and London, UK (Montgomery, 2005); and Istanbul, Turkey (Alvarez, 2010). Meanwhile in Indonesia, the creative city can be reflected to many concepts, such as creative urban *kampung* and creative-based tourism. Some of the previous studies highlighted the success stories to conduct creative city policy, such as in Bandung City (Kustiwan et al., 2015; Prayudi et al., 2017; Utami & Sofhani, 2014; Wardhani et al., 2017), Solo City (Setyaningsih et al., 2016; Wardhani et al., 2016), and Surabaya City (Sugianti & Ekomadyo, 2016).

Though many cities both in developed and developing countries have been succeed to apply the creative city concept, however, Rastghalam et al. (2017) noted that creative village or *kampung* (in Indonesia context) has a different approach from the creative city. They emphasized that the creative village is linked to rural development by optimizing endogenous assets. Some of the keywords to push the development of creativity in rural context are optimally the use of low-level technology by using local knowledge, adopted industry, social structure, natural resources, and innovation, rather than using high technology or ICT as on creative city concept. Escalona-Orcao et al. (2016) in their case study on rural areas in Spain also explained that a creative village is associated with size, specialization, and diversification. They noted that local tradition and culture

within a small location and entrepreneurship ability are the main assets for encouraging economic development in rural areas. Catungal et al. (2009) in their case on Liberty Village, an isolated urban village in Toronto, stated that creativity concept is required to revitalize the vitality of this area by stimulate clusters of cultural industries, develop networking, and enhance collaboration among stakeholders. Horiuchi (2017) in his case on Yamagata Prefecture, Japan concluded that developing a creative village requires social innovation, such as fostering entrepreneurship and encouraging local participation to involve in rural development programs.

Another perspective of creative *kampung* is also explained by Utami and Sofhani (2014). They define creative *kampung* as a place where the communities can express their creative idea. Forming a creative *kampung* requires a creative community. In a case on urban *kampung* in Bandung, Kustiwan et al. (2015) found that the concept of creative *kampung* related to the strong commitment, sense of community, problem-solving, access to resources, and capacity building. Utami and Sofhani (2014) also suggested that the involvement of stakeholders, i.e. initiators, support groups, and creative communities, have an essential role in guarantee creative *kampung* sustainability. Suprapti et al. (2019) also said that local culture is potential to emerge the creative economy in a cultural village. Rural development policies with bottom-up strategies also are other factors. Creative village idea is a new approach that should be considered on the planning since it aims to reshape rural image by improving local creative assets, innovation, and participation on rural regions (Bell & Jayne, 2010; Escalona-Orcao et al., 2016; Rastghalam et al., 2017).

The selected area in this study was *Kampung Bustaman* (Figure 1). Administratively, *Kampung Bustaman* is located in *Kelurahan Purwodinatan*, Semarang Tengah Sub-District, Semarang City, Indonesia. *Kampung Bustaman* is located nearby city center of Semarang City. Subagyo (2014) argued that many *kampungs* in Semarang City have been demolished due to turn into a commercial building, such as hotels and malls. Nonetheless, *Kampung Bustaman* is one of the *kampungs* that still present in Semarang City center.

*Kampung Bustaman* in Semarang City allegedly is potential to develop as a creative *kampung* by using its local cultures. Bustaman inhabitants can identify their local culture and organize it on local events and creative ideas to enhance the local economy and strengthen social ties. In recent years, several events have been held by Bustaman inhabitants, such as *Tengok Bustaman 1* in 2013, *Tengok Bustaman 2* in 2015, and *Tengok Bustaman 3* in 2017. These events intended to promote the presence of *Kampung Bustaman*, arouse local participation, and evoke the local economy. Besides, these events also prove that the community of *Kampung Bustaman* still has the willingness and ability to preserve the *kampung*. These events were supported by various parties, such as local government



Figure 1. The location of Kampung Bustaman

and NGO. These events can reflect local creativity and active community participation.

Even though many studies have highlighted the application of the creative city idea, only a few studies have applied the creative concepts to the *kampung* or village context. As noted by Bell and Jayne (2010) and Horiuchi (2017), many studies prefer to use the term of creative cities rather than creative village or *kampung*. Accordingly, this paper is addressed to formulate the creative *kampung* concept on an urban *kampung* in Indonesia by an evidence base from *Kampung Bustaman*. This research is expected to show another perspective of the creative *kampung* or village concept.

## 1. Methods

### 1.1. Case study area

The case study area is *Kampung Bustaman*. As an urban *kampung*, *Kampung Bustaman* is located in a strategic area since its positions nearby center of Semarang City (around 500 meters) and passed one of the main streets in Semarang City, MT. Haryono Street. Historically, *Kampung Bustaman* was discovered by Kyai Kertoboso Bustam around the 18<sup>th</sup> century. *Kampung Bustaman* community believes that *Kampung Bustaman* came from a well which was built by Kyai Bustam as his source of life. Therefore, the original name of Bustaman was taken from the name of Kyai Kertoboso Bustam as the inventor of *Kampung Bustaman*. On the way, Raden Saleh, a pioneering Indonesian Romantic painter of Arab-Javanese ethnicity as well as the grandson of Kyai Bustam, was also ever visited this *kampung*. Thus, this *kampung* is also known as *Petilasan Raden Saleh*. Nowadays, there is still one of the descendants of Kyai Bustam in *Kampung Bustaman*. She is Mrs. Hartati, the seventh generation of Kyai Bustam or the fifth generation of Raden Saleh.

Administratively, *Kampung Bustaman* consists of 2 RT (*Rukun Tetangga* or neighborhood border), namely RT 4 and RT 5. Meanwhile, based on the residential border area (*Rukun Warga* or RW), *Kampung Bustaman* positioned in RW 3. The total area of *Kampung Bustaman* is 0.6 hectares. It has 72 building units, consist of 69 housing units

and 3 *kampung* facilities, they are a mosque, community toilets, and slaughterhouse. *Kampung Bustaman* is also categorized as a congested *kampung* with the building density of around 80%.

*Kampung Bustaman* has 1.5 to 3 meters road in width. Road spaces are often used as parking areas and places for inhabitants' activities. The absence of open spaces makes the *kampung* alley is used as multi functionally spaces. It is not only used as vehicles and human circulation but also social and economic activities, like social interaction, selling, chatting, children playing, drying clothes, etc. *Kampung Bustaman* had a total population of 366 people. It also was inhabited by 114 households in 2015. It consists of 189 males and 177 females. Most of Bustaman inhabitants (60%) only graduated from elementary school and only about 3% of inhabitants are able for college. However, Bustaman inhabitants have a close relationship among others due to kinship ties.

### 1.2. Data collection methods

This study conducted both primary and secondary of data collection methods, i.e., interviews, field observations, and documents or reports review. The interview method is purposed to dig various kinds of local culture in *Kampung Bustaman* and *kampung* activities related to the culture. Besides, we also want to know how the role of community, local leaders, and city government to turn on *Kampung Bustaman* life. The field observation is used to observe the *kampung* space to support community activities and collect some documentation regarding the *kampung's* creative activities. Field observation was conducted from March to June 2015. Documents review is addressed to find out issues and facts about *Kampung Bustaman* from various literatures.

The total informants interviewed were 16 informants through with open-ended questions. In-depth interviews are addressed to the formal chairmen of *Kampung Bustaman* (heads of RT 4, RT 5, and RW 3), the chairman of teenagers' ties (*Ikatan Remaja Bustaman*), *Kampung Bustaman* goat traders or skippers, *Kampung Bustaman* elders (*tetua kampung*), some of the local inhabitants, Non-Governmental Organization (NGO) namely Hysteria, and Semarang City Government officials, such as *Kelurahan Purwodinatan* officer and Tourism government officer. These informants were selected by using purposive and snowball sampling. Interviews were conducted in *Kampung Bustaman* from May to June 2015 by using Javanese and Indonesian language. It took two to three hours in lengths. We used a tape recorder to record our interviews and transcribed it into interview transcripts.

Interviews were conducted with different emphasizes. Interviews addressed to heads of RT and RW, the chairman of *Ikatan Remaja Bustaman*, *tetua kampung*, and Hysteria were aimed to find out their perspective of *Kampung Bustaman* establishment and exist, programs that will be held by and passed programs in *Kampung Bustaman* as well as its benefits, community and other stakeholders' participation on these programs. Interviews with *Kampung Bustaman* goat traders or skippers are used to discover their



involvement in goat trading and food processing related to goats. Interviews with the city government officials are used to explore government supports for *Kampung Bustaman*. Interviews with some of local inhabitants are proposed to dig their point of view about *kampung* condition and participation in *kampung* programs.

### 1.3. Data analysis

This study employed a qualitative method since this study is aimed to formulate the creative *kampung* concept by an evidence base from an urban *kampung* in Indonesia, namely *Kampung Bustaman* in Semarang City. Creswell (2014) defines qualitative research as a study to explore and understand the meaning of social problems on individual or groups of people and attempt to interpret the complexity of those problems. Therefore, this study wants to explore and construct how *Kampung Bustaman* still can exist amid the Semarang City development by using its local creativity, especially its local culture that potential to develop as creative sector. Specifically, this study has some objectives, i.e. 1) identify local culture in *Kampung Bustaman*, 2) identify *kampung* space utilization supporting local cultural activities, 3) show the role of stakeholders for *Kampung Bustaman*, and 4) formulate the creative *kampung* concept in *Kampung Bustaman*.

The analysis used descriptive qualitative analysis to provide an in-depth description and interpretation about *Kampung Bustaman*'s creative activities related to its cultural potency. This study used a qualitative data analysis technique by Miles and Huberman (1994) that consists of three steps, they are 1) Data reduction, 2) Data display by narrative text and interview quotes, and 3) Data verification. In the data reduction stage, as the initial stage of data analysis, we transcribe the interview results into interview transcripts and make specific themes to simplify the interpretation. While, data display aims to develop a description of the information through narrative text. The information was displayed by using the informants' status and interview period. The information was verified by using the triangulation method by comparing in-depth interview results, direct observation, and documentary study

## 2. Results

### 2.1. Goat trading and food processing culture in *Kampung Bustaman*

*Kampung Bustaman* has a strong potential of local culture relates to the economic activities – goat trading and culinary from goat meat and offal. Bustaman community also has strong social ties as a characteristic of the Javanese society. The close relationship in *Kampung Bustaman* is reflected by the togetherness and helping each other in the form of energy, funds, and time which motivated by trust and family ties. A close social relationship is an effort to create a harmony life in the *kampung*. As noted by Sudarwanto et al. (2018), a sense of togetherness is the modal of urban *kampung* to survive.

Processing goat activities in *Kampung Bustaman* are not merely limited to the trading activity, but also the activity of cutting goats, distributing, and selling the raw of goat meat. Meanwhile, food processing activities in *Kampung Bustaman* include the local business of making Bustaman's unique seasonings and processing into culinary made from goat. These economic activities relate to goat has become a inheritance across the generations.

The identity of *Kampung Bustaman* as the “*kampung kambing*” has been known since the Dutch era around the 19<sup>th</sup> century. The Dutch often search for goats to *Kampung Bustaman* at that time. Thus, *Kampung Bustaman* was known as the supplier of goats in Semarang City. The goat trading has been lasting for generations to generations and now has been entering the third generations. Nowadays *Kampung Bustaman* has three goat skippers.

Both young and elder generation understand that the goats trading has become a local culture in *Kampung Bustaman*, inherited from generation to generation. The continuity of this trading culture illustrates that it has become a cultural heritage for them. Moreover, this inheritance of economic activities, processing goat and food processing related to goats, is able to provide a unique identity for a place.

“Firstly, *Kampung Bustaman* has more than five of goat skippers; thus, Bustaman was known as the “*kampung kambing*” and became the suppliers of goats in Semarang City.” (Interview result with the elders of *Kampung Bustaman*, June 12, 2015)

“The goat trading activity is still happened now and has been entering the third generation.” (Interview result with the chairman of *Ikatan Remaja Bustaman*, May 19, 2015)

Goats have been the primary commodity for Bustaman community for generations to generations. Processing goats and culinary related to goats take place every day. The goat trading activity is started from the goat cutting. The goats cutting start from 03.00 a.m. to 04.30 a.m. every day. Then, the next steps are *pengkeletan*<sup>1</sup> or cleaning of the goat's offal, separating meat from bones, and packing into containers for sale to the seller of *sate*<sup>2</sup>, *gulai*<sup>3</sup>, and *tengkleng*<sup>4</sup> at 06.30 a.m. The processing of goat's cutting, buying, and selling activities takes continuously within a particular time. Various kinds of goat trading activities (see Figures 2a and 2b) encourage diversification of livelihoods, like as goat traders or skipper, goat butcher, *pengkeletan* worker, *pengkerokan*<sup>5</sup> worker, and producer of

<sup>1</sup> Pengkeletan is the process of separating the skin with the body of goats.

<sup>2</sup> Sate is the small slice of goat meat which skewered, roasted, and flavored with beans sauce and soybean sauce.

<sup>3</sup> Gulai or curry is the goat offal-based dishes are soupy coconut milk with spices with the savoury taste.

<sup>4</sup> Tengkleng is a type of cuisine which made from the meat/offal/goat bones that is almost like gulai, but it has a watery sauce.

<sup>5</sup> Pengkerokan is a cleanup activity of feathers on the head and leg of goats.

*sate, gulai, and tengkleng*. All of the workers come from the local Bustaman inhabitants.

The variety of activities related to goats makes local inhabitants have specific skills in processing goats. It represents that goat trading or processing goats are beneficial for local inhabitants. Goat activities take place at certain times every day. It becomes their livelihood. The goat traders or skippers can hire the local people to help in goat trading. It makes Bustaman inhabitants hold the skills and the derivative jobs related to goats to the next generation. Local inhabitants can optimize their local resources – goats to create specialization and job diversification to boost *kampung* economic development.

“Almost of inhabitants worked on processing goats.” (Interview result with the chairman of *Ikatan Remaja Bustaman*, May 19, 2015)

“After goats cutting, there is already of division of tasks with local inhabitants, such as *pengkeletan, pengekerokan*, culinary processing, and seasoning making on specific times.” (Interview result with a local inhabitant, May 12, 2015)

*Kampung* Bustaman is also popular with its *gulai* bustaman. The emergence of *gulai* bustaman started when there was a difficulty of the goat butcher to process goat offal. The sellers, who come from Kudus, took the offal and processed into *gulai* so that the Bustaman local community does not introduce *gulai* bustaman. Although the emergence of *gulai* bustaman did not come from the Bustaman local community, the label of Bustaman is used because the ingredients of *gulai* obtained from the Bustaman's goat skipper. Nowadays some of Bustaman inhabitants have the skill to make *gulai* and sell it out of the *kampung*. *Gulai* bustaman has a unique characteristic, which made without the coconut milk. The coconut milk is replaced with the fried coconut and mixed with the other materials created by Bustaman local community.

“*Kampung* Bustaman is popular by its *gulai* bustaman. However, the traders do not come from Bustaman inhabitants. We supply the material”. (Interview result with the head of RW, May 31, 2015)

“*Gulai* bustaman was not introduced by the Bustaman inhabitants. The traders who came from Kudus just bought the raw materials here and used

the Bustaman name as the label to be known by the public and attract the customers”. (Interview result with a head of RT 4, May 31, 2015)

Some of Bustaman inhabitants also have a local business, i.e., the unique seasoning's manufacturing business. The spice is a secret ingredient mixed into *gulai* bustaman so that *gulai* bustaman has a different taste from the other *gulai*. This spice is also selling to the public and culinary traders. This business has exceeded from generation to generation to preserve the characteristics of *gulai* bustaman.

The goats at the local resource of *Kampung* Bustaman need to be preserved through culinary. The Bustaman local community also has its own culinary business related to the goat, like catering of *sate, gulai, tengkleng*, and other processed foods made from the goats — also, the product of goat culinary sold by pitchman or tent, especially for *gulai* bustaman.

As forms of local culture, goat trading and culinary offers a significant impact on local economic development in *Kampung* Bustaman. Activities derived from the goats as the local commodity show that Bustaman community still adheres to the local culture possessed. Bustaman people have skills to process goat materials for a wide variety of culinary and livelihoods related to goats as a way to keep and strengthen the identity of *Kampung* Bustaman as “*kampung kambing*.” These activities are the way of communities to preserve the cultural heritage as well as the goat trading and to affect the development of economic activities through the creation of new jobs.

Amid urban life, there are an economy or business competitions of goat trading and goat culinary business in Semarang City. However, there is a desire from the Bustaman community to preserve their local culture. The regeneration effort shows it. The local institutions also support this effort by encouraging the current generation to transfer the knowledge to the next generation.

“The business of making a curry spice still passed down to my daughter. A piece of seasoning could be used to the 17 recipes”. (Interview result with a goat trader or skipper, May 19, 2015)

“We cannot intervene in the skippers in their regeneration process. We only can urge the skippers of the goat, to continue the trading activity to their child's or his family members”. (Interview result with a head of RT 4, May 31, 2015)

“And we always support if there are community who want to move forward. They (Bustaman's inhabitants) have good perspectives and innovations.” (Interview result with a *Kelurahan* Purwodinatan Officer, May 31, 2015)

Goat trading and food processing that are inherited, create sense of identity of *Kampung* Bustaman. Those activities have the value of knowledge and skills that should be learned by future generations to inherit these expertises. For instances, *gulai kambing* bustaman that has a different taste from other *gulai* and secret seasoning skills making for *gulai*.



(a) (b)  
Figure 2. (a) The process of *pengkeletan*,  
(b) The process of making *gulai* bustaman

## 2.2. Alley utilization in *Kampung Bustaman*

*Kampung* alley is utilized as a multifunctional space due to the limited space. *Kampung* alley is used to conduct economic, social as well as cultural activities. Bustaman community has the local habits in transforming the open space, especially alley in front of their house as the semi-private spaces for cutting the goats, *pengkeletan*, *pengkerokan*, and selling the meat and seasoning making. Figure 3 shows the *pengkerokan* activity by using *kampung* alley. These activities held every day in the morning. Bustaman community also has its agreement to clean up the alley after finished those activities to maintain the environmental cleanliness.

“I immediately put the waste into a plastic tub. Then, the liquid waste is discharged into the river. If the waste is thrown directly into the dump, it won’t smell.” (Interview result with a goat trader or skipper, May 12, 2015)

“Here, there is some agreements that solid waste should be accommodated itself by each goat trader.” (Interview result with a head of RT 4, May 31, 2015)

*Kampung* Bustaman alley is turned on by the presence of daily culinary at 09.00 a.m. to 04.00 p.m. from local inhabitants. During this time, there are also daily informal social activities, like chatting. The utilization of open space, especially *kampung* alley, represents the ability and eagerness of the community to defend *kampung* life. It reflected by the efforts to optimize the small and limited size of space. The existence of *kampung* open space intends to support the economic and socio-cultural life of the community, like culinary selling places, the alley vendor, and activities related to a goat. As explained by Sudarwanto et al. (2018), the local economic strength pushes the *kampung* to be more dynamic. *Kampung* space is used as a multifunctional space – as a private-public space which reflects a sense of togetherness.

Alley utilization in *Kampung* Bustaman represents the inhabitants’ ability and eagerness to invigorate the limited space of *kampung* with optimizes space functions. *Kampung* alley activation requires mutual agreement. For instance, maintaining the cleanliness of the alley after processing goat in order to be used as mobility space.



Figure 3. *Pengkerokan* activity by using *kampung* alley

## 2.3. The role of stakeholders for creative activities

*Kampung* Bustaman has some stakeholders to support the existence of this *kampung*; they are the local community, local elders and chairmen (RT and RW), local government (Semarang City Government), an NGO (Hysteria). To rouse the existence of *Kampung* Bustaman, the local community tries to revive the *kampung* through various economic activities particularly related to goats – processing goat and culinary as their local culture. On the other hand, the local community also has an eagerness to preserve this main asset by implementing it in daily activities.

*Kampung* Bustaman is potentially due to goat trading and food processing. A part of inhabitants works as goat culinary entrepreneurs through catering. Bustaman inhabitants stated that they have an eagerness to preserve and continue the culinary business as well as goat trading activities from generation to generation. To preserve the goat material culinary, local elders and chairpersons also encourage the inhabitants who pursue culinary to have product innovation. As Bustaman inhabitants have expertise and skills to process goat culinary. It should be encouraged to be preserved; thus, it has added value for economic growth through innovation. This innovation is expected to create a more creative local economy by maintaining the necessary materials from goats.

Local institutions, both formal and informal, functioned to assist inhabitants in finding food processing innovations in order to more valuable. In addition, it is also to foster entrepreneurship. *Kampung* Bustaman has local assets – goats. It should be processed into various commodities, mainly durable food that has high selling power.

“And now we have a plan to open the opportunities to make shredded (*abon*), for example, shredded curry flavor. It is not yet in Semarang City.” (Interview result with a *kampung* elder, May 31, 2015)

“Even small foods can be processed, such as *abon*.” (Interview result with RW chairman May 31, 2015)

To encourage the local economy, there is a role from other parties, a local organization (NGO) namely Hysteria. Hysteria has focused on art and educating young people to preserve old *kampung* in Semarang City (Abdilla & Darmajanti, 2019). This community organized *Tengok Bustaman* 1 in 2013, *Tengok Bustaman* 2 in 2015, and *Tengok Bustaman* 3 in 2017. These events regularly conduct every two years. These events have broad impacts on increasing the local economy and promotes local culinary of Bustaman. On the other hand, *Tengok Bustaman* events also aimed to revive *kampung* life, which focuses on the issue of art and creativity (see Figure 4). The local community is stimulated to identify and dig their potency as well as the history of the *kampung*. This NGO helps local inhabitants to emerge creative ideas. These creative ideas can be displayed on events.

The local inhabitants are also urged to convey their ideas about their *kampung*. *Tengok Bustaman* events have had a positive impact on changing condition of *Kampung* Bustaman in many aspects, i.e., environmental, economy,





Figure 4. The mural as the reflection of the community's creativity

and socio-culture as it has a different focus on each event *Tengok Bustaman 1* event, which firstly conducted in 2013 focused on *kampung* space arrangement and ecological issues as well as provoke the awareness of inhabitants. These efforts consist of beautifying the *kampung* by mural paintings, increasing the public and open space, and *kampung* space arrangement, especially *kampung* road and parking area. Moreover, *Tengok Bustaman 1* event also stimulated the local community to dig and know their *kampung* history and culture.

Meanwhile, *Tengok Bustaman 2* in 2015, focused on educating inhabitants to have concern for the *kampung* and encouraging culinary potency to the public. While *Tengok Bustaman 3* in 2017 addressed to provoke community creativity through art performance. After *Tengok Bustaman* events, Bustaman community began to understand the condition of the *kampung*. *Kampung Bustaman* has a historical story related to Kyai Bustam and Raden Saleh. Moreover, it also provokes local creativity and bravery to go public.

“In my opinion, *Tengok Bustaman* has a great impact on the local economic development, in which the economy has increased quite because many tourists have visited here, even though domestic tourists.” (Interview result with RW chairman, May 25, 2015)

“*Tengok Bustaman* influences the internal condition since there was a forum called as *Forum Paguyuban Bustaman* that gave awareness to Bustaman community and change environmental condition. For example, vehicle arrangement and encourage the community's awareness of mini-park in the parking area, except for guests”. (Interview result with RT 5 chairman, May 31, 2015)

The Semarang City Government had a role in giving permits for events held in *Kampung Bustaman*. However, the local government also support for environmental improvement. Further, Semarang City Government through tourism affairs supporting in regulation to include *Kampung Bustaman* in the Master Plan of City Tourism Development (*Rencana Induk Pengembangan Pariwisata - RINPAR*). The type of tourism that can be developed is research and historical tourism.

The involvement of various parties is required to emerging creative ideas for *kampung* inhabitants. Even though local inhabitants have a close relationship, they mostly have limited knowledge and literacy. Local participation serves to ensure community involvement in activities that are jointly formulated between local communities, local institutions, and other stakeholders. They should not disown the assistance of outsiders to dig creative ideas and *kampung* promotion. This collaboration intends to develop a creative community by fostering awareness, togetherness, as well as entrepreneurship spirit.

### 3. Discussion: Creative urban kampung conception on Kampung Bustaman

Local culture refers to the local knowledge and social skills possessed by the local community. It has a significant impact on the survival and continuity of local community life. In a case of *Kampung Bustaman*, Bustaman inhabitants has the skill in processing goats and culinary related to goats. *Kampung Bustaman* was also known as “*kampung kambing*” as it inherited of goat trading. Goats as the local assets assists local inhabitants to have diversification livelihood and create entrepreneurship to foster economic development. Besides, this local asset is also used as *kampung* identity, which distinguishes it from others and strengthens *kampung's* position in the middle of city development. It also inherited to the next generation to preserve it as local culture. As stated by Suprapti et al. (2018) that preserve the local culture will reinforce the local identity, character, and knowledge for the next generation.

Food processing and trading culture are not a new culture. It helps region to exist and as the community survival. Indeed, many regions have these activities as their local culture, such traditional food culture in *kampung* in Singapore (Xiong & Brownlee, 2018), Caribbean food culture (Houston, 2005), and Malay food heritage (Raji et al., 2017). But, its uniqueness lies in cooking methods, the use of ingredients, and origin of materials (Raji et al., 2017). However, in *Kampung Bustaman* local inhabitants used secret receipt for making its *gulai* spicy. The other uniqueness is Bustaman inhabitants use raw materials that locally produced for making culinary related to goat. There is an economic life cycle related to goats in this *kampung*. It starts from slaughtering goats, cleaning goats, and food processing. It has been conducted for a long time and become a local culture.

Local culture is a capital to enhance local economy through creativity (Catungal et al., 2009; Collins & Fahy, 2011; Escalona-Orcao et al., 2016; Florida, 2003; Grodach, 2017; Hall, 2000; Kakiuchi, 2016; Ojha, 2017; Sasaki, 2010; Suprapti et al., 2019). Suprapti et al. (2019) mentioned that local culture is potential to emerge the creative economy in a cultural village. Local culture stimulates the emergence of the creative economy and productive space. As proposed by Scott (2006), the creative city is one attempt in urban regeneration by promoting cultural and local economic develop-

ment. It also attempts to optimize the individual expression of creativity which laden of learning process and innovation. *Kampung* Bustaman has local culture related to goats trading and culinary. These local cultures are local assets for Bustaman inhabitants to boost their local economy; however, it requires to be supported by creative idea and creative community. Moreover, these local cultures also possess the value of local knowledge and skills that should be inherited the next generation. It not only contains economic value, but also historical value of *kampung*.

Goats, as the local assets on *Kampung* Bustaman, are also helpful for creating job diversification. Job diversification reflects that people have creative ideas to cooperate with each other to processing goat, besides due to economic necessity. This job diversification also strengthens the *kampung*'s identity. The inhabitants have its own specialization due to the regular work, for instance, slaughterer workers, *pengkulitan* workers, *pengkerokan* workers, etc. The presence of these specializations will simplify to build a creative community because they already have the skills. It also emerges entrepreneurship spirit.

Constructing a creative community also requires other parties. These parties have a role to help the community to find creative ideas and write out these ideas into creative activities, like mural art and *kampung* events. In reality, *kampung* local institutions are not yet ready enough to develop it. The other parties, such as NGOs and the city government helpful to enlarge *kampung* promotion, networking, funding, as well as construct a robust collaboration between local inhabitants, local institutions, and other stakeholders.

NGOs which mostly close to the community can enter the community, in collaboration with local institutions and arouse the community's enthusiasm and creative ideas. NGOs also assist for educating community. Local institutions have roles in motivating and ensure programs sustainability. Whilst, the government supports by licenses and specific policies. As noted by Ratiu (2013), to develop a creative city not only considering levels of urban space and agents, but also value sharing. Creating a creative city need a strong commitment and participating in the local community to make a viable space and community (Ojha, 2017; Ratiu, 2013).

Local community participation addresses to convince the continuity of creative programs or events. Awareness and commitment of local community is required. The sense of belonging and social ties also facilitates the creation of this commitment. The creative ideas of the community often solely emerge when there are other parties that collaborate. Therefore, local initiators are entailed to maintain the continuity of community participation. These local initiators can be selected from *kampung* elders or influential people.

Some points highlighted are that *Kampung* Bustaman has a local culture – goat processing and food processing related to goat that has been recognized by the community. The community also has skills related to these local

cultures. However, this local culture needs to be pushed further so that it has more economic value through creative ideas. These creative ideas can be related to food processing, art, and *kampung* events that aim to empower *kampung* to the outside. These findings confirm Rastghalam et al. (2017) statement that creative village related to rural development by maximizing local assets by using local knowledge, innovation, and adopted industry. Further, the involvement of stakeholders and local participation also has important role to ensure the presence of creative *kampung* (Bell & Jayne, 2010; Horiuchi, 2017; Utami & Sofhani, 2014).

## Conclusions

The existence of a creative urban *kampung* is a city strategy to grow up the city's economy. A creative urban *kampung* is functioned as a place to build community autonomy through creative activities. It is useful for creating jobs and adding economic value, as well as strengthening the existence of *kampung*. It provides broader impacts for the local community, especially to foster local economic, preserve cultural heritage, and manage the local environment. *Kampung* Bustaman potentially to be developed as a creative *kampung* as it has local cultures, they are goat trading and culinary related to goat. These local cultures have economic value to encourage local economy. The other indication points are local knowledge and skill that inherited to the pass generation, economic diversification and specialization, and collaboration as well as networking. The derivative economic activities address to boost the local economy as well as entrepreneurship spirit. Collaboration and participation from various stakeholders, i.e. local community, government, and NGOs helps to create a creative community through creative ideas, mainly by art and event. Some challenges for creating the concept of creative *kampung* are the existing of specific institutions, under the government, to handle creative villages as well as a sense of belonging and sense of community to develop innovative ideas.

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## Conflict of interest

We declare that the authors have no conflict of interest.

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