

YOUTH-DRIVEN CREATIVE PLACEMAKING: STRATEGIES IN RESHAPING URBAN VACANT SPACE

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Abstract

This paper explores the revitalisation of urban vacant spaces driven by creative and cultural capitals. Such revitalisation reflects a creative placemaking approach and this study aims to investigate architectural strategies used to reshape empty spaces in urban environments in such an approach. The use of a creative placemaking approach provides the possibility of expanding urban renewal methodologies that can capture the dynamic needs and demands of society. The case study used in this research is The Hallway Space Bandung. This research uses qualitative methods with a creative placemaking theoretical framework. Data collection was done by semi-structured interviews and field observations; supported with secondary data collection from social media, online articles, and interview videos. The study found that the vacant space is activated as a youth culture space through engagement with local art communities. Such engagement activates the space through multi-purpose spatial arrangements for creative uses, open-plan spaces for collaborative activities, and utilisation of architectural elements as the platform of art. This paper argues that creative placemaking initiatives enable the appropriation of urban vacant space, establishing new public spaces that are innovative and adaptive to new situations and needs of society.

Keywords: creative placemaking, urban renewal, creative culture, community engagement

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Introduction

This paper explores the architectural strategies of the creative placemaking approach in the urban renewal process and economic development of a city. Creative placemaking is driven by creative culture, a form of cultural capital (knowledge, skills, beliefs) that constructs and is constructed by social groups, with the result of new ideas, acts, or products (DeNatale & Wassall, 2007). Creative culture creates industry clusters and modifies urban fabrics in an urban revitalisation process (Dong & Haruna, 2012). The existence of creative culture in a city was founded to be a magnet for talented individuals, thus contributing to the economic competitiveness of the city (Tarani, 2011).

Creative placemaking is one of the solutions to the revitalisation of abandoned urban spaces. Unutilised spaces in the city trigger negative impacts on urban development and the well-being of society (Qonitah & Ekomadyo, 2022). Creative placemaking can be used as an approach to shape and revitalise under-utilised urban spaces and increase the quality of life in society; by integrating art, culture, and creativity into the community (Markusen & Gadwa, 2010; Tarani, 2011). For instance, creative placemaking has contributed to the urban renewal process of Amsterdam by creating creative interventions in under-utilised public spaces using slow art and street photography that slow the life of the city and enrich the community experience (Lindner & Meissner, 2015).

This study aims to explore architectural strategies in a creative placemaking process for reshaping vacant space. The Hallway Space Bandung is chosen as the study case to see the real practice of creative placemaking in revitalising a vacant space. The space is a creative marketplace and a hangout spot for young people in Bandung which has operated on the second floor of the Kosambi public market since 2020. The five higher floors of the Kosambi public market had been abandoned for years, however, the presence of The Hallway Space had revitalised some parts of the unused spaces in the public market (Marcendy, 2023). The study aims to enrich the knowledge of placemaking in architecture, by outlining creative placemaking strategies in the context of urban renewal.

Creative placemaking

Placemaking is defined by Wyckoff (2014) as "the process of creating quality places that people want to live, work, play, and learn in" (p. 2). Placemaking is classified into four following types: 1) standard placemaking as the collective effort to design public spaces which foster innovative ways of utilising spaces for continual development and shared value; 2) strategic placemaking, which has the objective of developing an attractive environment that draws in skilled individuals, creating the conditions for generating substantial job and income growth; 3) creative placemaking, which is the process of shaping the physical and social character of an urban area through arts and cultural activities by collaboration with various sectors; and 4) tactical placemaking, which refers to the process of gradual

transformation of a space into a quality environment, that begins with short-term dedication, realistic expectations, and often at minimal expense (Markusen & Gadwa, 2010; Project for Public Spaces, 2010; Wyckoff, 2014). The following table contains a comparison of the four types of placemaking based on the problems that emerge, the solution generated by each type of process, and the benefits that can be obtained in the end (Table 1).

Table 1. The comparison of placemaking types (Adapted from Wyckoff, 2014)

The Problem	The Solution	The Benefits
Standard Placemaking		
Communities do not utilise public spaces effectively to create vital, lively, and livable environments for living, working, recreation, education, etc.	Wide-ranging involvement of the public and stakeholders in revitalising public spaces through short and long-term methods based on social engagement and innovation in urban design principles.	Increasing high-quality spaces, beneficial activities, and a distinct sense of place. Cultivating more vital, lively, and livable public spaces, communities, and regions that hold significant value for residents, businesses, and visitors.
Strategic Placemaking		
Communities lack of competitiveness in drawing and retaining skilled workforces.	Revitalisation focused on expanding housing and transportation options, along with urban amenities to entice skilled workers.	Faster advancements in quality of life, population growth, diversity, job opportunities, income levels, and educational achievements, compared to traditional placemaking approaches.
Creative Placemaking		
Urban areas are faced with structural shifts and residential relocations.	Renewal through creative initiatives that bring life to places and ignite economic growth.	Improvements in livability, employment opportunities, and income levels. This process may also produce creative goods and services for the cultural industries.
Tactical Placemaking		
Numerous enhancements to physical infrastructure come with substantial costs, thus policymakers hesitate to allocate resources due to uncertain risks.	Test different solutions with low-cost alternatives to assess their effectiveness and measure public support.	Both the public and policymakers can observe the outcomes and level of support for various alternatives before allocating permanent resources.

Creative placemaking enables engagements and design that are driven by social, environmental, and economic values (Cohen et al., 2018; Integrated Design Commission SA, 2012; Vaughan et al., 2021). Markusen and Gadwa (2010) mentioned six components as the aspects of successful creative placemaking. The first component is the existence of creative initiators, which refer to an individual or a small team who have the same vision, and urgencies that drive the placemaking initiative. In addition, the second component highlights how the design is driven by the distinctiveness of the place's characteristics, such as social attributes or cultural values. The third component is the existence of public will fulfil the government's regulations or needs into the place's components.

The fourth component includes engagements with the private sector, obtaining the support of private organisations such as the commercial gallery, local developers, and art businesses. The fifth component is the involvement of arts communities in activating the space and bringing forms of energy, time commitment, skills, or money. The sixth component is the creation of new partnerships, building cooperation with partners who possess different capabilities and knowledge that can offer various assistance and solutions in the process of creative placemaking.

The culture of an urban area is one of the main resources in a creative placemaking process. A form of cultural resource that both shapes and is shaped by social groups, leading to the emergence of distinctive concepts, creations, or acts referred to as creative culture (DeNatale & Wassall, 2007). Creative culture consists of the field of creativity, which is defined as how new and unique actions, ideas and products emerge, and are validated by social groups, bringing change or transformation to its existing context (Csikszentmihalyi, 1997). The creative culture is also driven by cultural capital, which refers to knowledge, skills, or actions that are derived from upbringing and education (Dovey, 2009; Ekomadyo et al., 2023). Such capital is different from social capital, which refers to values or resources that come from social relations or networks; or economic capital as the material assets that can be institutionalised as a property right and converted into money (Bourdieu, 1986). The connection between the field of creativity and cultural capital enables the process of creative placemaking. The following section discusses how both aspects apply to the urban renewal process in different contexts.

Creative placemaking and urban renewal process across contexts

Creative placemaking projects have utilised the culture of local communities to create vibrant and economically valuable spaces. This section discusses some cases of creative placemaking as a form of urban renewal, to revitalise vacant and under-utilised urban areas. Urban renewal is a process of physical redevelopment, rehabilitation, heritage preservation, and slum clearance (Couch et al., 2011; Zheng et al., 2014), which aims to improve the socioeconomic, ecological, and physical aspects of an urban area (Zheng et al., 2014). Cultural resources can uplift economic development, create employment, and stimulate urban innovation if applied properly to an urban renewal plan (Sepe, 2013).

An urban renewal initiative for an area in Huangjueping City utilises local culture through a creative placemaking process, creating a creative industrial cluster by using the strong art culture in the society (Dong & Haruna, 2012). Before the renewal process, the area was occupied by unused warehouses. Those vacant buildings were modified into sculpture factories by students from a local fine arts college. Such modification then motivated the local government to develop a redevelopment plan, leading the area to become the current creative industrial base of Huangjueping.

Another urban renewal project of vacant spaces in Mill Hill, Macon City produces architectural strategies which were produced by combining the culture and artistic expression of the neighbourhood, transforming the slum area into a dynamic arts village (Engh et al., 2018). The area was once bustling with mill activity but then suffered from 50% residential vacancy because of the mill closure and the emergence of a highway that split Mill Hill and Macon City's downtown. The urban renewal process

aims to preserve the historic homes and the unique character of the neighbourhoods, by creating a community-driven cultural planning process and establishing an artist enclave in Mill Hill. The focus points of this renewal effort were to transform the vacant houses into residents and workspaces for artists, reshape the auditorium as a community arts centre, and turn an empty grassy area near the arts centre into a linear park. The use of artistic expression and local culture in architecture can enhance the image of a previously vacant space among visitors more easily and improve the ties and quality of life of the surrounding community (Egusquiza, 2021; Engh et al., 2018).

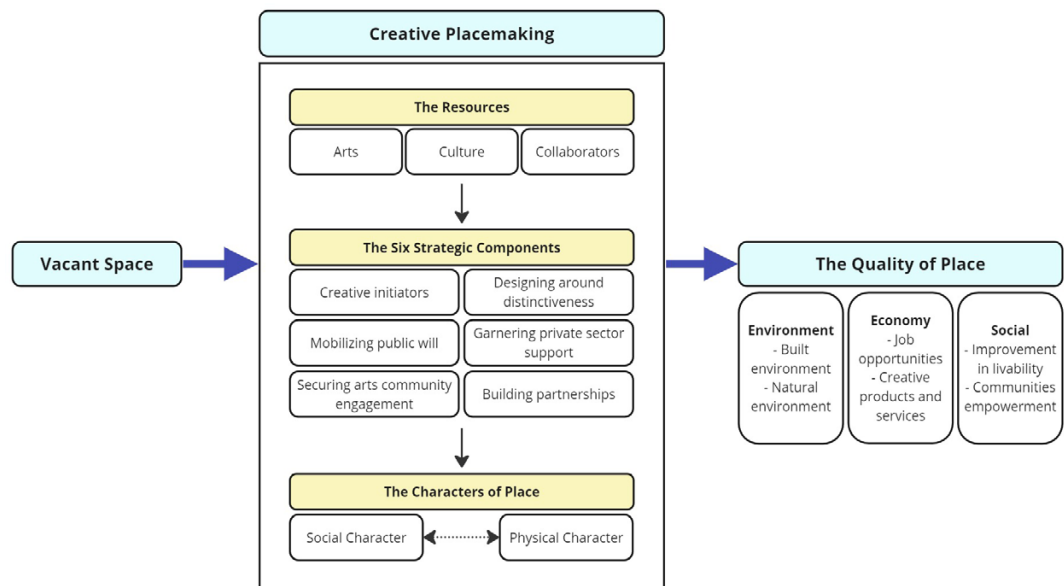
This study focuses on exploring urban renewal projects in Bandung, which has historically involved cultural value and creative movements in society to change an abandoned urban space into a public recreation facility that contains economic value. One of the projects is Taman Film, a revitalised public park that was once an unutilised slum area under the Pasupati flyover (Pusporini, 2014). The renewal process of the park involved local filmmakers, intending to also promote Indonesian film culture. Other projects, such as Bandung City Hall Park was previously an under-utilised green space but eventually was revitalised as a public recreation area and tourist destination (Kurniawan, 2017).

The authors found that socio-cultural events as a form of creative movement can enhance the physical image and improve the urban identity in an otherwise vacant space. The creative movements in Bandung City are often supported by "brand localism," which means that the communities build special identities for their products by implementing the local styles, cultures, and other values in the society (Kim, 2017, p. 24). The characteristics of the creative movements in Bandung are influenced by urban contexts and are superior in design, fashion, music, architecture, fine arts, as well as information and communication technology (Kurniadi et al., 2022). Various popular cultures in Indonesia originate from several creative industrial sectors of Bandung City. The creative movements with regard to such cultural products often evolve in cities with less traditional contexts such as Bandung and Jakarta, as they are quicker to respond to demands regarding functional products (Maryunani, 2019). The creative industries of Bandung were the origins of many Indonesian trends until the 2000s, especially in the areas of music and fashion (Kim, 2017; Maryunani, 2019)

The creative movements in Bandung City form several clusters of creative industries in Bandung, such as the creative cluster on Jalan Trunojoyo which consists of small businesses created with the help of social networks and trends among the local youth communities (Hanan & Hemanto, 2020). Additionally, several creative movements also play a role in revitalising vacant spaces in urban areas, such as the creative movement in Pasar Cihapit, Bandung that revitalises the public market through various creative events (Ekomadyo et al., 2018). The significance of Bandung as the centre of the creative industry in Indonesia was further emphasised when in 2007, the British Council appointed

Bandung as the first creative city pilot project in Indonesia at the East Asia Creative City Forum, Yokohama (Cohen, 2014).

Based on the previous discussion, the study theoretically outlines the concept of creative placemaking in revitalising vacant space as part of urban renewal. In the context of placemaking and urban renewal, the aim of revitalising a vacant space is to produce a place with significant quality (Wyckoff, 2014). Creative placemaking is driven by the process of arts and culture are the main resources (capital), utilised through collaborations between various sectors as human resources (Markusen & Gadwa, 2010). Such collaboration enables various architectural strategies of placemaking, shaping the social and physical characteristics of the space. The interaction between social and physical characteristics produces a quality place that contains environmental, social, and economic value (Cohen et al., 2018; Integrated Design Commission SA, 2012; Vaughan et al., 2021). Figure 1 demonstrates the interconnection of these aspects in creating the creative placemaking process that transforms vacant space into a valuable place.



Methods

The study explores the creative placemaking process in The Hallway Space as one of the urban renewal projects in Bandung. The process will be explored by looking at the six strategic components of successful placemaking by Markusen and Gadwa (2010) that apply to the project. Through understanding such components, the architectural strategies for reshaping vacant space into a 'quality place' that has environmental, economic, and social value can be identified. The Hallway Space was chosen as the case study as the project brings the element of contrast between the destination and its surrounding environment. The Hallway Space is located within the Kosambi public market a traditional market in Bandung that is no longer popular due to the lack of interest of the current generation (Septiari, 2018). In contrast, currently, visitors of The Hallway Space are dominated

Figure 1. A diagram of the theoretical framework (Image by authors, adapted from Bourdieu, 1986; Cohen et al., 2018; Dovey, 2009; Ekomadjo et al., 2023; Integrated Design Commission SA, 2012; Markusen & Gadwa, 2010; Vaughan et al., 2021; Wyckoff, 2014)

by young people from Millennials and Generation Z (Ray, 2022). Such contrast demonstrates how creative placemaking for urban renewal can bring new quality to the space and thus attracts different parts of the society.

This research uses a qualitative method as an approach. The primary data in this paper was collected through interviews and field observation. Additionally, secondary data was obtained from online articles and interview videos. The field observation method searches for indications of the applications of creative placemaking strategies in the spatial aspect of The Hallway Space. The study also outlines the social and economic practices inside, as the indicators of quality place in creative placemaking results (Cohen et al., 2018; Integrated Design Commission SA, 2012; Vaughan et al., 2021).

Some semi-structured interview with the creative initiator and several tenants in The Hallway Space was conducted. Interviews with stakeholders and collaborators in a creative placemaking project become relevant as it enables a thorough understanding of the strategies and effects of the placemaking initiatives from the viewpoints of individuals who are directly involved (Treskon, 2015; Vaughan et al, 2021; Webb, 2014). The interviews are informed by the six components of creative placemaking by Markusen and Gadwa (2010) which highlight the initiators of the project, the use of a particular design, the collaboration between different stakeholders, and so on. The data were then analysed according to the six components of successful creative placemaking strategies, addressing how such components shape the particular characteristic of space with certain urban qualities.

Creative placemaking of The Hallway Space: Renewing the vacant public market

The Hallway Space is a creative space that is located on the second floor of the Pasar Kosambi, Jalan Ahmad Yani, Bandung. It is also a market that sells products and services from various creative industrial sectors, such as fashion, lifestyle, and culinary sectors. The Hallway Space has a target audience of young people aged 18–25 years old. This place is also one of the popular hangout spots in Bandung for youth, owing to its' product diversity, spacious seating area, strategic location, and a lot of events for local communities (Ray, 2022). The average number of visitors to The Hallway Space is 700–800 people per day, reaching 1,200–2,000 people per day on weekends (Siswadi, 2022).

The Hallway Space was created in 2019 in response to the needs of young entrepreneurs of Bandung City to own physical stores at affordable prices. It began with seven tenant units on the first floor of the public market's eastern part. After the demand from the young entrepreneurs arose, the tenant units were added to 20 stores in Phase 1, then 70 stores in Phase 2, and finally 140 stores in Phase 3. Ninety per cent of the stores are local brands from different creative industrial sectors.

The spaces in The Hallway Space accommodate commercial, art exhibition, and collaboration activities. The space that

accommodates commercial functions consists of shops from tenants and seating areas used to consume products from the culinary tenants. The seating area for eating and drinking is also intended for a collaboration area where visitors can gather, discuss, and work together freely. On some occasions, this area can be flexibly used for various events.

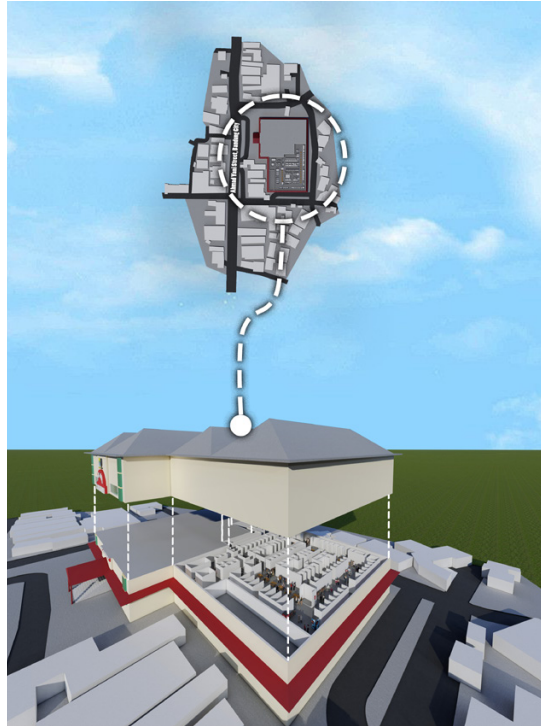


Figure 2. The illustration of The Hallway Space's position inside the Pasar Kosambi (Image by authors)

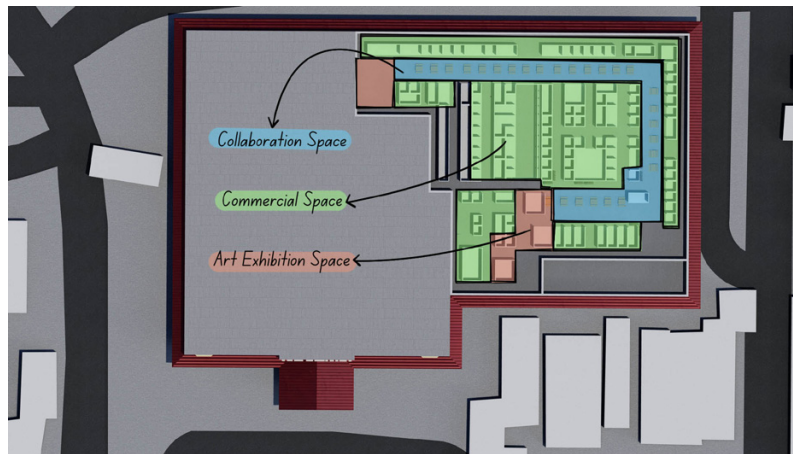


Figure 3. Zoning illustration of the three activity functions in The Hallway Space (Image by authors)

The youth culture of Bandung fuels the creative culture and the creative capital of The Hallway Space, determining new tenants, building design, and upcoming events. The next paragraphs discuss creative placemaking strategies at The Hallway Space, following the six components of successful creative placemaking strategies by Markusen and Gadwa (2010).

Young entrepreneurs as creative initiators

The Hallway Space was driven by Bandung's young entrepreneurs' vision to provide a marketplace for local

small businesses in the creative industry, taking advantage of the strategic location of the Kosambi public market and its affordable rental prices for tenant units to attract visitors and tenants. The cheap unit prices were due to the second floor had been vacant for years and the decrease in visitors to the public market in general.

The creative initiators of The Hallway Space transformed the vacant space on the second floor of the Pasar Kosambi into a representational space of the youth culture in Bandung City. Representational space is a space that is socially constructed and contains symbols that represent its inhabitants' principles, ideas, or social practices (Lefebvre, 1991). The use of the youth culture concept in this placemaking project causes the architectural strategies implemented to be closely related to the characteristics and culture of young people in the city of Bandung.

Creative initiators at The Hallway Space use architecture as an art medium for creators to produce artworks and express themselves. The emergence of The Hallway Space as a creative space is not intentional in the beginning. But over time, it transforms into a favourite gathering and discussion place for local people and communities. The tendency of local young people to express themselves through arts and the number of aspired artists in the society are utilised and accommodated by creative initiators at The Hallway Space.

Adaptive creativity and contrast of locations as distinctiveness of design

The distinctiveness of Hallway Space relies on its juxtaposed locations as a creative space located inside a traditional market and the adaptive creative culture among the young people in Bandung City. The choice of locating a creative space inside a public market is considered unique in Indonesian society since the traditional market is rarely related to creative movement and young people. But, this distinctiveness is the one that differentiates The Hallway Space from other marketplaces.



Figure 4. A space in the seating area was used as a stage for music performances (Photograph by author)

The Hallway Space focuses on creative products and uses the Bandung youth culture and lifestyle as the main concept. The shops are dynamically designed according to the current youth

trends. For example, one of the store managers said in one of the interviews that their store was designed in a vintage style which is currently popular among young people nowadays. Such concerns with trends also influence the creative placemaking at The Hallway Space to follow adaptive creativity, creating flexible and multi-purpose spaces. This type of creativity is referred to as "adaptive creativity" (Kim & Pierce, 2013, p. 35). The concept of adaptive creativity is suitable to describe the creative culture of today's youth which is known to be flexible, adaptive, and open to change (Goldwater, 2019; Odukoya, 2022).

The events and campaigns carried out are also based on youth trends which can always change over time. The creative initiators utilise existing resources to create creative ideas and activities that fit into the dynamic needs and demands of young people in Bandung City. Such dynamics create spatial implications in which most of the seating areas for eating, gathering, and discussion activities have flexible tables and chairs, allowing the area to be changed into a space for conducting various events. For instance, in Figure 4, the seating area is transformed and used as a stage for music performances.

Mobilising the public through government and private sector supports

The development of The Hallway Space got the local government's support because the place became a new tourist destination and an icon of the creative movement in Bandung. The visitors of The Hallway Space are not just the local young people, but also others from outside the Bandung area with a wide age range. These benefit several Bandung government's programs in the tourism sector and the agenda to promote Bandung as a creative city. The local government supports The Hallway Space through social media promotional content and uses the place as an event space on several occasions.



Figure 5. The seating area was transformed into a space for pop-up stores in one of the event collaborations (Photographs by authors)

The support from the private sector to The Hallway Space happens in a reciprocal way, collaborating to benefit each other. The initiators team up with brands and private organisations by creating events and campaigns. In this collaboration, the private groups could obtain a venue and audience from the visitors for their programs, and The Hallway Space could benefit from the exposure to the communities and organisations' supporters. These events are held in the visitor's seating area where the items of furniture are flexible so that the space can be used for various activities (Figure 5).

Engaging with the arts community to strengthen the field of creativity

The Hallway Space secures the engagement of the local arts communities by involving them in creating the decoration element of the building and providing an art exhibition space inside. All the murals on the place's walls were the works of local communities and artists. In addition, the art exhibition spaces were created to accommodate local art communities in showcasing their works. These strategies were also done to strengthen the concept of youth culture and make the artists meet their audience.

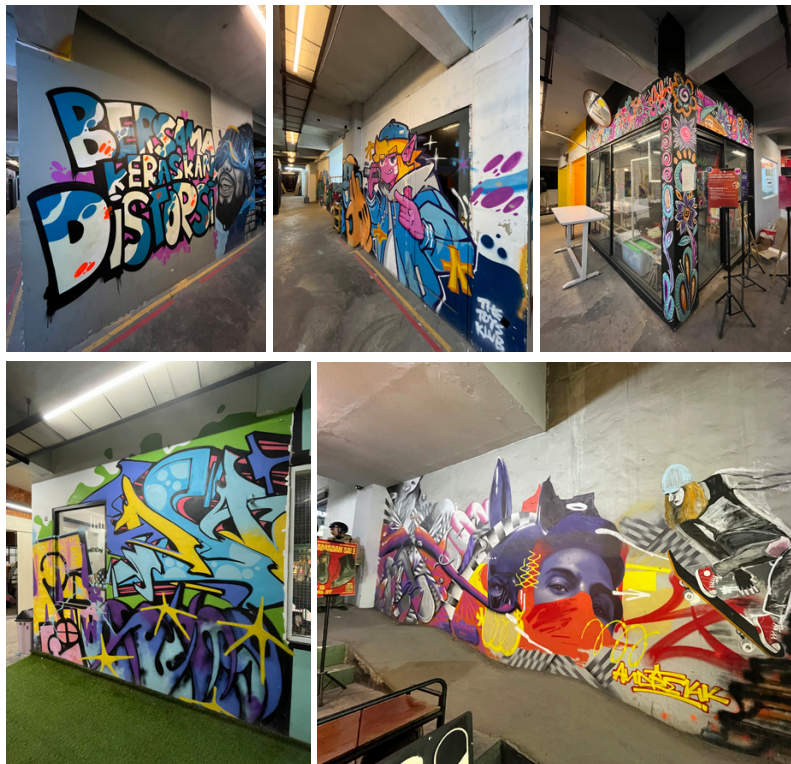


Figure 6. Several murals were created by the local art communities (Photographs by authors)

The enthusiasm of local young people to create artworks and contribute to shaping their environment makes The Hallway Space a vibrant public space. The use of architectural elements, such as walls and columns, as changeable art mediums and exhibition platforms for different art creators continues to be explored by creative initiators at The Hallway Space. This makes the place non-monotonous, dynamic, and consistently attractive

for its visitors. This strategy can contribute to the sustainability of creative placemaking projects. The renewal and exploration of the exhibited artworks are essential to create a dynamic and lively place.



Figure 7. Art exhibition spaces in The Hallway Space: A space that was not yet used for any exhibition (left) and a space that is currently being used for one (right) (Photographs by authors)

Building partnerships and collaboration between creative communities

The partnerships' were formed by conducting collaborations with art communities, local artists, and private organisations by arranging various activities and events. Organising collaborations with different parties creates unique events from time to time and attracts audiences from various backgrounds. Apart from partnerships with external organisations and communities, the creative initiators also encourage the tenants themselves to collaborate. This practice is represented through the interior decorations of the stores which often contain the products of other tenants (Figure 8).



Figure 8. Products from a tenant that sells printed art (left) (Photograph by Senikanji) are used as decoration pieces in one of the coffee shops at The Hallway Space (right) (Photograph by authors)

In this creative placemaking case, architecture has the role of collaboration catalyst. The seating area and collaboration space in The Hallway have an open plan and each tenant does not have a dedicated seating area for their customers (Figure 9). This allows visitors to gather, discuss, and collaborate freely without being limited by their status as customers of a tenant. This concept also supports creative initiators' efforts to make The Hallway Space a platform where communities, as their collaborators, can meet and engage directly with their audience. Collaboration between tenants is also not physically bounded because there are no partitions in the public area. Collaboration concepts contribute to the increase in visitor numbers and help improve the economic quality of entrepreneurs collectively. It

can be learned that creative placemaking projects need to focus on creating physical spaces that can encourage the activities programmed to carry out placemaking strategies.



Figure 9. An open plan for seating area without dedicated spaces for certain tenants' visitors (Photographs by authors)

The creative placemaking in The Hallway Space makes a significant contribution to the urban renewal of Pasar Kosambi because it has activated the 'once-vacant space' on the upper floor. Vertical public markets in Indonesia tend to have less active, under-utilised, or even completely unused upper floors which occurred at the upper floors of Pasar Kosambi before The Hallway Space was built (Marcendy, 2023).

This paper demonstrates how through creative placemaking, the revitalisation of empty spaces does not always need to start with formal planning or government initiatives. The placemaking process creates community-based ideas and activities that are unique and innovative. The young people who dominate placemaking initiatives tend to be more flexible, open to potential and opportunities for collaboration, and not necessarily bound by bureaucracy which can often slow down the process of implementing creativity and innovation. Nevertheless, contribution from the private sector and local government is still needed to sustainably support placemaking projects.

Conclusion

This study explores the creative placemaking process of urban renewal projects and their related architectural strategy, with the case study of The Hallway Space at Bandung. This study highlights that the creative placemaking process which utilises youth culture can produce flexible, multi-purpose, and vibrant spatial characteristics. The case study also shows that placemaking and urban renewal do not always start with formal planning or government initiatives. The placemaking initiative in The Hallway Space was started by passionate young entrepreneurs who were able to utilise and harness the creative culture and capital of local young people. In building distinctiveness and allowing engagements, partnerships, and collaborations, some architectural strategies were identified

in this study, consisting of: 1) multi-purpose and flexible spatial arrangements that encourage adaptive creativity; 2) open plan spaces with spacious public areas and no dedicated partitions for visitors from each tenant to encourage openness collaboration; and 3) utilisation of architectural elements as an art medium and art exhibition platform for local communities and creators to build strong youth culture that can dynamically evolve.

This research discusses how creative placemaking strategies in the case of The Hallway Space increase the place quality and values, particularly with regard to the social and economic aspects of the local communities and young entrepreneurs of the Kosambi public market. The Hallway Space does not simply contribute to its creative communities, but also to traditional merchants at Pasar Kosambi which receives additional traffic from visitors. Future research may explore the social and economic impact of the placemaking initiative to other stakeholders within the occupied space, such as the overall merchants at Pasar Kosambi. Such a study will bring a more comprehensive outlook regarding the impact of creative placemaking on urban renewal projects.

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