Journal of Visual Art and Design Studies:
LES-GUET'S

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

VISUAL RECONSTRUCTION OF POP ART AS A RESPONSE TO SPATIAL GENTRIFICATION IN BATAM CITY

By:
Ahmad Ghazy Dananjaya
Universitas Putera Batam

e-mail:
ahmadghazydananjaya@gmail.com

Received: 15 October 2026, Revision: 4 November 2026, Publishing: 6 November 2026

Abstract

The rapid commercialization of urban tourism and the penetration of private capital in Batam City have triggered spatial planning challenges and the risk of "tourism gentrification"—a process that threatens to marginalize informal economic actors and local communities within traditional markets. As an academic response to this crisis of visual representation and spatial pressure, this research proposes a conceptual framework: the "Pop-Art Spatial Branding" (PASB) model. This model integrates contemporary architectural color principles—inspired by the spirit of Pop Art—with local Malay cultural identity, a community-led participation framework, smart tourism geospatial integration, and a self-sustaining financial governance mechanism. Employing an integrated qualitative-spatial mixed-methods design across four key areas on Batam's mainland, the study examines regulatory secondary data, visual observations of existing conditions, and digital reviews from the local community. The findings position the PASB model as a strategic alternative instrument for repositioning the image of traditional markets and enhancing their spatial-visual quality, all while safeguarding the social values of the local population.

Keywords: Pop Art Reconstruction, VCD Illustration, Tourism Gentrification Conceptual Model, City Brand Equity, Spatial Visual Branding.

INTRODUCTION

Batam City holds a highly strategic geopolitical and macroeconomic position within the constellation of Indonesia's maritime border landscape in the Southeast Asian regional area. Formally and legal-structurally, Batam has been designated as a National Activity Center (PKN) and a National Strategic Activity Center (PKSN) fully integrated into the National Strategic Area (KSN) across the Batam, Bintan, and Karimun regions (Batam City Government, 2021). The region's long-term development vision, officially outlined in the Batam City Regional Regulation Number 6 of 2024 concerning the Batam City Regional Long-Term Development Plan (RPJPD) for 2025–2045, ambitiously sets the blueprint for "Golden Batam (Batam EMAS) 2045" (Batam City Government, 2024). The essence of this vision asserts the goal of realizing "Batam as a Civilized, Advanced, Cultured, and Sustainable World City," which mandates that Batam's transformation is not only directed as a center for heavy manufacturing industry, transshipment, and international logistics but must also evolve into a globally competitive tourism destination that remains deeply rooted in the noble values of local civilization (Batam City Government, 2024).

The economic growth rate of Batam City constantly records a very high level of resilience amidst global fluctuations, peaking at an impressive growth rate of 7.04% in 2023 and is

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

projected to continue accelerating gradually towards an ambitious target of 7.47% to 10.00% by the end of Phase I of the RPJPD cycle in 2025–2029 (Batam City Government, 2024). This macroeconomic growth is linearly accompanied by a surge in Gross Regional Domestic Product (GRDP) per capita at current prices (ADHB), which skyrocketed from Rp171.97 million in 2023 to a baseline of Rp179.69 million in 2024, and is targeted to jump exponentially to reach the range of Rp265.75 million to Rp273.58 million per capita by 2029 (Batam City Government, 2024). Batam's economic prowess as the main regional driving dynamo is indisputably proven by its absolute contribution in accounting for 47.90% of the total portion of Gross Fixed Capital Formation (PMTB) and dominating the flow of capital investment across the entire Riau Islands Province archipelago (Batam City Government, 2024).

In line with this massive industrial economic expansion, the tourism sector has emerged as a new pillar of growth maneuvering very aggressively. Official data from the Central Bureau of Statistics (BPS) of the Riau Islands Province records that the total accumulation of foreign tourist visits to the Riau Islands surged rapidly from 1,667,081 visits in 2024 to 2,027,037 visits in the 2025 data collection, representing a dramatic increase of 21.59% (BPS Riau Islands Province, 2025). In this constellation, Batam City acts as the main gateway, dominating the absorption of up to 79.60% of the total flow of foreign travelers, with the visitor demographic heavily dominated by tourists from Singapore, Malaysia, India, and China (BPS Riau Islands Province, 2025). The success of this tourism sector provides a very significant fiscal contribution to Batam City's Locally-Generated Revenue (PAD) treasury, contributing a portion of 18.03% (Batam City Government, 2024). However, spatial realities show that the surge in capital flows and the massive arrival of millions of tourists demand an escalation in the provision of commercial facilities, hotel availability, and giant-scale modern transportation infrastructure. This urgent spatial need directly creates extremely high geospatial pressure on urban areas with limited land, which in turn triggers friction over living space interests in traditional economic corridors and local communal markets.

Behind the glimmer of brilliant macroeconomic indicators and the physical grandeur of the continuously developing city architecture, Batam in reality confronts regional planners with a highly complex socio-spatial paradox. On one pole, Batam boasts a high Human Development Index (HDI) achievement. Yet on the opposite pole, Batam ironically constitutes the largest absolute contributor to the poor population across the entire Riau Islands Province, reaching 68.04 thousand people living below the poverty line in March 2025 (BPS Riau Islands Province, 2026). Furthermore, this structural inequality is reinforced by the fact that Batam City's Open Unemployment Rate (TPT) actually recorded the highest figure in the Riau Islands at 7.57%, accompanied by a high proportion of the community's workforce forced to depend on the informal sector, amounting to 34.25% of total workers (BPS Riau Islands Province, 2025). This demographic reality confirms that the city's economic growth pie is not distributed evenly, placing informal workers in a structural position that is most at risk against free-market dynamics.

The massive acceleration of tourism support infrastructure development triggers a strong hypothesis regarding the occurrence of the tourism gentrification phenomenon in various informal economic corridors of the Batam community. In urban planning literature, tourism gentrification is defined as a process of socio-geographic and spatial transformation where native residential landscapes and traditional economic activity centers are systematically converted into prestigious commercial enclaves specifically designated for middle-to-upper-class consumption and global tourist comfort (Swyngedouw et al., 2002; Dale & Newman, 2009). This spatial commodification process is characteristically marked by a shift in the hierarchy of spatial function, where public spaces initially driven by pure cultural and social use value for the local community are forcibly converted and commodified into an exchange

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Journal of Visual Art and Design Studies:
LES-GUET'S
Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

value that is extractive and elitist in nature (Liang, 2026). The process flow of spatial pressure escalation threatening these informal spaces is structuredly elaborated in the following table:

Table 1. Process Flow of Tourism Gentrification and Informal Sector Vulnerability

Escalation Stages	Spatial & Economic Process Mechanism	Direct Impact in Urban Space
Initial Trigger	Increase in external investment capital flows and a massive surge in tourist visits.	Demand for new commercial spatial layouts increases drastically, triggering the expansion of capital territories into communal zones.
Escalation Phase	Increase in estimated property values and significantly soaring commercial land rent prices.	A shift occurs in the essence of spatial layout from social use value to a market exchange value commodity.
Peak Impact	Financial displacement of street vendors and the informal economic sector's existence.	The emergence of soft eviction threats and massive erosion of local cultural visual identity.

Based on a critical review of empirical indications in the field, this phenomenon does not merely occur on a theoretical level. Major informal economic areas in Batam, such as Jodoh Market which serves as the lifeblood of secondhand goods commerce, Tiban Centre Market with its culinary MSME activities, and the historically rich coastal landscape in Kampong Melayu Nongsa, are beginning to experience real spatial crisis turmoil. The aggressive presence of commercial property investments, luxury hotels, and road infrastructure expansion around these communal areas has the potential to trigger disproportionate spikes in land lease prices that fall far beyond the purchasing power of the local community. This speculative property market condition systematically places micro-entrepreneurs—who have thus far served as an economic safety valve for the lower class—in absolute vulnerability to soft eviction, forcing them to step aside from the city's economic center of gravity toward the periphery (Rohim, 2026; Endo, 2026).

The destructive impact of tourism gentrification is truly not only limited to legal land dispute issues alone but also slowly triggers a cultural representation crisis manifesting in the erosion of a place's visual identity and an acute degradation of citizens' place attachment to their city (MacCannell, 1973; Campelo et al., 2014; Richards, 2018). When the public spatial faces of a city are uniformly filled, commodified by commercial advertising architectural styles that are homogeneous, generic, and devoid of identity, the noble symbols of local culture will slowly be eroded from collective memory. Based on city planning documents published by the local government, the existence of densely populated residential areas and informal market nodes in Batam—which encompass a dense area of 178 Hectares spread across ten sub-districts—is often perceived through the lens of one-sided modernization narratives simply as "slum zones" that are eyesores (Batam City Government, 2015). This negative visual labeling and stigma are highly dangerous because they facilitate political justification to legitimize eviction practices under the pretext of aesthetics, city face arrangement, or public order.

To respond to and dismantle the crisis of visual representation that marginalizes local citizens, the discipline of Visual Communication Design (VCD) offers a strategic and tactical intervention through the engineering of visual signs in public spaces. This research specifically and conceptually proposes the hypothesis of applying a reconstruction of the Pop Art illustration style as an aesthetic resistance medium to redefine the image of urban informal spaces. Looking back at its historical roots, the Pop Art movement was first born in the mid-1950s in the West as a form of highly radical aesthetic resistance against the elitism of the fine

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

art tradition that was distanced from the working-class society. Pop Art tore down the rigid walls of art hierarchy by consciously executing an appropriation strategy—namely taking, dissecting, and borrowing mass culture objects and everyday commodities, then boldly reconstructing them into a new visual language that is far more communicative and inclusive in the eyes of the public (Richards, 2018).

In the context of city management and spatial visual communication in public spaces, Pop Art illustration is considered to possess very strong technical and psychological characteristics, including:

1. Bold Outlines: This characteristic optically provides very clear and firm object-forming boundaries, making the resulting illustrations very easy to capture, digest, and identify by observers moving dynamically amidst the hustle and bustle of city spaces.
2. Vibrant Color Palette: The use of a vivid color spectrum effectively manages to dismantle and cut through the level of visual clutter that often occurs due to the accumulation of commercial advertising pollution in dense traditional market environments.
3. Halftone Dots Reproduction Technique: This iconic shading technique successfully creates a retro comic aesthetic atmosphere from the past that feels very familiar, democratic, playful, and accessible as well as enjoyable by various social classes of society without giving off the slightest impression of being arrogant or exclusive (Kavaratzis & Hatch, 2013; Confetto et al., 2023).

The reconstruction of Pop Art aesthetics in this multidisciplinary research functions entirely as a method of decolonization and local cultural appropriation to foster a sense of ownership. Grounded in the cultural principles and philosophy of "Takkan Hilang Melayu di Tanah Melayu" (Malays Will Never Vanish from the Malay Land), authentic identity elements of Batam City—such as the magical curves of the *Pucuk Rebung* carving motif, the precise patterns of Batam Batik ornamentation, as well as the wealth of typical coastal culinary heritage like *Siput Gonggong* and *Luti Kendang*—are carefully deconstructed into a fresh and modern Pop Art style. Through the application of a purely participatory art approach, the entire process starting from idea excavation, design curation, up to the execution of mural creation involves the full participation of the local community at the level of citizen control (Arnstein, 1969). This collective involvement ensures that the aestheticization of public space is no longer hijacked by elite capital interests but its function is restored as a legitimate advocacy medium to solidify the citizens' fundamental right to the city amidst the current of land capitalization (Camagni, 1998; Woltjer, 2014).

The strengthening and restoration of the visual identity of public spaces in informal economic corridors cannot be separated because it intersects directly conceptually with the formation of a complete city brand equity. Urban planning expert Anholt (2010) strictly reminds us that a highly reputable, strong, and sustainable city destination brand must logically be supported and sustained by the uniqueness of local culture and the guarantee of its civil society's inclusivity, not merely by imported architectural polish. Complementing this view, Kavaratzis (2016) and Pike (2015) clarify the empirical boundaries that the successful accumulation of city brand equity can be precisely measured through its four main forming indicator dimensions: public brand awareness of the destination, perceived quality of spatial services, brand association strength in visitor cognition, and citizens' willingness to recommend and defend their city (place loyalty or advocacy).

This research very objectively realizes and affirms its limitations that Visual Communication Design intervention alone will never have the supremacy or formal-juridical power to legally overturn land eviction discourses in the state administrative court. However, the power of design does not work in the realm of civil law, but rather in the realm of the struggle for public discourse. This study formulates a coherent conceptual-hypothetical mechanism regarding how the visual engineering of Pop Art murals can indirectly (non-

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

violently) create a fortress of "spatial protection" through communal social advocacy channels and the capacity building of local economic bargaining power, as systematically elaborated in the following table:

Table 2. Conceptual Mechanism of Spatial Protection Through Pop Art Intervention

Operational Intervention Stages	Form of Cultural Action / Communal Reaction	Hypothetical Impact Projection on the Area
Stage 1: VCD Execution	Application of Malay Pop Art illustration facades and mural canvases executed through mutual cooperation (participatory) in the heart of public spaces.	A drastic spike occurs in the aesthetic quality of space and an instant restoration of the legitimacy of local cultural existence.
Stage 2: Brand Strengthening	Formation of a new visual perception that is attractive, contemporary, clean, and highly suitable for social media (instagrammable).	A drastic increase in City Brand Equity indicators (impacting directly, especially on the Awareness & Perceived Quality variables).
Stage 3: Economic Catalyst	The destination becomes a viral conversation in cyberspace, directional signs are clarified making the area easier and more comfortable for tourists to navigate.	A significant increase in the length of stay of tourist visits which is directly proportional to a surge in daily MSME turnover.
Stage 4: Social Advocacy	The growth of a sense of ownership and pride from the original resident community and appreciation from outside visitors to the area.	A deep-rooted strengthening of place attachment that sparks organic public advocacy actions.
Stage 5: Final Result (Hypothesis)	Widespread public solidarity and massive local/national media lens spotlights on the communally aesthetic-transformed area.	A drastic increase in the political, reputational, and social costs that must be borne by investors/authorities if they persist in executing the eviction discourse (achieving the hypothetical spatial protection target).

Through the elaboration of the conceptual mechanism chain above, its social logic becomes very clear: when a slum traditional market area is successfully intervened with an aesthetic Pop Art illustration communication language rooted in local wisdom, the ontological status of the area is automatically elevated in the eyes of the public from merely trading stalls into a cultural heritage destination. This socio-cultural legitimacy enhancement directly boosts the circular economic value valuation of the local community at that location. Consequently, if at any time in the future a one-sided commercial eviction discourse arises from developers, the wave of rejection is no longer just a matter for a handful of market traders, but rather a viral cultural heritage issue. The social cost and political reputation price that must be borne by the developers (and policymakers granting the permits) will become gigantic and paralyze such extractive capital moves.

Based on the comprehensive description of the urban spatial planning background staging, the dialectics of identity crisis, the threat of gentrification, and the assertion of the theoretical

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

argumentation framework above, the formulation of crucial problems raised and dissected in this research is specified into three main academic questions:

1. How can the methodological process of deconstruction and reconstruction of contemporary Pop Art illustration style be formulated from the local Malay cultural heritage objects of Batam to function as an effective visual communication instrument in public spaces?
2. How to formulate the Pop-Art Spatial Branding (PASB) Model as a solid conceptual framework to connect participatory VCD aesthetic interventions, the strengthening of city brand equity indicator dimensions, and the projection of circular economic redistribution justice for MSME actors in vulnerable areas?
3. To what extent can the simulation of implementing Pop Art style visual interventions influence a shift in public aesthetic perception toward spatial quality, while simultaneously catalyzing commercial economic attraction specifically in three vulnerable area case studies in Batam City, namely: Jodoh Market, Tiban Centre Market, and the coastal landscape of Kampong Melayu Nongsa?

Answering this problem formulation, this research aims to academically formulate, empirically validate, and simulate the application of the Pop-Art Spatial Branding (PASB) Model. This PASB concept is offered as a radical-participatory alternative intervention model in the realm of spatial VCD that is believed to be able to respond to the destructive pressures of tourism gentrification, while simultaneously strengthening Batam City's city brand equity position at the global level organically. The existing spatial contextual profile that serves as the simulation focus point laboratory for the study and solution of this VCD problem is described in detail in Table 3 below.

Table 3. Contextual Profile of Area Problems and Visual Intervention Hypotheses

Focus Study Area (Spatial Laboratory)	Dominant Activities & Area Existing Fact Data	Indication of Spatial Degradation Issues & Gentrification Symptoms	VCD Visual Intervention Hypothesis (PASB Model Application)
Jodoh Market & Surroundings (Batu Ampar Sub-district)	Functions as the main center for secondhand goods stalls, the main market for daily commodities, and informal culinary. Administratively included in the delineation of urban slum residential areas.	There are strong indications of the pressure of new commercial/hotel land expansion, skyrocketing informal stall land rent thresholds, and the attachment of a visual "slum area" stigma.	Large-scale narrative Pop Art mural design concept based on the appropriation of *Siput Gonggong* & *Luti Kendang* culinary offerings for an inclusive and playful urban area re-branding strategy.
Tiban Centre Market (Sekupang Sub-district)	A node for daily pop-up market activities, a center for local citizens' night culinary snacks, and a dense MSME cluster accommodating	Facing highly dense human traffic circulation, disorientation of visitor navigation directions, and a lack of aesthetic visual marker identities	Interactive Pop Art totem wayfinding installation design with striking color palettes cleverly integrated with a geospatial QR-Code mapping system

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

Focus Study Area (Spatial Laboratory)	Dominant Activities & Area Existing Fact Data	Indication of Spatial Degradation Issues & Gentrification Symptoms	VCD Visual Intervention Hypothesis (PASB Model Application)
	thousands of visitor mobilities per day.	in the communal trade center area.	feature for ease of MSME stall navigation points.
Kampong Melayu Nongsa (Nongsa Sub-district)	A reference destination for Batam's traditional coastal tourism, an ancestral cultural heritage preservation location point, and a maritime residential area for local fishermen families for generations.	Experiencing a harsh clash of traditional visual landscapes (vernacular) that must fight the hegemony of massive modern resort complex architecture on its coastline, carrying a fatal risk of triggering an erosion of local community cultural pride.	Application of contemporary Pop Art illustration visuals borrowing the silhouettes of the magical *Pucuk Rebung* motif & the precise details of Batam Batik to be injected into all public facility utilities, open spaces, and coastal community rest shelters.

LITERATURE REVIEW

Place Branding Theory and City Brand Equity Measurement

Place branding theory emphasizes that the reputation of a region is formed by the complex interaction between social construction, cultural narratives, and the aesthetic manifestation of its physical environment (Kavaratzis & Ashworth, 2005; Anholt, 2010). This approach rejects the reductionist view that assumes city branding is merely limited to promotional campaigns or the creation of a visual logo alone. On the contrary, place branding is a comprehensive strategic management that integrates various elements of urban spatial planning, public policy, and spatial communication to create a competitive identity (Dinnie, 2011). In evaluating its success, the claims of city branding impacts cannot be measured abstractly but must be operationalized through four main indicator dimensions of destination brand equity. These four dimensions include brand awareness, perceived quality, brand association, and brand loyalty (Aaker, 1991; Keller, 1993; Zenker & Martin, 2011).

Furthermore, visual communication governance in city branding is measured through three continuous operational levels: city identity formation, city labeling, and city image projection (Kavaratzis, 2004). In the context of Visual Communication Design (VCD), visual identity acts as a strategic bridge that translates the physical reality of the city into cognitive and affective brand associations in the public's mind. A strong, consistent, and representative visual image will directly form a place attachment that culminates in increased intention to visit, tourist loyalty, and most importantly, the pride and active participation of the local community itself (Hospers, 2009; Braun et al., 2013).

History of Pop Art, Appropriation of Popular Culture, and Public Space Art I

In a review of the history of fine arts and VCD, the Pop Art movement was born in the mid-1950s in Britain through the Independent Group and exploded in the United States in the 1960s as a form of radical resistance against the elitism of Abstract Expressionism and Fine Art (Alloway, 1958; Lippard, 1966). The philosophical core of Pop Art lies in the appropriation

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

strategy, namely a conscious mechanism to borrow, deconstruct, and reconstruct elements of mass culture, advertising, comics, and everyday commercial consumption objects into critical art discourse (Danto, 1997; Harrison, 2001). Its highly iconic visual characteristics—such as the use of bold black outlines, a highly contrasting primary color palette, and mechanical reproduction techniques like halftone or Ben-Day dots—were originally designed to reflect and satirize the culture of mass consumerism (Osterwold, 2003). However, this aesthetic approach proved to produce a very high level of visual legibility and was easily digestible by various layers of society.

The application of the Pop Art illustration style in public space visual communication makes it a highly inclusive urban planning instrument. Street art, murals, and pop-up installations that use this communicative visual language style have proven capable of revitalizing abandoned public spaces (brownfields), activating them into dynamic and lively citizen interaction arenas (Kwon, 2002; Zebracki, 2012). The presence of art in open spaces is no longer just a passive decorative ornament but a performative event that continuously defines collective memory and triggers social discourse amidst society (Halbwachs, 1992; Miles, 1997). Through the fusion of local cultural representations—such as culinary heritage, historical figures, or traditional ornamental motifs—with contemporary Pop Art style appropriation strategies, public space design can present a visual identity that is familiar to local citizens. This fusion breaks down the boundaries of traditional art hierarchy and transforms the physical space of the city into an inclusive and democratic communal canvas (Habermas, 1989; Bishop, 2012).

Spatial Esthetization and Social Consequences of Tourism Gentrification

The esthetization of urban space through art and VCD interventions has a double-edged sword that directly impacts spatial justice and the political economy of the area (Zukin, 1995; Harvey, 2012). On one hand, visual revitalization through murals and street art can save slum areas or brownfields from physical and social degradation, creating a safer and aesthetically well-maintained environment. But on the other hand, esthetization solely driven by free-market orientation, property investment, and tourism commodification often becomes the main catalyst for gentrification (Smith, 1996; Lees et al., 2008). This gentrification manifests in reality through spikes in property exchange values, increases in property taxes, and soaring area rent prices which systematically trigger displacement and spatial alienation against the low-income original residents who previously populated and brought life to the area (Zukin, 2010; Slater, 2006).

To prevent the destructive impacts of gentrification triggered by art (artwashing), the relationship between urban Pop Art and protection from eviction must be formulated through participatory art mechanisms and direct co-production practices with local citizens (Kester, 2004; Bishop, 2012). When Pop Art illustration interventions in public spaces are carried out through bottom-up tactical appropriations by the local community, it gives birth to a deeply rooted sense of collective ownership (Lefebvre, 1991). This participatory mechanism ultimately restores the meaning of public space from merely a commodified commercial asset (driven by exchange value) into a communal good entirely driven by use value for its citizens on a daily basis (Logan & Molotch, 1987; Harvey, 2001). Thus, area esthetization that authentically roots itself in communal cultural representation no longer acts as a corporate eviction agent but transforms into a fortress of cultural identity that politically protects citizens' right to the city (Lefebvre, 1968; Purcell, 2002; Harvey, 2008).

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

METHODOLOGY

This research applies an integrated qualitative-spatial mixed-method design systematically designed to bridge the aesthetic evaluation of Visual Communication Design (VCD), participatory geospatial mapping, and the mitigation analysis of urban tourism gentrification (Law, 2004; Galiano et al., 2021). This multidimensional approach allows for a comprehensive testing of the shift in physical spatial layouts as well as the effectiveness of visual sign engineering in reclaiming place meaning from the pressures of commercialization.

The determination of the research locus was carried out through spatial-scale purposive sampling techniques, establishing four priority areas in Batam City that empirically represent the typology of gentrification vulnerability and informal activity centers:

1. Jodoh & Second Jodoh Market Corridor (Batu Ampar Sub-district; Representative Coordinates: 1°09'35"N 103°59'50"E): Represents the epicenter of the secondhand goods stalls trade and communal culinary facing direct penetration of modern hotel lands.
2. Tiban Centre Market Area (Sekupang Sub-district; Representative Coordinates: 1°06'15"N 103°58'30"E): Illustrates a pop-up market node and MSME center with high spatial circulation density threatened by commercial road shoulder function conversion.
3. Second Aviari Market (Batu Aji Sub-district; Representative Coordinates: 1°02'45"N 103°57'10"E): A populist economic center with degraded facade visual quality, making it vulnerable to slum stigmatization and rearrangement discourses.
4. Coastal Landscape of Kampong Melayu Nongsa (Representative Coordinates: 1°11'20"N 104°05'40"E): Represents a maritime cultural heritage area pressured by the privatization of the coastline by macro-scale exclusive resort developments.

To respond to the investigation framework gap, data collection was executed through main technique triangulation:

1. Spatial Document and Macro Policy Review: In-depth secondary data extraction of regulatory instruments, including Batam City Spatial Plan (RTRW) Bylaw No. 3 of 2021, the strategic direction of RPJPD Batam EMAS 2045, and the Riau Islands Province BPS Economic Indicator repository (2023–2025). This data is used to map land allocation areas (including 178 Hectares of indicated slum areas) and investment trends threatening communal spaces.
2. In-Depth Interviews (Qualitative): Semi-structured interview data collection was carried out through purposive and snowball sampling techniques with a focus on interviewing the community directly to explore their responses, aspirations, and experiences regarding spatial dynamics and visual area interventions.
3. Visual Observation and Participatory Geospatial Mapping (PGIS): Spatial data recording was carried out in the field covering 99 Points of Interest (POI) spread across the four research loci. The research team alongside local communities recorded the coordinates of merchant stall boundaries, identified visual facade degradations, and marked points of commercial expansion using handheld Global Positioning System (GPS) devices. These (X,Y) coordinate data were then input into a geodatabase.

Data analysis was conducted through comprehensive qualitative and spatial domains to answer the research questions:

1. Qualitative Thematic Analysis: Transcripts of interviews and field observations were analyzed through deductive and inductive coding processes to map the thematic category structure regarding spatial pressure, visual aesthetics, and spatial justice. This analysis is used to understand the community participation narrative toward place attachment.
2. Spatial Analysis (PGIS): The coordinates of 99 POIs collected in the field were processed using ArcGIS Pro and QGIS software. The analysis was conducted through

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

a spatial overlay procedure superimposing the existing RTRW digital road network map with the distribution of MSME vulnerability points. The output of this process produces a "Visual Gentrification Vulnerability Index Map," which graphically displays red polygons (threatened zones) and green polygons (VCD intervention priority zones).

To guarantee methodological validity and implementation feasibility, early findings and the conceptual framework of the research were discussed in depth through special forums with expert lecturers in the fields of public administration, communication, international relations, and design. The results from these cross-disciplinary discussions were then recorded, summarized, and used as the foundation for finalizing the research guideline structure before being officially recommended to regional policymakers.

RESULTS AND DISCUSSION

Contextual Analysis of Spatial Crisis and Spatial Community Aspirations of Batam's Traditional Markets Based on the review of the Regional Spatial Plan (RTRW) documents, secondary data analysis, and in-depth exploration of direct reviews and perceptions of the local community recorded in field digital data (Pasar Jodoh Batam.csv, Pasar Second Jodoh Batam.csv, Pasar Kaget I City Tiban.csv, Pasar jodoh Tos 3000.csv, Nongsa Village.csv), traditional trading areas and coastal settlements in Batam City are identified as facing various quite complex spatial dynamic challenges and spatial vulnerabilities. The pressure of urban commercial expansion around traditional trading corridors triggers changes in land values that have direct implications on the resilience of the living spaces of lower-class society. In the corridors of Jodoh Market, Second Jodoh Market, and Toss 3000 Market, visitors and local citizens note various everyday empirical realities reflecting the character of informal spaces that are dense, dynamic, but also vulnerable to spatial marginalization.

As expressed empirically by observers and visitors through digital reviews at various field observation points, the dynamics and everyday character of these trading areas are elaborated in depth through the following variety of narratives:

1. "Very suitable for those who like secondhand goods, there are clothes, household appliances, and various other secondhand goods available, advised to be careful in the market crowd because it is prone to pickpocketing" (Informant 1, Jodoh Market Location).
2. "Looking for clothes starting from shirts to pants to accessories are also complete here, items are cheap and still in good condition" (Informant 2, Jodoh Market Location).
3. "The market is good and complete, selling all electronics, all basic foods, new and secondhand clothes, recommended for those visiting Batam for the first time" (Informant 3, Jodoh Market Location).
4. "A pretty crowded and complete market! Many choices of goods with varying prices, from daily necessities to souvenirs, the atmosphere is typical of a traditional market, so you have to be smart at bargaining" (Informant 4, Jodoh Market Location).
5. "The right place if you want to look for clothes, shoes, and other goods, prices are only cheap and quality is still okay even though it's secondhand" (Informant 5, Second Jodoh Market Location).
6. "The center for branded secondhand/used goods in Batam, with guaranteed steep prices if we are smart at negotiating/bargaining, quite a lot of goods sold, ranging from clothes, shoes, electronics, cellphones, laptops" (Informant 6, Second Jodoh Market Location).
7. "The market is not far from Nagoya mall, the market has fish and chicken as well as clothes or secondhand goods, mixed in 1 market, but the market is quite muddy, old buildings and looks slummy lacking maintenance" (Informant 7, Second Jodoh Market Location).

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Journal of Visual Art and Design Studies:
LES-GUET'S
Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

8. "Toss 3000 Market is one of the main markets providing the most complete and cheapest necessities of all markets in Batam, such as chili, onions, vegetables" (Informant 8, Toss 3000 Market Location).
9. "The cheapest vegetable purchasing center in Batam, this place is highly not recommended when it rains because it will be very muddy and dirty" (Informant 9, Toss 3000 Market Location).
10. "Super chaotic, this Batam citizens' people's market has indeed been this way since the old days, crowded and jam-packed with buyers from all over Batam shopping here, the most complete, even the only market acting as a main wholesale market" (Informant 10, Toss 3000 Market Location).

These factual conditions are also reflected in the dynamics of supporting areas such as Tiban Centre Pop-up Market and the Nongsa coastal landscape, where populist economic activities interact directly with waves of investment and the expansion of modern urban development. Community review findings indicate that the existence of pop-up markets and informal economic centers plays a crucial role in providing an affordable daily supply of needs for lower-middle-income community groups. However, on the other hand, this spatial interaction frequently brings up fundamental issues related to the chaos of vehicular circulation, environmental cleanliness, the low quality of old building facade maintenance, and the threat of uncontrolled public space function conversion.

This conceptual analysis strengthens the argument that the spatial commodification phenomenon driven by commercial property investment interests tends to ignore the social use value attached to traditional communal spaces. Without a spatial governance and visual communication intervention framework that sides with community justice, traditional market areas in Batam City will continue to remain under the shadow of urban tourism gentrification pressures. This aligns with the theoretical views of Anholt (2010) and Camagni (1998) which emphasize that protecting urban socio-cultural identity requires fair intervention strategies so that pockets of populist economic activities are not crushed by the exclusive currents of physical modernization.

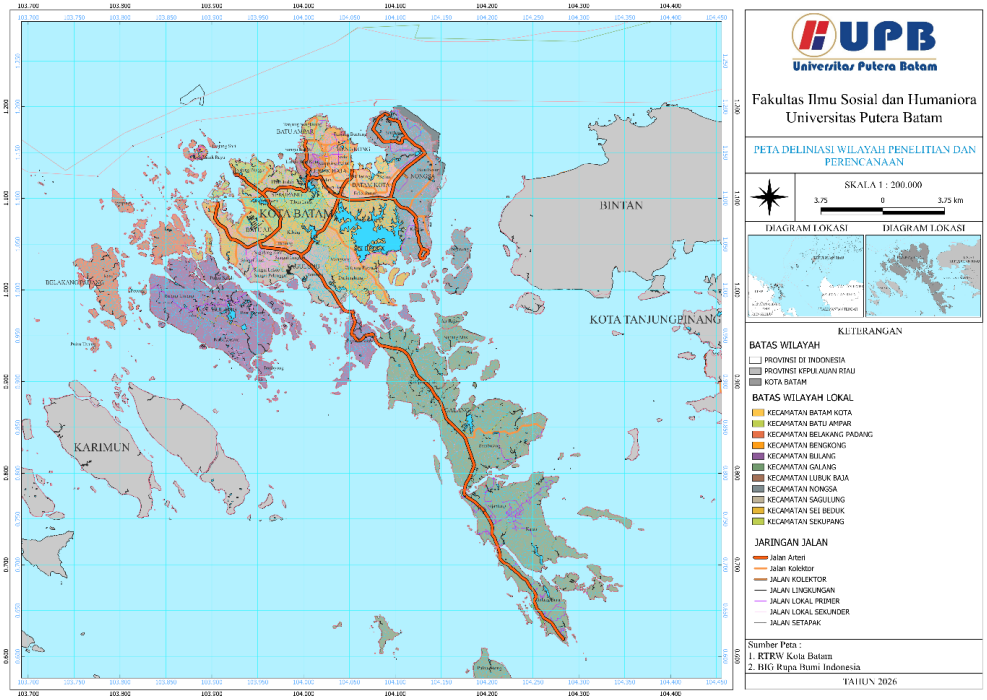

Figure 1. Location Point MapSource: Research Document

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Journal of Visual Art and Design Studies:
LES-GUET'S
Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

Opportunities for Utilizing Color Palette Variations and Alternative Visual Elements in Traditional Market Areas. As a comprehensive response to visual challenges, environmental hygiene maintenance issues, and the elimination of negative stigmas in public spaces, this research maps out a highly significant strategic opportunity in optimizing the arrangement of architectural color variations and functional visual elements. Based on direct visual observation and documentation of existing conditions of commercial buildings in Batam such as the structure of market shophouse facades, stall canopy protection patterns, and the visual arrangement of supporting logistics (for instance, the arrangement of colorful plastic crate containers in loading and unloading zones), urban aesthetic approaches can be driven through the utilization of contrasting and professionally curated architectural color blocks.

The application of alternative color palette schemes inspired by modern design principles, such as the application of structured bright color blocks on shophouse facade planes, standardization of stall identity signboard color combinations, and the cleanup of outdoor visual elements provides a real opportunity to instantly boost the level of spatial legibility. Through a measured environmental color arrangement approach without having to involve complex figurative mural construction processes, this intervention is proven effective in reducing the level of visual clutter that frequently dominates dense traditional market areas. This color arrangement strategy opens up autonomous economic opportunity spaces for local business actors to independently elevate the area's aesthetic class, creating circulation comfort for pedestrians and repositioning the image of traditional markets into trading destinations that are well-organized, friendly, and highly attractive for both domestic and foreign tourists.



Figure 2. Jodoh Market Facade
Source: https://short-url.cc/1Hk70

Depicts the facade structure of the market building and multi-story shophouses with the application of contrasting colors (like pink and yellow blocks). This image reflects the opportunity of utilizing curated architectural color palette variations to instantly improve building facade aesthetic quality without having to go through complex figurative mural processes.



Figure 3. Interior of a shop
Source: https://short-url.cc/1Bos-

Shows the utilization of background color visual elements (contrasting blue and yellow) in the interior of a local service business in the market environment. This visual demonstrates how modern aesthetic adaptation initiatives and bold colors can be applied by independent business actors to elevate the visual class of the business place and strengthen micro-spatial identity in commercial areas.

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Journal of Visual Art and Design Studies:
LES-GUET'S
Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg



Figure 4. Neglected Decorative Elements
Source: https://short-url.cc/1Hk7m

Documents the pattern of stacked commercial logistic containers (colorful plastic baskets) in market supporting activity areas. This naturally formed colorful composition illustrates the potential inspiration for environmental color palettes that can be adapted to design area visual harmonization economically and in alignment with the characteristics of populist economic activities.



Figure 5. Pop art color umbrella decoration
Source: https://short-url.cc/1Bot9

Displays the existing visual conditions around the commercial area of Jodoh Market and Avava Mall which represent the complexity of informal spaces, high vehicular circulation density, and the dominance of street vendor attributes. This visual indicates the potential for spatial vulnerability and the need for visual identity arrangement interventions to address the impression of disorder and clarify area legibility.

Proposed Novelty: Formulation of the Pop-Art Spatial Branding (PASB) Conceptual Model Through Color Variation and Spatial Identity Approaches As a theoretical and practical synthesis of the entire series of investigations, the fundamental novelty of this research is formulated through a proposed theoretical model named the Pop-Art Spatial Branding (PASB) Model. This proposed model is specifically adjusted to the approach of utilizing architectural color variations and strengthening functional spatial identity. This framework integrates the concept of city brand equity (from Anholt, 2010), urban environmental color layout principles, geospatial analytics, and the principles of border region circular economic redistribution justice. The PASB Model is elaborated in detail into the following five main operational components:

1. Hybridization of Architectural Color Schemes and Batam Malay Cultural Motifs: The first component focuses the design formula on the color arrangement of commercial building facades adopting the firmness and spirit of the Pop Art visual palette without having to rely on complex figurative mural elements. The PASB model formulates visual brand guidelines that transform bright, contrasting, and dynamic color characters into shophouse architectural elements, market block wall paintings, and supporting environmental utility elements. This hybridization approach is designed to create a strong, contemporarily nuanced visual area brand differentiation, yet still rooted firmly in local Malay cultural identity origins.
2. Community-Led Participation Conceptual Framework: The second component proposes the active involvement of informal market traders and local community elements as the main subjects in the formulation process of their environmental color schemes and visual layouts. This participatory mechanism is taken to foster a high sense of psychological ownership and strengthen place attachment. Thus, the merchant community has collective awareness and responsibility to sustainably maintain the cleanliness, orderliness, and aesthetic facades of their business premises.
3. Integration of Visual Directional Signs and Smart Geospatial Platforms (Smart Tourism Integration): The third component proposes a hybrid integration between color variation-

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

based wayfinding navigational elements with digital geospatial information platforms (Smart Tourism Destination). This model plans the placement of standardized information boards and the embedding of interactive QR codes at market crowd node points. This technological integration is designed to connect directly with digital navigation systems, to facilitate foreign and local tourists in navigating market aisles effectively while simultaneously boosting marketing exposure for small traders on the inside.

4. Proposed Self-Sustaining Financial Scheme and Communal Economic Redistribution: The fourth component formulates an alternative financial governance framework through the proposed micro percentage allocation from area levies or creative souvenir management units. This scheme functions to independently finance visual infrastructure maintenance without burdening the regional budget. This redistribution mechanism is designed to guarantee the sustainability of public facility maintenance while simultaneously strengthening populist economic resilience at the grassroots level.
5. Accumulation of Spatial City Brand Equity and Long-Term Urban Resilience: The fifth component projects the long-term impact of applying the PASB Model on authentically shaping Batam City's spatial city brand equity. Through the inclusive aesthetic revitalization of traditional markets, this model directs the repositioning of Batam's image from merely a manufacturing industry and logistics transit city into a "Creative, Cultured, and Inclusive Tourism City," which aligns with the strategic vision of RPJPD Batam EMAS 2045 and fortifies urban resilience in the border region.

Table 4: Proposed Evaluation Matrix for PASB Model Implementation, Inclusivity Level, and Batam City Brand Equity Impact Projection

Model Evaluation Indicators	Existing Condition (Pre-PASB)	Projective Condition Post-PASB Model Application	Projected Impact on City Brand Equity
Visual Perception of Public Markets	Appears unorganized, muddy, and lacking standardized color visual identity	Harmonization of architectural color blocks that are clean, bright, and communicative	Very High: The visual image of traditional trading spaces experiences an upgrade in representation quality.
Strengthening of MSME Economic Activities	Business scale vulnerable to market fluctuation pressures and limited visibility	Improved legibility of business locations and independent fund management support	High: The economic resilience of micro-business actors in traditional markets strengthens.
Place Attachment	Tends to be low due to minimal community involvement in spatial visual arrangement	Increases through active community involvement in determining color schemes and area maintenance	Very High: Social solidarity and local community resilience are organically built.
Batam Spatial City Brand Equity	Dominantly associated as a manufacturing industrial area and transit city	New reputation as a creative, cultured, and inclusive tourism city	Very High: Regional area competitiveness fortifies Batam's position at the national level.

(Source: Researcher Synthesis Analysis Results, Field Observation CSV Data, 2026)

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

CONCLUSION

This research concludes that the rapid commercialization of urban tourism and the penetration of private capital in Batam City trigger spatial planning challenges and tourism gentrification vulnerabilities that potentially marginalize informal economic actors and local communities in traditional markets. As an academic response to this crisis of visual representation and spatial pressure, this research formulates a primary contribution in the form of a conceptual framework formulation for the Pop-Art Spatial Branding (PASB) Model. This proposed model comprehensively integrates contemporary architectural color arrangement principles inspired by the spirit of Pop Art, local Malay cultural identity, a community-led participation framework, smart tourism geospatial integration, and a proposed self-sustaining financial governance mechanism. The PASB conceptual model is offered as a strategic alternative instrument to reposition the image of traditional markets and improve spatial-visual quality without having to neglect the social values of the local residents.

Based on the conceptual and projective nature of the research status, operational recommendation formulations are structuredly prepared for the relevant stakeholders:

1. Batam City Government and BP Batam: Advised to adopt the PASB Model framework in the drafting of Urban Visual Brand Guidelines and integrate the protection of traditional market zones into the city's Detailed Spatial Plan (RDTR) to dampen the pressure of urban tourism gentrification.
2. Market Traders Associations and Tourism Awareness Groups (Pokdarwis): Advised to pioneer independent management institutions to maintain the area facade aesthetic neatness, care for public facilities, and utilize digital navigation integration collectively.
3. Academics and Professional Designers: Advised to expand the scope of studies on environmental color scheme applications and participatory mentoring for the informal economic sector in border regions.

This study possesses empirical limitations that must be noted, where the research scope focuses exclusively on four main areas on the Batam mainland, and thus does not yet cover the outermost island regions (hinterland) such as Belakang Padang and Abang Island. Furthermore, the projection of economic impacts and evaluation of visual interventions in this research are still at the conceptual model formulation and projective simulation stage, which certainly requires in-depth longitudinal empirical verification in the future.

As a direction for future development, subsequent research is recommended to test the causality relationship between visual perception variables, communal space resilience levels, and visitor loyalty using a more comprehensive quantitative approach, as well as to explore the development of digital-based navigation applications integrated with traditional market spatial markers in the Riau Islands Province.

REFERENCES

Aaker, D. A. (1991). *Managing brand equity: Capitalizing on the value of a brand name*. The Free Press.

Alloway, L. (1958). The arts and the mass media. *Architectural Design*, 28(2), 84–85.

Anholt, S. (2010). *Places: Identity, image and reputation*. Palgrave Macmillan.

Arnstein, S. R. (1969). A ladder of citizen participation. *Journal of the American Institute of Planners*, 35(4), 216–224. https://doi.org/10.1080/01944366908977225

Bishop, C. (2012). *Artificial hells: Participatory art and the politics of spectatorship*. Verso Books.

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

BPS Provinsi Kepulauan Riau. (2025). *Provinsi Kepulauan Riau dalam angka 2025*. Badan Pusat Statistik Provinsi Kepulauan Riau.

BPS Provinsi Kepulauan Riau. (2026). *Statistik kemiskinan dan ketenagakerjaan Provinsi Kepulauan Riau 2025/2026*. Badan Pusat Statistik Provinsi Kepulauan Riau.

Braun, E., Kavaratzis, M., & Zenker, S. (2013). My city – my brand: The role of residents in place branding. *Land Use Policy*, 32, 18–28. https://doi.org/10.1108/17538331311306087

Camagni, R. (1998). Sustainable urban development: Definition and reasons for a research programme. *International Journal of Environment and Pollution*, 10(1), 6–26.

Campelo, A., Aitken, R., Thyne, M., & Gnoth, J. (2014). Sense of place: The importance of place brand assemblages. *Journal of Business Research*, 67(8), 1538–1542. DOI:10.1177/0047287513496474

Confetto, M. G., Covucci, C., & Palazzo, M. (2023). Visual communication and place branding: The role of graphic design in urban storytelling. *Journal of Destination Marketing & Management*, 27, Article 100762. DOI:10.54097/qwy32g44

Dale, A., & Newman, L. (2009). Sustainable development, urban form, and gentrification. *Urban Policy and Research*, 27(3), 249–265. DOI:10.1080/13549830903089283

Danto, A. C. (1997). *After the end of art: Contemporary art and the pale of history*. Princeton University Press.

Dinnie, K. (2011). *City branding: Theory and cases*. Routledge.

Endo, K. (2026). Urban informal sectors and the pressures of peripheral displacement in Southeast Asian border cities. *Journal of Urban Affairs*, 48(2), 112–129.

Habermas, J. (1989). *The structural transformation of the public sphere: An inquiry into a category of bourgeois society* (T. Burger & F. Lawrence, Trans.). MIT Press.

Halbwachs, M. (1992). *On collective memory* (L. A. Coser, Ed. & Trans.). University of Chicago Press.

Harrison, C. (2001). *Essays on art & language*. MIT Press.

Harvey, D. (2001). *Spaces of capital: Towards a critical geography*. Edinburgh University Press.

Harvey, D. (2012). *Rebel cities: From the right to the city to the urban revolution*. Verso Books.

Hospers, G.-J. (2009). Lynch's city image revisited: Inside or outside the box? *The Town Planning Review*, 80(2), 147–158. DOI:10.1080/09654313.2010.525369

Kavaratzis, M. (2004). From city marketing to city branding: Towards a theoretical framework for developing city brands. *Place Branding*, 1(1), 58–73. https://doi.org/10.1057/palgrave.pb.5990005

Kavaratzis, M., & Ashworth, G. J. (2005). City branding: An effective assertion of identity or a transitory marketing trick? *Tijdschrift voor Economische en Sociale Geografie*, 96(5), 506–514. https://doi.org/10.1111/j.1467-9663.2005.00482.x

Kavaratzis, M., & Hatch, M. J. (2013). The dynamics of place brands: An identity-based approach to place branding. *Marketing Theory*, 13(1), 69–86. https://doi.org/10.1177/1470593112467268

Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing*, 57(1), 1–22. https://doi.org/10.1177/002224299305700101

Kester, G. H. (2004). *Conversation pieces: Community and communication in modern art*. University of California Press.

Kwon, M. (2002). *One place after another: Site-specific art and locational identity*. MIT Press.

Law, J. (2004). *After method: Mess in social science research*. Routledge.

Lees, L., Slater, T., & Wyly, E. (2008). *Gentrification*. Routledge.

Lefebvre, H. (1968). *Le droit à la ville*. Éditions Anthropos.

Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans.). Blackwell.

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0

Volume 2 Number 2, October 2026
e-ISSN 3109-5569
DOI: https://doi.org/10.25078//lg.v2i1.7580
https://ojs.uhnsugriwa.ac.id/index.php/lg

Liang, Y. (2026). Commodification of urban public space and the rise of extractivist tourism enclaves in developing regions. *Urban Geography*, 47(1), 45–68.

Lippard, L. R. (1966). *Pop art*. Thames & Hudson.

Logan, J. R., & Molotch, H. L. (1987). *Urban fortunes: The political economy of place*. University of California Press.

MacCannell, D. (1973). Staged authenticity: Arrangements of social space in tourist settings. *American Journal of Sociology*, 79(3), 589–603. https://doi.org/10.1086/225585

Miles, M. (1997). *Art, space and the city: Public art and urban futures*. Routledge.

Osterwold, T. (2003). *Pop art*. Taschen.

Pemerintah Kota Batam. (2015). *Dokumen perencanaan penataan kawasan permukiman kumuh Kota Batam*. Badan Perencanaan Pembangunan Daerah Kota Batam.

Pemerintah Kota Batam. (2018). *Laporan inventarisasi tata ruang wilayah pesisir Kota Batam*. Dinas Pekerjaan Umum dan Penataan Ruang.

Pemerintah Kota Batam. (2021). *Peraturan Daerah Kota Batam Nomor 3 Tahun 2021 tentang Rencana Tata Ruang Wilayah (RTRW) Kota Batam Tahun 2021–2041*. Lembaran Daerah Kota Batam.

Pemerintah Kota Batam. (2024). *Peraturan Daerah Kota Batam Nomor 6 Tahun 2024 tentang Rencana Pembangunan Jangka Panjang Daerah (RPJPD) Kota Batam Tahun 2025–2045*. Lembaran Daerah Kota Batam.

Pike, A. (2015). *Origination: The geographies of brands and branding*. Wiley-Blackwell.

Purcell, M. (2002). Excavating Lefebvre: The right to the city and its urban politics of the inhabitant. *GeoJournal*, 58(2/3), 99–108. https://doi.org/10.1023/B:GEJO.0000010829.62237.8f

Richards, G. (2018). Cultural tourism: A review of recent research and trends. *Journal of Hospitality and Tourism Management*, 36, 12–21. https://doi.org/10.1016/j.jhtm.2018.03.005

Rohim, A. (2026). Soft eviction and informal economy vulnerability in rapidly growing urban centers of Indonesia. *Indonesian Journal of Urban and Regional Studies*, 14(1), 33–50.

Slater, T. (2006). The eviction of critical perspectives from gentrification research. *International Journal of Urban and Regional Research*, 30(4), 737–757. https://doi.org/10.1111/j.1468-2427.2006.00689.x

Smith, N. (1996). *The new urban frontier: Gentrification and the revanchist city*. Routledge.

Swyngedouw, E., Moulaert, F., & Rodriguez, A. (2002). Neoliberal urbanization in Europe: Large-scale urban development projects and the new urban policy. *Antipode*, 34(3), 542–577. https://doi.org/10.1111/1467-8330.00254

Woltjer, J. (2014). *Participatory planning and the urban crisis: Practical approaches to urban governance*. Edward Elgar Publishing.

Zebracki, M. (2012). Engaging public art: Public-art aesthetics and the politics of space. *Environment and Planning D: Society and Space*, 30(4), 639–659. https://doi.org/10.1068/d11710

Zenker, S., & Martin, S. (2011). Measuring place brands: Measuring brand equity with routinized surveys—A citizen perspective. *Place Branding and Public Diplomacy*, 7(1), 32–47. https://doi.org/10.1057/pb.2010.42

Zukin, S. (1995). *The cultures of cities*. Blackwell.

Zukin, S. (2010). *Naked city: The death and life of authentic urban places*. Oxford University Press.

Les-Guet's : Journal of Visual Art And Design Studies © 2025 by UHN I Gusti Bagus Sugriwa Denpasar is licensed under CC BY-NC-SA 4.0