Playful urban intervention as creative placemaking strategy in Jakarta

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Abstract. This paper will discuss the interventions made by designers, artists and architects towards the urban and public spaces in Jakarta. Their urban interventions are intended to encourage creative activities, and playful experience amongst the citizens. The discussion will be based on the playful urban intervention activities during the Jakarta Architecture Triennale hosted by Indonesian Institute of Architects, Jakarta chapter. The interventions have the importance to be the urban fabrics that can create vibrant atmosphere to support the city, and they can be part of the creative sustainable city concept.

Keywords: creative, placemaking, city, urban, intervention

1. Introduction
In creative placemaking, collaborators from, private, non-profit, public, and community areas strategically affect the physical and social nature of a town, neighborhood, city, or region throughout arts and cultural events. Creative placemaking stimulates private and public spaces, revitalizes structures and streetscapes, enhances local businesses sustainability and public safety, and brings various people together to celebrate, inspire and be inspired [1]. Creative placemaking has the potential to create a vibrant city, it will benefit the city, and its people. It will also attract entrepreneurship, tourism, and a solid social relationship. The creative city concept and idea will have a strong influence and connection to the city or the neighborhood economic development, especially with the emerging creative talents. The greatest and brightest artistic talents can drive the new market; they establish unique and highly valuable products and services. When they have access to the appropriate condition, environments, and opportunities, they will succeed, create new idea, and enhance the innovation [2]. These talents are the creative assets that could come from many sectors such as the public, government, individual artist or designers, and nonprofit organizations. They can be the central actors to employ the development of creative lifestyle strategies within the neighborhood, so that the economic development of a certain place and neighborhood can thrive. These strategies might have found achievement exploring creative city branding concept by employing successful placemaking and events programs, and inspiring creative settings. Jakarta is a mega city with the population more that 10 million people. It is one of the most populated cities in the world. As the capital city of Indonesia, Jakarta become the base of government, trade, information, and economic sectors. There are a lot of creative talents and communities that become the assets for Jakarta. They can explore new creative engagements that can lift the creative placemaking strategies that would
benefit for Jakarta and its people. The disconnection between city, suburbs and countryside is missing its clarity, and with it formed perceptions of culture and nature are also changing. Urban spaces start to work at different speeds and spontaneous mix voids, which do not suit into the limited and linear formal rationality of urban planning, are developing. As a consequence, lifestyles and methods of living within the urban space are varying, but not always for the better. As much as these developments expose bottom-up creativity in the uses of urban space by inhabitants, they also emphasize unsustainable styles, such as consumerism and commuter traffic [3]. This paper will share and discuss the collaboration project between government, nonprofit organization (Indonesian Institute of Architects), artist, and architects within Playful Urban Intervention program. The program will focus on creating interventions within Jakarta urban spaces, seeking engagement and adding new design into the public space in Jakarta, in efforts to apply sustainable city concept.

2. Methodology
Creative placemaking is part of the creative city concept. The creative city idea surfaced from the late 1980s forward along several trajectories in response to these promising trends. The idea, when announced, was an aspirational concept: a clarion call to inspire open-mindedness and creativity [4].

The playful urban intervention program is proposed by Indonesian Institute of Architects in Jakarta, to encourage public knowledge about the role of architects and designers to reshape the urban spaces. The program also asked broader participation from the city stakeholders such as the government, organizations, Jakarta’s citizens and companies in Jakarta. The program is also a response to the emerging trends in collaboration within creative industries to produce creative atmosphere. In this case, playful urban intervention become one of the tools to emphasize the creative placemaking strategies to enlighten the urban spaces in Jakarta. According to Courage, there are many different types of placemaking, and all of them creative to some degree, and all of them concerned with the users of a space, but in different ways [5]. Furthermore, this paper will describe and identify several actions and urban interventions made by several architects and designers during the playful urban intervention program. The type of placemaking activities will be categorized by the placemaking typology, which are three major modes of placemaking, with four practices that can be implemented according to the conditions.

![Figure 1. A Placemaking Typology Diagram by Cara Courage (2014)](image-url)
The diagram explains from left to right, the involvement of stake holders, actors and assets are varied. The more conservative and less involvements of many sectors to the more engaging and participating activities through diverse personals and communities. The diagram above also shows the top down approach, which we can move from the top three modes of placemaking to the four practices, or the other way around, in this case it is the bottom up approach.

3. Creative Placemaking
The concept of creative placemaking presumes a placemaking with a creative seam moving through it, passed by participative partnerships between public, private, non-profit, for-profit and/or grassroots agents, which impact the creative industries in their local context. There is a strong interest given to economic development, as much as to the approaches in which communities can utilize the arts to help model their social and material-built environment conditions [6]. This definition shows that creative placemaking is created by the participation of creative talents and assets that could bring mutual benefits to the parties involved, such as artist, designers, communities, organizations, government to the its physical spaces.

Table 1. The applications and examples of the placemaking typology actions

| Modes (Top down Approach) | Practices (Bottom up Approach) | Actions | Examples |
|---------------------------|-------------------------------|---------|----------|
| Strategic | Public Realm | Strategic – Public Realm | Artist commissions for public transportation program. |
| Tactical | Creative Realm | Tactical - Creative | Pop up intervention, live art in the streets. |
| Opportunistic | Participatory Creative | Opportunistic - Participatory | Guerrilla gardening/urban farming project taking over a patch of left-over land with its locals to create green open spaces. |
| | Social Practice | Tactical – Social Practice | Interventions on the master planned scale, and part of a formal urban design process enacted by city or national administrations. |

Source: Courage (2014).

The table shows several examples of the placemaking matrix that can be used to identify, and to pursue the implementation of creative placemaking strategies and actions in urban places. It also can be used to identify the main talents, actors, and assets for the implementation of the program, so the desirable results can be achieved.

4. Playful Urban Intervention
Playful urban intervention is one of programs during the Jakarta Architecture Triennale event held by Indonesian Institute of Architects (IAI), Jakarta Chapter. During this event, there are some actors that are involved collaborating to offer playful interventions in several public spaces in Jakarta. IAI Jakarta as the catalyst of the projects asked its members such as Andra Matin, Parametr Architecture, Arcadia to lead as the main designers of the interventions. Their design contributions will not be possible with the collaboration with the local government such as PT. KAI (Indonesian Railway Service), and Dinas.
Kehutanan DKI Jakarta (Jakarta Forestry Service). They are also collaborating with several leading materials companies, and artist, such as Farid Stevy to produce the design interventions in public spaces managed by PT. KAI, and Dinas Kehutanan DKI Jakarta.

Andra Matin is one of the well-known and leading architects in Indonesia. He chose Tebet Park in South Jakarta to be the place for his interventions, called Potret Taman Tebet (Picture of Tebet Park). The glass installation panels which reflect the surrounding trees is placed in the middle of the park, so that visitors can see their reflections. During the opening event, Matin stated that he hoped to put an installation that can capture the activities in the park such as exercising, playing, and simultaneously experimenting the interventions in the space, so that it can be more playful. This installation is one of the creative placemaking strategies, based on tactical – creative action. This strategy might also applicable on strategic – public realm actions, where the local government can embrace architects, designers and artist to work and intervene on multiple parks spread over the Jakarta. Therefore, the effects and vibrant atmospheres can be multiplied, so it would bring positive ambiance for its people.

![Figure 2. Potret Taman Tebet by Andra Matin, Playful Urban Intervention, IAI Jakarta.](image)

The interventions made by Paramtr Architecture and Arcadia have the similar strategy base on tactical - creative, and strategic – public realm actions. Arcadia, one of the architectural firms in Jakarta worked with Farid Stevy, an artist from Yogyakarta. They created an installation called Broken Mozaic, where the geometric installation was installed in one of the famous parks in Central Jakarta called Senopati Park. The combine installation form and artwork by Farid Stevy gave a message towards the political elites, and it certainly gave compelling messages in the form of built physical intervention. Another intervention was made by Paramtr Architecture located in the circulation corridor at the Dukuh Atas Station in Central Jakarta. The intervention sought out more active engagements through the senses, from the visitors, which are mostly the commuters by trains and busses services.
Figure 3. Broken Mozaic by Arcadia Architect, Playful Urban Intervention, IAI Jakarta.

Figure 4. Aling-Aling Tenun Pelangi by Parametr Architecture, Playful Urban Intervention, IAI Jakarta.

5. Conclusion
This paper set out to gain deeper understanding of the roles and actions in global trend to create and produce creative placemaking tactics. It focuses on the actions that need to be taken by the city’s stakeholders, actors and assets. Jakarta as the capital city of Indonesia has abilities to be creative city. The rising growth of the creative economy could establish various events in Jakarta based on arts, culture, and education. These potentials need to be considered and embraced quickly especially by the city officials, the local government, and private sectors. All the strategic actions to create a creative engagement, either physical and social activities, need the involvement of the city officials or the private sectors, because all the activities would involve public spaces. The permission, the bureaucracy within the city or government officials should be made flexible, so that communities, organizations,
artists, designers, and creative talents can have better opportunities to execute the creative strategies or actions. Strategic – public realm, strategic – creative, tactical – creative, and tactical – public realm actions seem to be the most practical and visible actions for the city of Jakarta to develop creative placemaking. Followed by the opportunistic – participatory, creative, and tactical actions. These actions are the bottom up approach, which is suitable within the bureaucracy environment system in Jakarta. The next stage to maximize the impact of sustainability creative city concept is to optimize the use of recycled products from the city’s wastes. It’s one of strategies that could be applied easily, and it would bring benefits to many sectors.

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