Cultural Heritage Identity of Informal Settlements Based on The Social Construction Culture: A Conceptual Framework

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Abstract-. **The purpose of this research is to conceptualize cultural heritage as a common identity in the form of urban informal settlements in the form of kampung especially Kayutangan village, Malang city, which until now has not received attention or been studied, especially related to minority stereotypes in marginalized local communities. The identity of informal settlements is in a dynamic-spontaneous identity polarization position as a negotiation of the history of marginalization and oppression, and on the other hand it is still trapped in a static condition of only enriching city artefacts without the involvement of the community. As a common identity, it means that cultural heritage is considered important by multi-stakeholders, both residents and external parties. The form of shelter as a form of cultural artifact is the result of social construction related to its technological culture, and its ability to become a common identity if there is intercultural awareness among its stakeholders. The research method uses literature studies over the last 10 years in bibliometric format. The bibliometric method is a quantitative method for analyzing bibliographic data contained in articles or journals. This analysis uses computer assistance to scientifically review publications related to a particular topic or field. The research results play a role in assembling a variety of related thoughts, and reviewing cultural heritage more broadly to strengthen identity, cultural diversity and shared cultural rights, as a common identity**

Keywords; cultural heritage, common identity, intercultural awareness, Social Construction of Technology.

I. Introduction

The essence of cultural heritage is a selection of relics from the past and accompanying history through the media of space and form, creating a discourse that is always experiencing dynamic development for the needs of present and future generations. The dynamics of this development can be seen from the long, gradual development of heritage thinking, from beginnings based on material culture and ending with a cultural heritage approach based on community wealth considered as material. The important value of cultural heritage no longer lies in preservation which is identified with the mummification of cultural heritage objects, but shifts to the preference to consider humans and heritage objects as something that is continuously reborn, grows and goes through a process of creative transformation so that a new, more dynamic view of cultural heritage can be more achieved [1]. The consequence of the nature of cultural heritage as an irreplaceable resource for the benefit of present and future generations, actually demands emancipation from the parties involved with the existence of new values and cultural ties [2]. This heritage paradigm shift has resulted in a shift in the orientation of stakeholders who are considered to have the most authority in handling heritage, from a professional orientation to a multi-stakeholder orientation. This condition is strengthened by the existence of heritage as a commodity by the tourism industry.

Currently, cultural heritage tourism is not only oriented towards cultural heritage with architectural monumentality value, but also extends to the cultural heritage of local communities, which implies tourists' efforts to seek a form of authenticity, including the form of urban village housing. Research on cultural heritage in informal settlement forms still does not seem to have received attention. Bibliometric studies up to 1992-2020 show that cultural heritage studies are still dominated by the Western world, while in developing countries they are still oriented towards management, government policy and community participation [3]. Exploration of cultural heritage localities with special characteristics, such as marginal/informal settlements, has not been widely studied. This condition gives rise to disparities in that the limited understanding of urban informal settlements creates gaps in urban theory, and often places consideration of these areas in a position as an abnormal part of the city, with impacts on residents, such as discrimination and eviction [4]. The cultural significance of urban village

settlements is often strongly manifested in diversity, colonial influences, multi-cultural and multi-ethnic identities [5].

The appearance of the shape of a residential building is an important part in forming identity, as an easily observable part in forming the character of an area, as well as representing its superiority and glory in relation to developments over time [6]. The form of residential buildings is not just a form of reification, as a human tendency to judge, enjoy something only by external measures, and distort the social relationships that produce it [7]. Cultural heritage needs to be seen as a unity of materiality and the implicit values it contains, because they all play a role in forming identity narratives. The form of village housing implies its own character and memory as part of the history and identity of city development which is important as a source of knowledge from generation to generation and its sustainability in the future. However, the formation of a cultural heritage identity as part of a close relationship with the search for their past historical identity by marginalized local communities is not a simple matter related to the minority stereotype they bear. Identity in informal settlements begins at a dynamic level in the form of spontaneous identity or emergent identity, which arises as a result of the need to emphasize ethnic identity as a means of negotiating the consequences of a history of marginalization and oppression [8], efforts to create intangible cultural place branding (attractions, festivals) by immigrants as a symbol of protest against the city government's indifference and resistance to the stigma of informal settlements as pockets of poverty or urban slums [9], or even shows a static condition of pessimism only as an enrichment of the collection of cultural artifacts without the involvement of the community where the community members are only spectators [10]. Currently, cultural heritage is the most important foundation for creating and maintaining identity, ownership and shared values by multi-stakeholders, including policy-making professionals, residents and city communities [11]. In this way, cultural heritage identity is interpreted and considered to be shared or a common identity. In this regard, urban village housing as urban cultural tourism has become an interesting phenomenon. On the one hand, its existence is considered important as a manifestation of the authenticity of cultural locality in urban areas by the community and city government, while on the other hand, apart from the stereotype of village settlements, interaction in tourism activities also involves the perception of experiences regarding the fulfillment of cultural rights as a configuration of shared identity between stakeholders. Cultural heritage in the form of village housing as a shared identity is still under-researched, so it is part of this study, covering important issues, including:

1. Discussion of theories related to cultural heritage in the form of village housing which frames the formation of a shared identity in a multi-stakeholder manner.

2. Review of the cultural heritage framework on the form of village housing as a shared identity.

II. METHODS

Analysis stages, analysis methods and data collection methods include:

1. The first stage, study theories regarding cultural heritage and shared identity in informal village settlement form:
   a. Analysis method: using literature study through keyword sorting to obtain important references that suit the research problem, and conducting in-depth observations to analyze theories in references based on the research problem.
   b. Data collection method: from online journals within the last 10 years, using the Publish or Perish (PoP) software application which has the advantage of presenting the impact of research through the citation metrics displayed (average citations per article, citations per author, and citations per year; h-index and related parameters g-index).
2. Second stage, study of the cultural heritage framework on the form of village housing as a shared identity:
   a. Analysis method: by linking the theoretical substance related to cultural heritage work systems to the Social Construction of Technology/ SCOT theory and intercultural awareness.
   b. Data collection method: data collection based on the match between theoretical aspects related to the cultural heritage work system and aspects contained in the Social Construction of Technology/ SCOT theory and intercultural awareness.

III. RESULT AND DISCUSSION

A. Study of theories regarding cultural heritage and shared identity in informal village settlement forms.
   1. Review of the development of cultural heritage theory and stakeholder involvement.

   The problem of cultural heritage lies in the complexity of the development of the theory and the way the approach works which involves

multiple stakeholders. The complexity of the development of cultural heritage theory based on UNESCO provisions is that cultural heritage is currently experiencing a bifurcated perspective of review, namely based on cultural anthropo-logy based on ways of life and skills inherited from the past, and based on functional culture from the past which is packaged through intellectual and artistic creativity as a cultural commodity. Even though the starting points are different, these points of view complement each other [12]. Thus, the branching viewpoint of the review also has an impact on the approach to how it works. The way cultural heritage works needs to start from an approach to the materiality of the object, as was the beginning of the emergence of the science of preserving cultural heritage itself to preserve objects resulting from war, so that the external stakeholders involved consist of professionals (experts or communities of cultural heritage lovers, relevant government officials) and tourists as outside observers. Next, it continues with an approach to the values implied by the objects and their inhabitants, as drivers and actors of cultural heritage (internal stakeholders). Both materiality and cultural value approaches, all of which will lead to an approach to the role of cultural heritage in contemporary life (or also called living heritage) [13],, including in this case the formation of a shared identity.

2. Review of the challenges of approaching the materiality of cultural heritage objects.

The challenge of approaching the materiality of cultural heritage objects lies in involving multiple stakeholders, on the one hand, professionals who already have an understanding of the science of cultural heritage preservation, and on the other hand, visitors/tourists as lay parties. Therefore, an approach is needed that is able to bridge this condition, including the architectur¬al theory of Contextual Compatibility (CC), where this approach was originally intended in the context of adding new structures to the historic urban environment, then shifted to involving human preferences for objects and their environment in increasing understanding. both about location compatibility [14]. Heritage object preferences include aspects of ease of recognizing objects (familiarity) and interest. Familiarity includes cognitive aspects regarding what is known about the components of the building type, and affective aspects related to the impression of the object's

response. Meanwhile, interest includes recognition of the external appearance and aesthetic experience, as well as historical information about the object. In this way, the interpretation of heritage objects by general and professional observers becomes more flexible, such as the appearance aspect is synonymous with beauty, uniqueness, detail and artistry [15]. Apart from that, the approach also needs to be reviewed through Cultural Heritage Interpretation (CHI) to reveal heritage knowledge/information and motivation and expectations regarding the existing condition of cultural heritage, according to the perceptions of stakeholders [16].

3. Review of the challenges of the cultural heritage values approach.

Approaching the implicit tangible values behind objects and their inhabitants in cultural anthropology in informal settlements is a challenge in itself, considering the multicultural nature of society and is strongly influenced by social ties. Heritage as cultural anthropology, is cultural heritage that is absorbed in everyday life, formed and transmitted from generation to generation in groups (intra-cultural), as a representation of social practice, practice of knowledge or skills, including in this case the culture of building houses and the environment. Traditional urban society in the form of urban villages is a hybridization of various cultures, so its cultural manifestations also contain intermediate characteristics, between urban and rural cultural forms. This informal situation makes the position of urban villages in a less favorable condition, between the formal polarization of the urban social system, with the social system of indigenous communities as the other pole. So urban villages are often seen as urban forms that are difficult to understand, including theoretical approaches to uncovering life within them. Therefore, the sociopoiesis theory approach has the potential to offer an approach in studying the culture of living in urban villages.

The current position of sociopoiesis theory is concentrated in the field of linguistics by viewing texts as an organizational system, or in economics as a system of business organization and management. Sociopoiesis became a new paradigm of management theory as a result of changes in the economic environment in the 1970s. This paradigm is a refinement of the previous organizational system, namely autopoiesis, in the

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form of a system where each system is considered capable of moving on its own with the dominance of machine systems. Meanwhile, sociopoiesis is seen as a complex system like a living system, and is often called social economics, which includes forming elements including humans, materials, symbols and energy, and then produces products that involve three types of actions, including the results of labor, technology and economics [17].

Sociopoiesis in the form of informal settlement housing is rationality based on the actors' improvised needs for places, historical events, social transactions, as well as the negotiated logic of individual and material needs. So the term rationality in informal settlements is more accurately referred to as relationality [18]. The absence of control in providing independent housing by residents actually offers freedom of expression and personal originality of their residence. The practice of imitation is a process of cultural transmission of social groups to reproduce their own dwellings at various levels, from layout, house plans, choice of materials to dwelling forms. Housing as a vehicle for the symbolic transformation of lower class society in building an image and identity that represents modern society. This type of dwelling by informal communities is an economical copy of the homes of wealthier people, although it looks similar no more than a simple copy [19]. Interpretation of the visual appearance of informal settlements appears through the image of contrasting rural and urban values [20].

Sociopoises is socio-culturally understood as a logic where design emerges from daily interactions between residents as designers with the help of craftsmen towards other residents around them. Informality is not characterized by a lack of building rules, but simply that matters are never codified, but rather socially transmitted. The socio-cultural processes of informal communities are directly attached to the history of community occupation through spontaneous development and social agreements, including the logical relationship between residential exteriors in the form of the availability of courtyards and the size of the alley in front of the house. They will have greater access to alleys and courtyards, and at the same time show their social status as early residents in the formation of the area which is termed sweat equity [18]. Right of Way (RoW) apart from being a space for accessibility and urban

utility networks (clean water network, electricity, communications/internet), is also a potential open space to fulfill the right to fulfill natural light and ventilation, as well as the right to fulfill air [21].

Every cultural object conveys the message of its creator, with use value being the main essence of the object/material. Not just a historical symbol, but also a new insight into the understanding and practice of cultural heritage. Use value includes economic value and socio-cultural value, and currently economic value is a requirement in cultural heritage preservation activities. It is self-evident that no society seeks to preserve what is worthless [22]. Economic sociopoiesis can be achieved through a NonMarket Valuation (NMV) approach by local/ indigenous communities. This approach as a criticism of cultural heritage through conven¬tion¬al market and non-market based Total Economic Value (TVE) economic approaches (such as optional, bequest and existence value) can be considered inappropriate and comes from the Western reductionist paradigm. Thus, the monetization of local community values may be considered unethical, or inappropriate or even unacceptable [23].

4. Review of the Challenges of Cultural Heritage as A Common Identity.

Cultural objects are often expressions of achievements and refer to past history. Cultural objects are a form of the past (narrative, greatness/failure) and contain values and beliefs (intangible heritage), thus helping us in creating an expression of community identity, as well as an expression of difference for anyone who is not part of that community (otherness). By protecting and sharing culture, it opens up opportunities to create equal appreciation between parties for cultural objects as a common identity. The relationship between preserving cultural heritage, cultural diversity and the realization of human rights in the form of cultural rights is important, considering that this is still not widely understood in the practice of preserving cultural heritage which is often viewed as a technical problem. So it is necessary to review cultural heritage preservation more broadly, considering that there are many motives in forming a cultural heritage identity which are sometimes pursued for certain purposes and can be destructive rather than strengthening identity, cultural diversity and shared human rights. [24]. Cultural identity from the perspective

of cultural human rights, there are several elements and characteristics of cultural heritage which have strong and universal human rights, especially their role in the formation and affirmation of cultural identity, cultural diversity, matters of tradition or cultural practice, namely: the right to participate in cultural life, the right to freedom of cultural expression, the right to cultural education, the right to preserve and develop culture, the right to respect cultural identity, the right not to impose foreign culture, the right to one's own artistic, historical and cultural assets, and the right to enjoy shared cultural heritage equally [25]. Factors that influence shared identity are driven by motivation and sharing knowledge about cultural heritage through sharpening the Cultural Heritage Knowledge (CHK) approach which is rooted in the theory of reasoned action with a focus on the motive component of behavioral intention, including: benefits of heritage, desire for heritage, feeling attachment to heritage, desire to provide extensive information about heritage, self-confidence to view heritage differently, and hope for cultural heritage [26].

B. The need to develop a cultural heritage framework as a common identity based on social construction of technology and intercultural awareness.

Humans and cultural objects/artefacts along with the technology within them, will form a complex network of concepts and relationships. Cultural artifacts are the embodiment of human ideas about their environment, which are formed through certain cultural traditions that are passed down from generation to generation to form cultural heritage. Cultural artifacts as a result of society's technological practices are contextually and inherently related to the fields of social, political and economic life. To reveal cultural artifacts, it is necessary to reveal their social construction related to their technological culture. Therefore, the social construction of technology (SCOT) plays a role in revealing this [27]. Sara and Yousefikhah revealed a development framework based on the social construction of technology which includes several aspects, including:

1. Artifacts, are products of the attainment of cultural knowledge and influence the interactions of relevant social groups with cultural artifacts. With a technical framework, a community group gives meaning to the products they use. These elements include know¬ledge and problem solving strategies according to the cultural context.

2. Flexibility of interpretation, is an attribute of the relationship between humans and technology as a function of the material artifact, the characteristics of the human agent and the institutional context in which the cultural artifact technology is used or developed.

3. Relevant social groups, in this case different interpretations of social groups regarding the concept of cultural artifacts indicate different definitions of the problem, and thus various interpretations are developed.

4. Technological frame, is a shared framework that explains the social dynamics that impact the interpretation of individuals and groups in making their social meaning from cultural artifacts based on a shared collective framework.
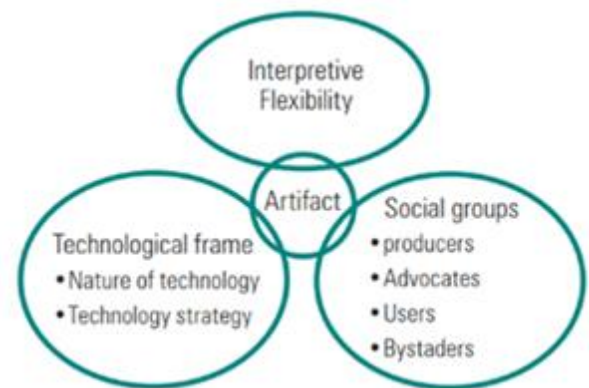

Figure 1. Diagram of a series of components of the social construction of technology.
Source : Sara & Youse¬fi¬khah (2017).

Based on the components of the social construction of technology framework by Yousefikhah, this study can be structured as a framework:

1. Artifacts, refer to cultural heritage objects, namely the form of village housing which was formed by past cultural and historical factors.

2. Relevant social groups, referring to cultural heritage subjects, are internal and external stakeholders in the process of experiencing objects and forming cultural heritage identities.

3. Technological frame, refers to the social dynamic processes that impact each stakehol¬der's interpretation of cultural heritage artifacts. External stakeholders are related to the process of experiencing cultural heritage objects, in the form of village dwellings as a historical cultural product in the past. Meanwhile, internal stakeholders are related to the process of daily life experiences from the inheritance of traditions, values and skills/ technology in the form of housing.

4. Flexibility of interpretation, referring to the relationship between internal and external

stakeholders in forming the meaning of cultural heritage as a common identity.

Cultural heritage exists as a common identity if there is cultural awareness that leads to intercultural awareness. Kesadaran in¬ter¬kultural mengacu pada kondisi saling menghor¬ma¬ti dan interaksi yang mengatasi perbedaan budaya secara nyata maupun perseptual [28]. An important component of intercultural awareness is an understanding of the relative nature of cultural norms which leads to the ability to critically evaluate the perspectives, practices and products of a culture based on personal experience and the viewpoints of other cultural groups, so that a compromise can be reached against cultural stigma or stereotypes. as a shared identity [29]. According to Baker, there are three stages in the formation of intercultural awareness, in the form of:

1. Basic cultural awareness, refers to a set of behaviors, beliefs, and the ability to articulate perceptual interpretations/judgments of external cultural groups towards a cultural context.
2. Advanced cultural awareness, refers to an understanding of culture that is temporary and open to revision, which comes from various perspectives in each cultural grouping. This condition allows opportunities for similarities between certain cultures, as well as awareness of the possibility of miscommunication/misperception between certain cultures.
3. Intercultural awareness, refers to the hybridization of understanding between cultures. Intercultural understanding which may be based on generalizations or cultural stereotypes then moves beyond the capacity to negotiate and mediate between socio-cultural differences.

An explanation of the stages in the formation of intercultural awareness, its relationship to the types of stakeholders and theories regarding cultural heritage in the form of village housing are:

1. Basic cultural awareness, which relates to external stakeholders and aims to recognize culture and develop a sense of appreciation for the cultural heritage of the informal village organization community.
2. Advanced cultural awareness, related to internal stakeholders, namely residents, and aims to reflect local culture and its diversity, both related to cultural technology, traditions and cultural values.
3. Intercultural awareness, connecting with internal and external stakeholders, and aims to reflect on intercultural experiences and take shared responsibility for cultural heritage.

4. Based on the description of the review of the challenges of the approaches needed in
5. cultural heritage studies, and its connection with the Social Construction of Technology/ SCOT framework and intercultural awareness, then the framework for thinking about cultural heritage as a shared identity can be formulated as shown in Figure 2.
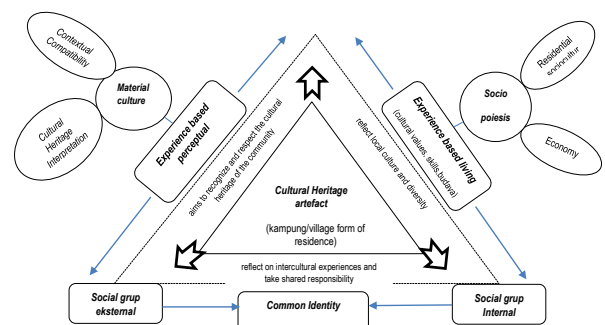

Figure 2. Cultural heritage framework as a common identity based on social construction and intercultural awareness

IV. CONCLUSION

The exploration and formation of the architectural cultural heritage identity of local communities in urban village informal settlements, including through residential forms, is an important part in the current era where all aspects of life have universal global value. The form of village housing as a form of traditional indigenous urban settlement culture along with a series of history and local wisdom within it, forms its own identity which actually enriches urban cultural forms and is a source of cultural knowledge, fulfillment of cultural rights and a sense of self-esteem for city residents. Cultural heritage in the form of village housing is an important part of a shared identity that needs to be owned and appreciated by all stakeholder components. Moreover, urban villages or kampungs are the dominant form of urban areas in the Indonesian context, but are often ignored and still stuck with the stereotype of marginal settlements. Thus, cultural heritage in the form of village housing as a shared identity needs to be developed in harmony as an effort to preserve cultural heritage against its commodification as a result of the existence of the cultural tourism industry. The function of the framework is based on socio-technological construction and intercultural awareness, opening up opportunities for the need for broader multidisciplinary studies of the shared cultural identity of urban village communities regarding its physical (tangible) and non-physical (intangible) forms which are still less studied in current research, in efforts to create urban villages as a higher quality and sustainable Indonesian urban identity

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