

Pluralizing Method for Generating Heterogeneous Public Space: A Case Study of Palang Pintu Festival Kemang

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ABSTRACT

Kemang has become an area that seems exclusive to expatriates and the upper class. It has abandoned the Betawi culture and the lower class. To bring back Betawi culture and produce an inclusive space, it needs space that can be heterogeneous. This heterogeneous space is a space that varies in its functions and actors involved. Sanggar Manggar Kelape, the only Betawi cultural studio in Kemang, has made an effort to present a heterogeneous space by holding a cultural event called Palang Pintu Festival. This festival involves various parties, like the government, other studios, communities, and diverse visitors. However, this festival is only held once-a-year and only takes place in one area in Kemang. So it is important to see how heterogeneous public space can occur, take form, and persist within this festival. One way to form heterogeneous public spaces is pluralizing. In terms of urban design, pluralizing is how specific ethnic groups transform the meaning and functions of public space, which results in a more heterogeneous public sphere (Jeffrey Hou, 2010). This pluralizing is about how a group gets its place among other groups. This research on the use of space at this Festival Palang Pintu shows several things such as negotiative, adaptive, and assertive that support the occurrence of pluralizing public spaces in the corridor of Jalan Kemang Raya to form heterogeneous public space. The presence of these pluralized spaces can produce public spaces with a sense of tolerance, communication, and mutual understanding of cultures.

Keywords: *kemang, culture, heterogeneous, public space, palang pintu festival, pluralizing*

1. INTRODUCTION

Public space is a common ground where people carry out functional and ritual activities that bind a community. The atmosphere can be in the form of a daily life routine or celebration [1]. Public space also functions as a social relations tool, public discourse, and political expression [2]. As cities and their lives continue to change, the function, meaning, and production of public spaces have also evolved. As urban populations and cultures become heterogeneous, the presence of growing cultural and social differences has made the use of public space very contested [2]. With increasing population and their economy, cities tend to become a place for upper-class people. This transformation erodes its unique quality and local culture and replaces it with spatial products from the dominant commercial culture [3]. This erosion of uniqueness causes loss of "Right to the City" and alienation of citizens associated with the urban production process [4].

Heterogeneous public spaces are varied places in the activities and actors involved [5], and also emphasize the need for plurality and diversity [6]. With this heterogeneous, dynamic public space, we can maintain our society's democratic prosperity and inclusiveness today [2]. Public space can contribute to pluralism and tolerance by facilitating pathways to tolerance, social contact, communication, and education [7]. By studying how heterogeneous public space can occur, be formed, and continue within this festival, this research examines how the pluralizing method could generate heterogeneous public spaces. This research will prioritize discussion on the use of spaces that happened in Festival Palang Pintu that occur in corridor Jalan Kemang Raya. The hope is that this research can be useful in knowing how the mechanism of pluralized spaces in heterogeneous public spaces and can contribute as a consideration in designing heterogeneous public spaces.

1.1. Literature Review

1.1.1. Heterogeneous

The word heterogeneous is common in various fields. In mathematics, there is heterogeneous algebra, which means this algebra has more than one division [8]. In science and materials, there are heterogeneous structures formed from heterogeneous materials and formed in various ways [9]. There is a heterogeneous community in social and economic fields, which is a community in which there are differences in terms of income, race, and culture [10]. This explanation shows that heterogeneous symbolizes different components' existence and interacts with one another in a more significant component.

In a heterogeneous component, it needs a method to make interactions between these components to be better. In science and materials, creating strong heterogeneous materials requires the joining of soft and strong components with different pressures [9]. In the social and economic fields, in heterogeneous communities, the existence of these differences tends to be a separator and inhibits the interaction between components. So that social interaction and participation are needed to prevent disunity and social capital [10]. So it can be seen that the heterogeneous concept indicates the differences in each component in compiling a more significant component, which in its preparation requires a specific method.

Space is the place of life where space itself is heterogeneous and has relations [11]. The rejection of diversity causes space to become a homogeneous space [16]. Homogeneous spaces could arise if there is no racial diversity [13], social, and economic [14], as well as if there is a possession of a space by a certain group [15]. Public space is a place for social interaction, recreation, gathering, protesting, and so on. Public space should be open to everyone, having the nature of publicness [2]. Another argument states that the difference between public space and private space is that private space is a place of similarity and uniformity. In contrast, public space is a place of alienation and difference [16]. It reveals that the idea of public space should be heterogeneous because of the variety of actors and activities.

The existence of good quality spaces and interactions in heterogeneous public spaces can form three spatial concepts, namely social space, political space, and transcultural space [17]. Jeffrey Hou (2010) argues that the social space is the result of social interaction in the public space. Political space is a space formed by the cooperation between individuals or groups. Transcultural space is that public space becomes a cross-cultural platform from various cultures involved. Social space can occur if there

are social relations of reproduction, which are relationships between groups of different sexes, ages, and families, and relations of productions occur, which are the division of tasks and groups in social functions [18]. Political space can occur if there are bonds and legitimacy between one group with another group, the application of political culture, and the use of spatial tools such as zones, grids, flexible boundaries [19]. Transcultural space is a form of social interaction and contact between cultural groups, cross-cultural understanding occurs, and mutual respect for differences [20]. The existence of heterogeneous public spaces is needed to attract social contact and share space or interest from the people involved [3].

1.1.2. Pluralizing

Pluralism, which is closely related to morals and politics, means that there is a power spread out in each competing group and does not originate from one source [21]. Pluralism is a necessary condition, essential characteristics, and consequences of democratic regimes, pluralism also creates problems that have not found satisfactory solutions as a whole [22]. Pluralism is more open than liberalism in terms of tolerance, choice, humanity, differences, honesty, and individual arrangements. Pluralism tells us that we must choose but not what to choose. So, pluralism does not give us a reason not to embrace values that exist by themselves or in combination with others, in an illiberal way [21].

The existence of plurality can harm the existence of differences and can lead to conflict. On the other hand, it also shows a positive relationship in increasing participation and competition [23]. The existence of a pluralistic public life can produce an inclusive life [24]. Because people's lives and spaces are interrelated, plural societies need to be in plural places [25]. So the logic behind pluralism is the difference in which there are multiplications and complications of social space [26].

In terms of urban design, pluralizing is how certain ethnic groups change the meaning and function of public spaces, which results in more heterogeneous public spaces [2]. The meaning of plural here is an idea where different people can live together in social life. Pluralism must not be selfish; pluralism is also engagement and needs between majority and minority [27]. In its formation, this pluralizing process can happen through assertive by directly showing a group's identity, adaptive is when a group utilizes city spaces,

and negotiative when a group involves other parties in the production of the space [28].

Pluralism requires an element of tolerance, which is freedom in determining lifestyle, neutral, and inclusive [27]. Tolerance itself means accepting, appreciating, and appreciating, not just letting [7]. Tolerance in pluralism can make individuals and groups aware of one another, living together in a space where direct contact, communication, and learning occur [7]. Foster a sense of belonging is needed in a space with diversity in it to avoid over domination by one group [13]. The purpose of doing this is so that every individual involved can feel that they deserve to be in that space and feel that it is their home, to create a heterogeneous living space [13]. So that it reveals that the conditions for pluralism are; tolerance, respect, appreciation, learning, and having a sense of belonging.

1.2. Methods

The method chosen for this research is a qualitative method. A literature review is placed at the beginning to frame the problem and see the relationship to other studies [29]. The literature review will discuss the related concepts of pluralism and their relation to spaces' formation in heterogeneous spaces. For the qualitative research strategy carried out is to conduct a case study that examines an event, activity, and process [29], which activity is bound by a specific time [30]. The case study carried out was by analyzing this Festival Palang Pintu in Kemang. Data about the festival was obtained by observing photographs related to the festival and conducting interviews. The analysis carried out was by identifying how the pluralizing method applied to spaces in heterogeneous public spaces, especially transcultural space at Festival Palang Pintu. This identification is made by examining how the relationships in the space in the festival are based on the pluralization elements obtained. This identification's purpose is to determine the characteristics of the space formed based on the elements of pluralization.

2. DISCUSSION

2.1. Palang Pintu Festival Kemang



Figure. 1: Gate to Festival Palang Pintu

In the 1980s, the Kemang area began to develop into an international area. It was caused by expatriates' arrival, which resulted in the emergence of many elite houses and commercial buildings to support the cultural life of the expatriates [31] so that the Kemang has become an exclusive area famous for its expatriate life culture [32]. The Kemang area, which was once a Betawi village, has turned into an elite area filled with expatriates. These changes resulted in the loss of Betawi culture in Kemang [31].

As the remaining Betawi studio in Kemang, Sanggar Manggar Kelape is holding a Festival Palang Pintu, an event to show and preserve Betawi culture. Festival Palang Pintu that held in Kemang is a performance of Betawi ethnic culture and art as an effort to preserve the culture and be a means of entertainment that can attract community participation [33]. This festival has become an annual event since 2006 and has become a series of events for Capital City of Jakarta anniversary [34]. The festival occurs in Kemang as a form of appreciation from the community and the Betawi studio, which was there to preserve Betawi culture.

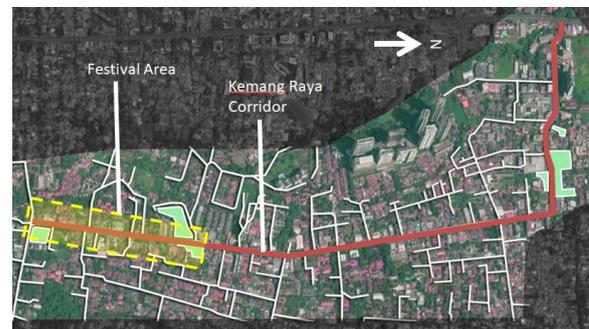


Figure. 2: Location of Festival Palang Pintu

This festival is under the association of Sanggar Manggar Kelape and FORKABI (Betawi Community Forum) in collaboration with the government and other communities. The celebrations at this festival are in the form of arts and cultural performances, various competitions, souvenirs, culinary stands, and other items. This festival is not limited to Betawi culture, but are open to others such as dance performances from Aceh, Reog, and even invite the expatriate community to perform music performances at the festival [35]. The festival takes place in the southern part of the Jalan Kemang Raya corridor and lasts for two days. The corridor, which is the festival area, is approximately 600 m long, from a total of 2.7 km in the Jalan Kemang Raya corridor's length. Various events such as bazaars, cultural shows, fun bikes, and public and cultural competitions will occur in the corridor.

2.2 Result and Discussions

Festival Palang Pintu is a celebration organized by FORKABI (Betawi Community Forum) in collaboration with various parties such as the South Jakarta Sub-dept. And Kemenpora. What happens is that the local Betawi residents in Kemang collaborate with the government to hold this festival with the same goal, namely to preserve and demonstrate Betawi culture. Several collaborations take place between the organizers and other communities, both with the cultural and general community. This collaboration provides an opportunity for other communities to participate in the festival, also with their participation, Festival Palang Pintu can help them promote their identity [33]. As a form of cooperation, Festival Palang Pintu provides a particular space for other parties to use. These spaces are the bazaar area and the audience area.

The policy to collaborate with various parties is a form mentioned by Rios (2010) as transcultural politics. It aims to combine various actors and cultures to form alliances in space and activities. The organizer provides the bazaar area and audience area as a space offered to other parties. The bazaar area is a space that is rented out by the community who work together to pay rental fees, and the public can use the space in the bazaar area as creatively as possible by still following the rules given.

It can be seen that the space offered is owned by one primary owner, namely the festival organizer, who then leases the space to someone else. The user must follow the agreement to get the right to use the space. The agreement includes limits on intervention, use, and activities in the space. The space given to tenants is an open layout space, where the tenant is free to use the space as needed but does not exceed the limit given, namely the bazaar booth. The tenant will get the right to manage this space's layout, as

illustrated in figure 3. In its application, there is a bazaar booth that visitors can and cannot enter. It depends on the tenant's policy and the layout of the arrangement applied. Therefore, the leased space is controlled and has a clear territory. Thus, pluralization efforts in the form of negotiations made at Festival Palang Pintu are spaces that can be negotiated or offered to other parties to participate in the festival.

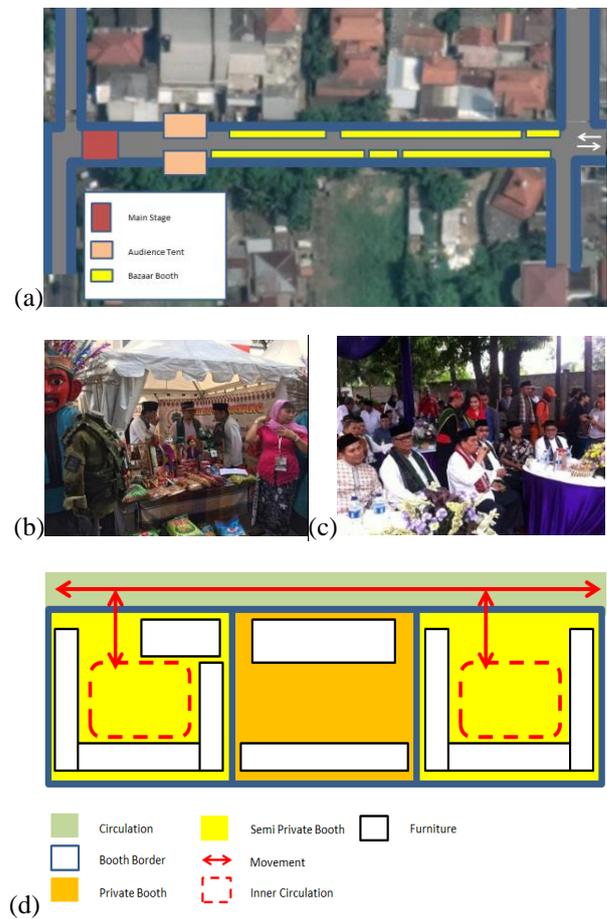


Figure. 3: (a) Festival's plan (b) Bazaar area (c) Audience area (d) Bazaar booth layout

On regular days, Jalan Kemang Raya corridor's function is for vehicle circulation route and a point of activity such as commercial activities in surrounding buildings and outlets. When Festival Palang Pintu takes place, the road, which usually serves as a transportation route, turns into a unique corridor for the people's festivities, as illustrated in figure 4(a) and 4(b). The street space in the corridor of Jalan Kemang Raya is transformed into the central circulation for the festival by keeping it open and linear towards the main stage. The open and linear pedestrian path area is transformed into a retail bazaar area by dividing the open space into linearly arranged square spaces. The retail in the bazaar area will be a lease and filled by retail tenants. There has also been a change in space users, in the main

road corridor space, users have switched from vehicles to pedestrians. While on the pedestrian path, space users change from dynamic pedestrians to static retail tenants. The retail area has also changed the nature of the open and public pedestrian paths to becoming more closed and semi-public, which everyone cannot traverse.

Figure 4(b) and 4(c) show that there are areas in the festival that are also flexible, such as the audience area in front of the stage which can become an exhibition and performance area if needed. The circulation area in the festival is also flexible. After the main event, the audience area in front of the stage transformed into a performance area. This performance area uses the centered layout with a stage performance in the middle and the audience around the stage. The corridor space in the festival can naturally adjust to the transformation into a performance area. The open space allows the adjustment of pedestrians to move to the edge of the corridor and leaves the central area of the corridor as a performance area. The initially dynamic pedestrians shifted to clearing the center of the corridor and became static on the corridor's side to enjoy the show.

This spatial transformation can occur naturally or artificially. In the formation of this festival is an artificial transformation of space. This artificial transformation is due to the arrangement of spaces that adapt to the corridors of the Kemang Raya road arranged by a particular committee, the organizer. Meanwhile, spatial transformation naturally occurs in the festival's corridor space that used as visitor circulation turns into a performance area. There is a change in space activity, which initially accommodated random movement turns into an ordered movement. These changes occur naturally because the open space allows the user to adjust their position to the activities. There is a change in the dominant user in that space. The dominant user is changed from the visitors to a show performer. The existence of these things shows how space in Kemang can adapt to the festival activities there, and shows that the space in the festival itself can also adapt to the activities contained therein. There is an adaptive element, which is the ability to adapt to the environment [28].

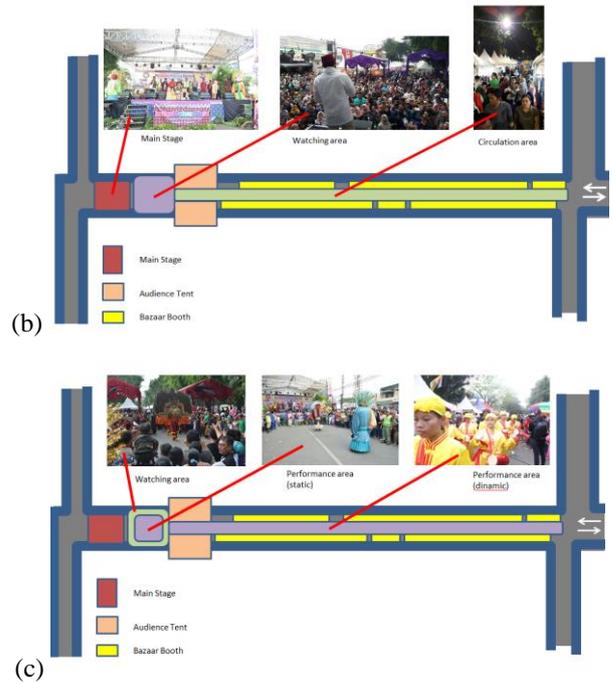
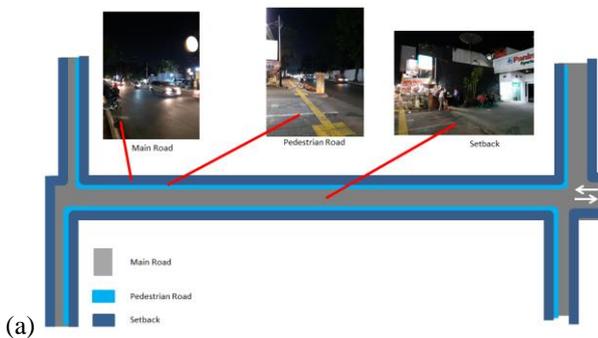


Figure. 4: Space Adaptation (a) Usual Kemang Raya corridor (b) Usual festival’s plan (c) Festival’s plan interact with cultural performances

Festival Palang Pintu also provides a space for participating communities to express their identity. Although this festival has a main theme as Betawi Culture, it is still open to other cultures. Each culture that registers at the festival will have the opportunity to participate in the festival in turn. Plus, they can rent spots in the bazaar area if they want to sell food or souvenirs. Cultural performances like that are varied, such as Reog Ponorogo, Barongsai, Aceh Dance performances, and other performances. Another form of highlighting identity can take place in the bazaar area. Bazaar booth tenants, especially those related to culture can highlight their identities, such as selling local specialties or souvenirs. People with diverse cultures can show their identity in markets, exhibition halls, or the main stage.

The festival's performance space is an open space where participants can express their cultural identity in turn. Their performance takes place in the middle of the festival so that visitors can watch the show. So that the existence of a space that can support various activities in showing cultural identity. This space makes every community and culture able to appear and share space in this festival and cross-cultural understanding of the performance given to the audience. That way, Festival Palang Pintu seems to have had an effort to form a space that could accommodate the expressions of the various cultures involved by visitors. This aspect reveals that the festival provides a



space that accommodates group activities and can be watched by other groups.

Figure 5 shows that these performance spaces tend to be in areas where there are many people and are public spaces. This space act as a medium for expression in the form of a stage. That way, space users can express themselves and can be watched by people. This space can be used by more than one performer in its use, but it must be used alternately. The existing space must accommodate the exchange of information that occurs, starting from watching or other interactions with the performers. These things are manifestations of pluralization in an assertive form when a group accentuates their identity [28].

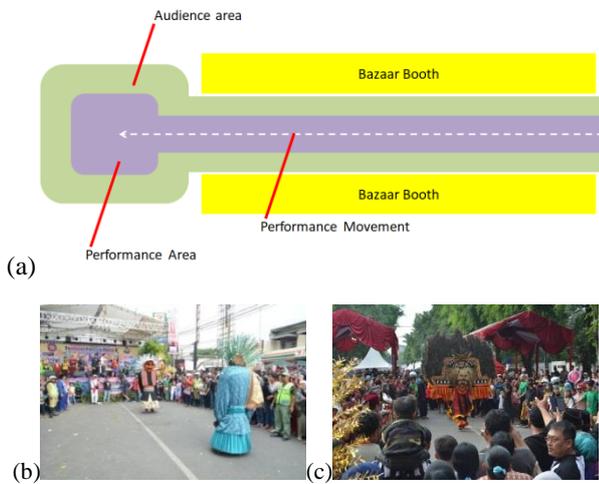


Figure. 5: (a) Layout of performance and audience area (b) View from performance area (c) View from the audience area

The existence of negotiative, assertive, and adaptive elements in the festival shaped the festival to become more tolerant in accepting, appreciating, and appreciating the differences in every interaction and activity. Those elements are happening in Festival Palang Pintu related to space at the festival can provide opportunities for interaction and communication between visitors and activities at the festival. Communication and mutual education with one another can provide a sense of tolerance in accepting, respecting, and appreciating existing diversity [7]. The form of appreciation occurs in this festival, which provides a space that shows tolerance for such diversity. In this festival, there is tolerance between the festival and its environment and vice versa. The festival's tolerance to its environment occurs by the way the festival receives, respects, and appreciates other cultures and communities by collaborating and providing space for them to show their identities. The festival is made open for visitors who want to come to enjoy the festival. The festival's tolerance towards the environment includes the participation of various cultures and other

communities in the festival and the visitors who come to enjoy the festival.

The communication and education process occurs when festival visitors come and enjoy the performances and bazaars provided by each culture. Thus, there is a direct and indirect interaction that allows visitors to learn something about the cultural performance. For example, this festival holds a Palang Pintu show, which is a Betawi culture. This show makes this festival a space that provides opportunities for Betawi culture to show their identity. Because the festival is inclusive, every group of people who enjoy the festival can find out how the Palang Pintu celebration in Betawi culture is. People can also enjoy the other cultures' performances, such as Aceh Dance, Reog, or the expatriate community's performances. The appearance of various kinds of cultures enjoyed by visitors gives the potential for cross-cultural understanding [2] in this festival.

Another example occurs in the bazaar area, a place to sell food and souvenirs typical of each region. In this space, interaction can occur between the seller and the buyer, where the seller can provide information about the food and souvenirs they sell. This interaction of giving information reflects the cross-cultural understanding at the Festival Palang Pintu. These things can occur due to spaces that are open to interactions so that they do not curb interaction between space users in the festival. The closeness of the space causes the interaction between individuals and groups to become more intense.



Figure. 6: Interactions between visitors and performers

From those various pluralizing elements, it created diversity in Festival Palang Pintu in terms of culture. The existence of cultural diversity has made the public space in

Kemang a space of various types of interactions and attractions that occur due to the festival. That space is a heterogeneous space put forward by Jeffrey Hou (2010), a transcultural space. The existence of transcultural space provides opportunities for interaction, learning other cultures, and understanding the complexity of existing cultural differences [2]. The existence of Festival Palang Pintu shows an effort to change Kemang's homogeneous image in terms of culture because it has become a city space known for its expatriate culture and an exclusive impression. That image changed into a more heterogeneous and inclusive space of Kemang for the community. The pluralizing element applied at Festival Palang Pintu makes traditional cultures, local communities, and people of various races and classes able to enter and enjoy Kemang side by side with expatriate and upper-class cultures, without having to contradict or dominate each other. So with these pluralized spaces in Festival Palang Pintu, it can create heterogeneous public spaces in the Kemang area.

3. CONCLUSION

Festival Palang Pintu transforms Kemang's southern corridor into a more heterogeneous and inclusive public space festival area with elements of pluralism. Spaces in this Festival Palang Pintu have an important role in implementing the elements of pluralism. It reveals that Festival Palang Pintu provides space that is open to collaborations with other parties. This space plays an essential role in forming negotiations with other parties and plays a role as a result of the negotiations that occur. Festival Palang Pintu provides a space that can adapt to the activities inside. Spaces in Kemang can also adapt to the festival by changing its function and shape to suit the festival's needs. This festival also provides an open space that can accommodate expressions from various cultures. This space accommodates cultural expressions to interact directly or indirectly with the people at the festival. The existence of these spaces is applying the pluralizing method proposed by Rios (2010), namely negotiative, adaptive, and assertive.

Table 1 Spatial Characteristics Analysis Results

Pluralizing Elements	Use of Space	Characteristics
Negotiative Space	<ul style="list-style-type: none"> - Space rented out to other users - There is collaboration between owners and users of the space - The use of space has limitations 	<ul style="list-style-type: none"> - Have one main owner - Various users use the space - There was an agreement before using the room - Has clear space usage restrictions and territory
Adaptive Space	<ul style="list-style-type: none"> - Space can be adjusted according to the user and functions - In the transformation of the road into a festival, there are regular changes - The transformation of the festival corridor into a performance area is a natural change 	<ul style="list-style-type: none"> - The dominant user can change - Space function can change - Flexible layout arrangement - Space organization can occur naturally or regularly
Assertive Space	<ul style="list-style-type: none"> - The space is used as a performance stage - There is an audience - Space users can vary - Space is used interchangeably 	<ul style="list-style-type: none"> - Located in a public space - Have the center of attention - To facilitate information exchange - Become a medium of expression

The existence of these pluralized spaces causes the public space in Kemang to become more heterogeneous. It has social interaction and contact between cultural groups, cross-cultural understanding occurs, and mutual respect for differences, which is a transcultural space [20]. Resulting in creating public space in Kemang can become more

diverse and eliminate the existing exclusive impression of Kemang. These pluralized spaces in Festival Palang Pintu can produce public spaces with a sense of tolerance in terms of accepting, respecting, and appreciating existing differences, as well as giving rise to acts of communication and mutual understanding of existing cultures. This research shows how heterogeneous public

spaces can occur, especially transcultural spaces, using the elements of pluralism to produce such pluralized spaces. The hope is that this research can provide knowledge in understanding the application of pluralizing methods and can be the basis for designing heterogeneous spaces. This research still opens opportunities to research other heterogeneous public spaces that have not discussed in detail in this research.

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