

# **Placemaking in the Digital Era: A Case Study of M Bloc Space – Jakarta**

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## **ABSTRACT**

In the present day, social media, such as Instagram, Twitter, and Facebook, has enhanced placemaking activities, as followed by prior media support such as Kompas press. This paper examines the M Bloc Space, a complex of creative spaces that exemplifies a multi-functional hub for the millennial community. It was formerly known as a complex of workers housing and warehouse for P.T. Perum PERURI (Perusahaan Umum Percetakan Uang Republik Indonesia), an Indonesian state-owned company. After an adaptive reuse project has been completed, M Bloc was introduced recently in September 2019, which soon attracted propitious creative fields. The complex is located in a strategic area, barely a hundred meters away from the famous Melawai, and next to Blok M Station and Blok A Station. However, without the appealing influence of social media, this would not be an astounding success. In order to engage the young artists and millennials, various tenants and activities have been introduced and accommodated in the creative space, including local culinary cuisine, music, film, animation, art, craft, co-working space, lounge, amphitheater tenant, and venue to support music concerts and art performances as temporary activities. Additionally, M Bloc Space accommodates musicians and other creative talents, such as architects, artists, stand-up comedians, and coffee lovers. This research examines the placemaking process by community, activities, and user-segmented level using social media. Mixed methods were used as an analytical tool to identify the visual image representation of M-Bloc and a qualitative experiment to reveal and distribute pictures or images that showed up on hashtags in social media. This research revealed that M Bloc's market-segment, dominated by young adults, has been successfully seized and presented in photographs for indoor and outdoor activities.

**Keywords:** *Social Media, M Bloc Space, Placemaking, Adaptive Reuse, Industrial Heritage.*

## **1. INTRODUCTION - ADAPTIVE REUSE**

This paper captured an example of the industrial heritage that contributes positively to the city despite its history of being rigorously damaging to its environment, creating pollutants, accelerating urbanization, and causing many more externalities [1]. Today, with a high number of former factories left in the city, the question of how architects and urban designers could make the best of it remains. As the city evolved, the city center's industrial heritage also adapted to fit its current purpose [2]. Today, numerous industrial heritage in European cities transformed to administer new purposes due to various city constraints, environmental concerns, and city images [3,4,5]. The case in Jakarta has naturally

fitted into the current context: as an industrial complex consisting of former housings for factory workers and warehouses has transformed into not merely a meeting place and commercial space but rather an oasis for creative activities. It is made possible through an interwoven process, which might be contrary to the European cases, which still solely became the ultimate reference for heritage preservation activities [6,4]. The notion of beautifying industrial heritage sites might be hard to do in Indonesian cases since it requires the heritage object to survive independently. With the digital era coming, the promotion activities for heritage preservation is almost effortless through the immense support from social media.

### 1.1 The history of PERURI activities

The planning of Kebayoran Baru District as a satellite city was distinguishable by its land-use specification, enriched by assortments ranging from residential, commercial, office, and state-enterprises. A few of the state-enterprises were established by the government in the region. One example is Perum PERURI that stemmed from the merger of two state enterprises, P.N. Kebajoran Baru and P.N. Arta Yasa, in 1971. The remaining assets of both state enterprises adjusted their functions to adhere to the activities of PERURI. Ever since the money printing production was relocated to Karawang city, numbers of the assets have been left in the cold and unoccupied. Parts of these assets are buildings that retain the original features, framing the period they were built. The feature is a trademark of Kebayoran Baru's architecture and Jengki embellishment. In the endeavor to refurbish the quality of its assets, PERURI signed an arrangement with P.T. Ruang Riang Milenial on May 17th, 2019, to address the abandoned-employee-housings' revitalization project and money printing factories M Bloc Space (Figure 1) [7]. This compliance is an optimization of idle assets of PERURI and endeavors to present a fresh concept for the end product of the revitalization project: a space that used to print the sovereignty symbol of the state in the past now emerges to enrich the millennial generation and creative community in Indonesia.



Figure 1 The main entrance of M Bloc Space.

### 1.2 Understanding Placemaking

Placemaking concept promotes better urban design and facilitates creative patterns of use, pays particular attention to the physical, cultural, and social identities that define a place, and supports its ongoing evolution [9]. Hence, it improves the quality of places in a neighborhood, community, and city where the place is located. Later Wyckoff defines that besides Standard Placemaking, there are three other specialized placemaking varieties (Figure 2) [9]. First is Strategic Placemaking as advocated by the MI place Partnership Initiative. Second is Creative Placemaking as advocated

by the NEA, U.S. Conference of Mayors, and American Architectural Foundation. The third is Tactical Placemaking as advocated by the Tactical Urbanism folks at The Street Plans Collaborative. Wyckoff argues that Standard Placemaking is a process of creating Quality Places that people want to live, work, play, and learn. It requires engaging and empowering people to participate in the process. It embraced a wide range of projects and activities and pursued by the public, which can later benefit the area.



Figure 2 Four Types of Placemaking. Source: [9].

Strategic Placemaking is pursued collaboratively by the public, non-profit and private sectors over 5-15 years. The projects tend to be larger and in far fewer locations than in Standard Placemaking. The projects are targeted in areas such as downtowns and nodes along key corridors in transect locations with dense urban populations. Ann Markusen & Anne Gadwa, in Creative Placemaking for the National Endowment for the Arts in 2010, describe that in creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

### 1.3 Sense of place within Kebayoran Baru heritage area

At the time this paper was written, M Bloc Space has just been operating for several months. It started its business by the end of September 2019. It reaps a relatively big success for a newly developed business compared to similar attempts to promote other old buildings in Jakarta, with a turnover of up to 18 billion rupiahs. This paper aims to examine this exceptional phenomenon. The place originally was not a public gathering place but an industrial-residential area owned

by the government for PERURI employees. This sudden change of placemaking was initiated by prominent Indonesian artists who continuously held gathering events. These events are covered by national newspapers, such as Kompas – one of the biggest Indonesian national papers. Besides the newspaper, the events also blew up in social media, a popular promotion channel among Indonesian youths.

Contrary to the global trend that places the young generation as the citizens of the world, Indonesian youths are attracted to M Bloc for the opposite reason, i.e., locality. M Bloc only promotes local brands, including traditional foods and beverages, and locally made fashion and crafts. This strategy of rebranding "old-fashioned" traditional commodities works in attracting a youthful market: e.g., traditional herbal drinks (Jamoo) are given new labels and ways of serving; traditional street food stalls (such as Warung Mbok Ndoro) is given modern touch without losing its original taste (Figure 3). One interview by the media even stated that the younger generation found this place to be more aspiring than existing shopping malls, commonly set as lifestyle trendsetters in Jakarta. These young people mentioned that M Bloc is simply more convenient, and its existence does not disturb the surrounding areas. They are also able to experience a vibrant living in M Bloc. It is indeed an example of successful adaptive reuse for historic buildings, for its transformation to a fit purpose.



**Figure 3** Visitors come to M Bloc.

### **1.4 Digital Media Booming**

Before the digital age, conventional media consisted primarily of radio, newspapers, magazines, pamphlets, and other printed publishing. The technological revolution has helped the media reach more people and provide them with easy access to various digital media. Digital media is a collection of digital data that involves various technological innovations and affects how

people utilize them. Currently, Indonesia is recorded as a nation with the fastest-growing number of internet users [10]. These users can access various social media through their smartphones [11]. The existence of the internet as a digital platform has allowed social media to be the most rapidly growing interactive media, significantly affecting the way people communicate. It is very easy to disseminate various information through digital media, especially in big cities such as Jakarta. Due to the development of digital economic potentials and the fact that most Jakarta people now receive their information or the latest news via digital media compared to conventional ones. With the ripe availability of devices and affordability of internet services, anyone can easily access, provide, and share various kinds of content through the internet. For instance, in social media platforms, users can follow other users and react to others' pictures or opinions.

## **2. M BLOC SPACE AS PHYSICAL AND VIRTUAL PLACE**

This research employs a mixed-use approach and one case study to gain a deep understanding of the complex phenomenon [12], in which one unique case is already sufficient for this method. The data was gathered using an online questionnaire distributed to 195 respondents, circulated through social media. The research shows that, in general, there are three groups of respondents in terms of how they receive information about M Bloc Space (Figure 4). The groups were clustered into those who received information about M Bloc Space from (1) digital media (including social media—Instagram, Facebook, Twitter, Public Figures, Event, T.V., e-newspaper), (2) printed media (including Newspapers, Billboard), and (3) storytelling (including friend's experiences and discussion among community members). The big role of digital media, in this case, indicates that M Bloc Space is prominently known through news spread in social media. It can be evident since 31.3% of respondents received information about M Bloc Space via social media accounts that belong to public figures (Figure 4), which indicates that public figures are the most influential in promoting M Bloc Space through social media. In comparison, 0.5% of respondents received the same information from printed media, and a little below 4% of respondents knew about M Bloc Space from friends' information and opinions.

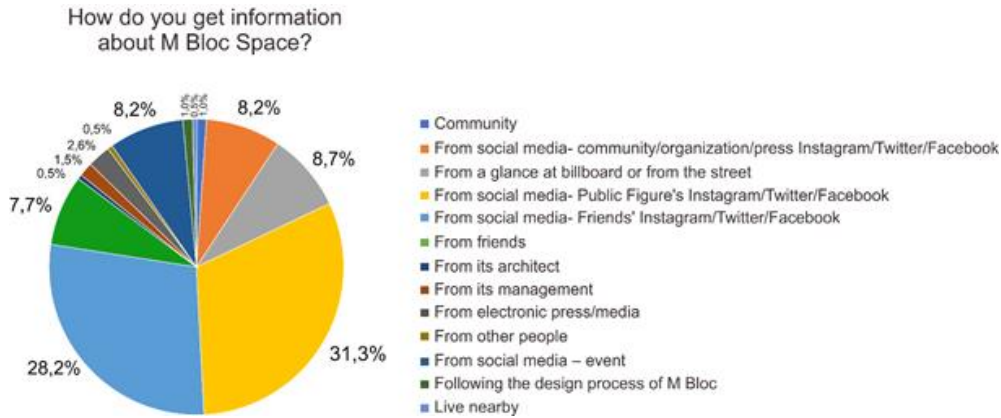


Figure 4 Percentage of respondents in terms of how they receive information about M Bloc Space

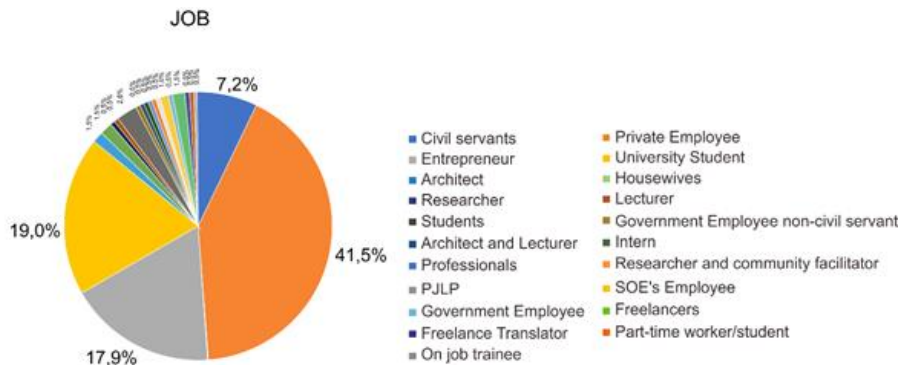


Figure 5 Various groups and communities visiting M Bloc Space

The diagram above also shows that most respondents receive information about M Bloc Space from social media usage—Instagram, Twitter, Facebook, public figures, event, T.V., e-newspaper. It indicates that the high increase in social media usage on digital devices causes changes in behavior, i.e., getting information. Besides, the most influential social media impression comes from the public figure's opinions. It is conceivable because their contents are creative and persuasive that they can attract and inspire other social media users to visit M Bloc Space. An equally important way to disseminate news and information about this place is through storytelling, in which experiences, stories, and news are spread through the press, advertisement, and word of mouth. These will trigger them to visit M Bloc Space. In turn, visitors will post their opinions and pictures of M Bloc Space's experience on their social media accounts. Then it becomes a cycle and expands the dissemination of information about M Bloc Space boundlessly.

**2.1 Kebayoran Baru-M Bloc as Media Hub**

Nowadays, M Bloc Space is very popular among diverse groups. In this space, creative communities are connected as one, which has turned M Bloc Space into a prominent place to do various activities and exchange information. Several groups and creative communities

(Figure 5) who use M Bloc Space include academicians, artists, practitioners, professionals, and students. The average visitors of M Bloc Space are private enterprise employees (41.5%), university students (19%), and entrepreneurs (17.9%).

Figure 6 shows that visitors have participated in various activities such as leisure activities, entertainment, dining, researching, attending live music, and working. Meanwhile, the art communities have engaged in 134 events from September 2019 up to February 2020. These events include 58 music events, 29 talk shows, 12 exhibitions, three recording shootings, four fellowships, nine corporate events, and six popup markets. Substantially diverse issues have been covered in the course of these events, ranging from social topics, culture, technology, book, hobby, architecture, movie, lifestyle, health, law, and many more [13].

M Bloc Space has implemented two components of tactical placemaking to create an impactful placemaking. Mixed stakeholders and users who are continuously visiting and using M Bloc Space are positive indications for a successful tactical placemaking, as mentioned by Wyckoff. With a mix of small projects and short-term activities that M Bloc has done through art and creative events, even formal events, the area has been transformed into a good quality media hub.

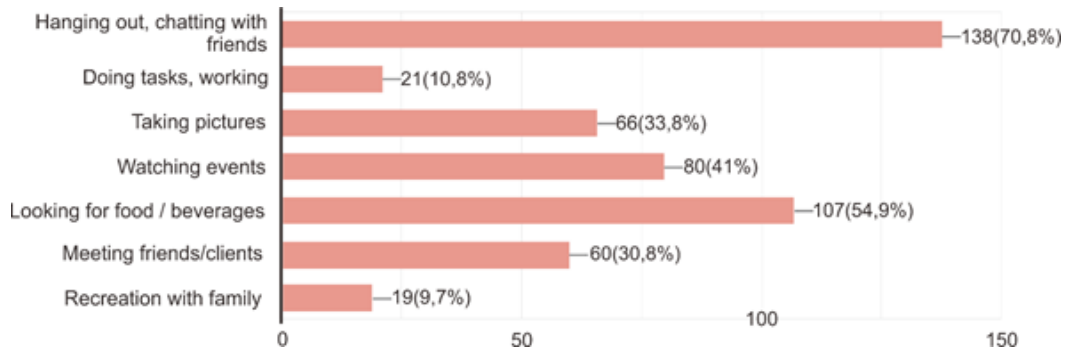


Figure 6 Various activities in M Bloc Space

## 2.2 Placemaking through Social Media

Today's digital era is characterized by the advancement of information and communication technology (ICT) in daily life. The use of the internet, smartphone applications, and digital social networks have socially connected people in virtual space more intensely than in public physical space. In this age, space-making should be congruent with the concept of human informational interaction, which includes the relationship between people, space, and information technology. One of the popular information technologies nowadays is social media. It has become a common feature of life, especially with the rapid accessibility of technology, in which almost everyone from all levels of social class now owns devices and has internet access. It allows them to get information more easily, quickly, and openly.

Social media plays an important role among people nowadays by allowing seamless experience sharing, and it grows rapidly, as apparent in the number of users on some platforms, such as Facebook, Twitter, and Instagram. Among various social media that millennials (those born between 1988 and 1996) and Gen Z (those born between 1997 and 2001) use, Twitter for microblogging and Instagram for posting pictures/videos are the most popular. In numbers, 97% of millennials share their experiences through pictures on social media such as Facebook, Instagram, WhatsApp, or Snapchat. Meanwhile, amongst Gen Z, Instagram has also become increasingly popular. As a medium to share pictures or videos with information in words or location tags, Instagram can be an effective place-branding alternative.

Colored pictures/graphics can increase viewers' interest to read the content of a social media post for about 80%, based on a study on Tripadvisor, an online-based travel forum. The reason why pictures in social media can affect one's decision making is that they have a sense of familiarity and closeness to real life, with only a minimum amount of manipulation through filters or without any addition at all. These pictures are produced mostly using smartphone cameras by amateur

photographers, or in other words, by common people (Figure 7). This type of social media content could provide a huge contribution to creating and promoting place-branding. [14]



Figure 7 Capturing images due to Social Media influence.

Referring to Ana Maria Munar [14], the place-branding through social media can be applied in Indonesia, particularly in M Bloc Space, Jakarta. Instagram is suitable as a part of social media's representative, as Indonesia became the 4<sup>th</sup> country with most Instagram users [15], while Instagram itself in the 6<sup>th</sup> place as the most popular social network worldwide [16]. The colored pictures and graphics in social media significantly contribute to promoting a certain place, especially Millennials and gen Z (aged between 21 and 30 years old), emphasizing the big influence from public figures' accounts (Figure 8). M Bloc and tenants also use the practice of social and electronic media to promote the place. M Bloc's events are shared through its social media account and tenant's page for publication, using the hashtag #MBlocSpace and #kembalikeblokM. Several event holders also collaborate with electronic media to cover and broadcast their events. Apart from social and electronic media, respondents of the questionnaire also attained information about M Bloc from printed media, community, billboard, architect, other people, or M Bloc's progress and by living close to M Bloc. As reported by 195 respondents that have visited M Bloc, the demographic inherited a diverse age range, with 47% visitors ranging from 21 to 30 years old (Figure 8).

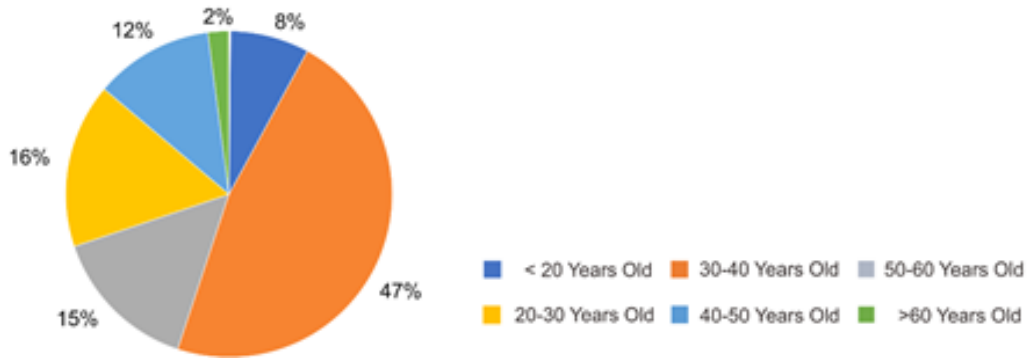


Figure 8 Social media users based on the age group

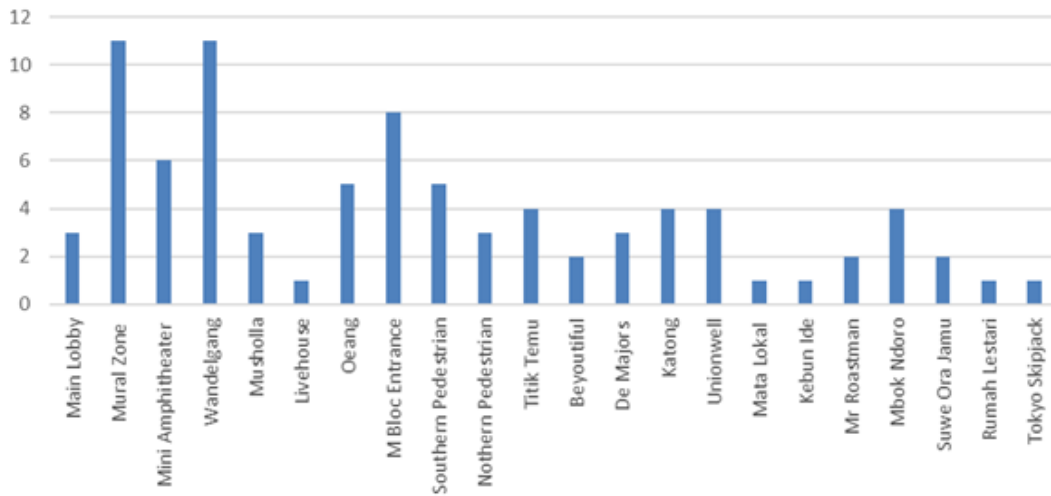


Figure 9 Locations commonly appeared in Instagram posts

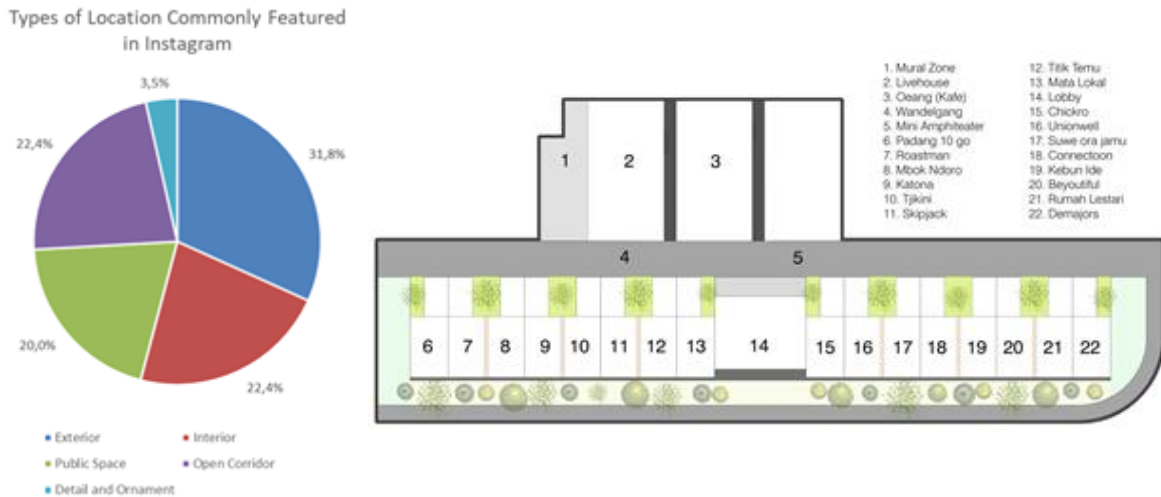
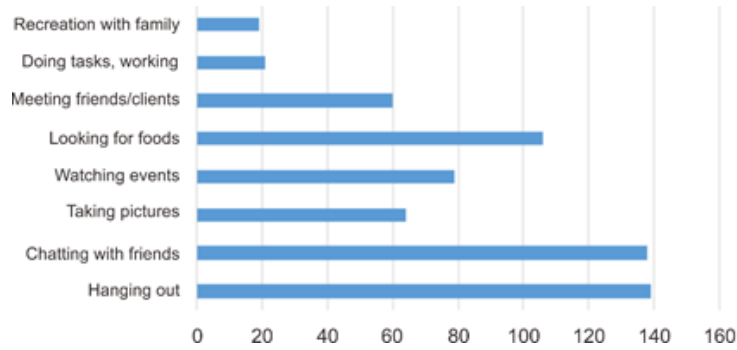


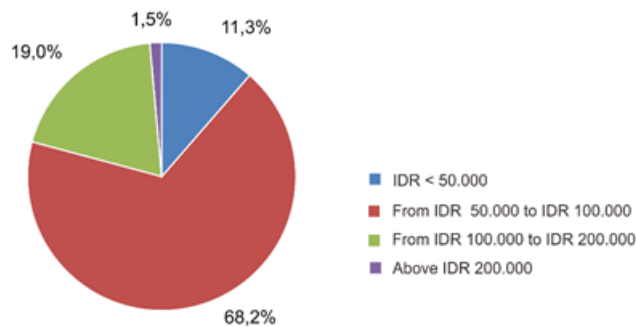
Figure 10 Parts of locations most commonly appeared in Instagram posts

Instagram is a prominent example of social media, which shows the visual aspects of M Bloc. Through data collection of most popular Instagram posts containing the hashtag '#mblocspace', a sample of 85 posts was gathered. The commonly appearing location in these posts is the mural zone, an open area for the creative community, and Wandelgang, an open corridor (Figure

9). Most of these Instagram posts show the tenant's exterior view (Figure 10) that displays the revitalized facade of the ex-PERURI worker's housing. The trademark of Kebayoran Baru architecture inherited an eminent atmosphere as it is deemed instagrammable among the visitors. It goes hand in hand with Cliff Hague and Paul Jenkins [2] that a sense of meaning and



**Figure 11** Types of activities performed in M Bloc Space



**Figure 12** Food Price Range in M Bloc Space

identity relating to the place could be generated from the people. Through the popularity among visitors and Instagram hashtags, this space gains its meaning as a representative place and imprints a powerful social media presence for digital placemaking.

Figure 10 shows that social media has succeeded as the primary communication medium for M Bloc space. This tangent between place and social media later became a new place branding for this area. Regarding the placemaking itself, digital placemaking has been done by M Bloc through its adjustment on physical appearance. The physical aspects of the buildings are maintained with minimal changes, yet at the same time, a new meaning of the place is created through information from social media. On the other hand, digital placemaking's engagement aspect is injected through socially appealing activities for the creative community of M Bloc Space interlacing with the broader audience. This multi-dimensional strategy is beneficial to generate liveliness for digital placemaking.

### 2.3 Visiting M Bloc Space

Social media as an enhancement that allures people to visit the site is a tactic for place-branding from M Bloc Space that is very relevant in the current age. The place becomes appealing to be physically visited, as evident in visitors' euphoria while they are visiting. Most visitors choose to hang out and/or chat with their

friends. It means that the dominant activities in M Bloc Space are social activities that involve interpersonal interaction. The next most dominant activity is looking for food/beverages since M Bloc Space accommodates many restaurants or cafés. The following are other activities in order of their popularity: attending events, meeting with friends/clients, taking pictures, doing tasks/working, and having recreation with family (Figure 11).

The question emerging from this phenomenon is why social media easily attracts visitors to visit M Bloc. Following the ideas of renowned planners Cliff Hague and Paul Jenkins [2], the sense of identity for people plays an important role, in which they participate to gain a sense of meaning that relates to the place [2]. Later, this accumulation of attachment to place is what builds the city's identity. Thus, the answer to the former question is the sheer attraction from social media might not be the solemn reason for respondents to visit M Bloc since each motivation plays an even higher role.

With monthly income/allowance between 5 to 10 million rupiahs (26.2%) and between 0 to 3 million rupiahs (21.5%), most respondents think that they can afford to buy food in M Bloc Space with a price range of 50 thousand to 100 thousand rupiahs (68.2%) or even more expensive ones, ranging from 100 thousand to 200 thousand rupiahs (19%) (Figure 12). It means that this area provides an affordable price for artists and early-career designers, so as the market subject, the students.

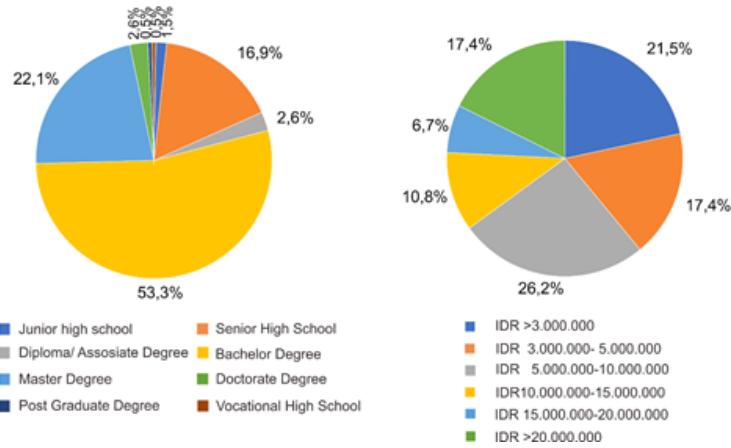


Figure 13 Types of the latest education (left) and income profile (right) of M Bloc Space visitors

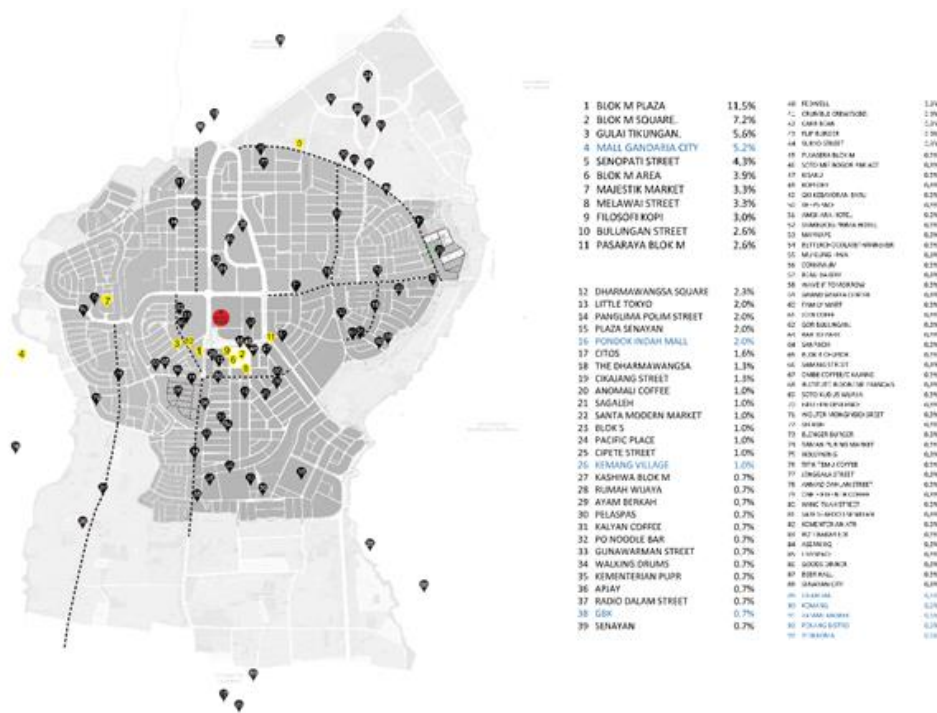


Figure 14 Distribution of most-visited places in Kebayoran Baru area

Half of the visitors (53.3%) are university graduates (Figure 13). It is the same strategy applied in Berlin, Germany, to maintain the growth of start-up companies by regulating the price of food and rental offices for it to remain steady. This initiative from M Bloc Space founder is brilliant, as they understand the artists and the visitor segments, which is dominantly Millennials and Gen Z, no matter where they are located in the world, have a nature of gathering to share ideas or to have a simple chit chat between each other. A peaceful mind is a basic necessity for creativity, which means they do not need to think about this social cost.

Looking around the area where M Bloc Space is situated, there are many other options for hanging out, meeting friends, or finding food and drinks, especially in Kebayoran Baru and its surroundings (Figure 14),

namely Thamrin, Sudirman, Senayan, Cilandak, Kemang, and Pondok Indah. However, respondents prefer visiting Blok M and Senopati Street, where various food stalls, restaurants, and cafés are available and relatively close to shopping centers.

Even though M Bloc is surrounded by places that dominantly carters for food and beverage, co-working, or shopping, M Bloc's strategy is to set a reasonable price for food and beverage as a magnet, introduce various activities, and create a creative atmosphere that has appealed to the youth generation. These tactical methods attracted young people, and their high technology literacy played a crucial role in social media presence. Their participation generated M Bloc's meaning as a creative place, according to Hague and Jenkins's [2] place identity.



### 3. PLACEMAKING

Contents and images that the common people generate convey a significant contribution in shaping a place-branding [16]. In this case, several factors contribute to the process of placemaking. Visitors possess a profound influence on the placemaking concept, notably in the digital era. One of the susceptible properties is the building's physical appearance (visibly seen vistas) and the non-physical elements that have developed into the attraction points of M Bloc Space. The customer's enthusiasm regarding historic buildings and M Bloc has a peculiar interconnection, such as mass transportation, commuting alternatives, and ease of access.

#### 3.1 Types of Transport used to visit M Bloc Space

M Bloc Space provides no parking area; this means a huge change in daily transportation modes for the visitors, who were used to commuting with their vehicles. Unlike other similar places or attractions, it supports the use of private vehicles by providing a large number of parking lots. This campaign is made possible by M Bloc's strategic location, close to Blok M bus terminal and the 13th corridor of TransJakarta bus stop that serves the Ciledug-Tendean route. M Bloc is also surrounded by MRT stations, i.e., Blok M and ASEAN stations.

The data shows the accessibility of public transportation in Jakarta and its surrounding area (Figure 15). Most respondents (71.8%) use public transport or other alternatives; only 28.2% use private vehicles. In the category of private vehicles, the result indicates that 15.9% of visitors use private cars, and 12.3% of visitors use private motorcycles. The most popular public transport mode is MRT (chosen by 40% of visitors) and online ojek (chosen by 11.3% of visitors), followed by online taxi (8.7%) and TransJakarta buses (7.2%). There is no surprise that only a very small number of visitors opt to walk (2.1%) and use a combination of KRL and online ojek (0.5%) or use a combination of public and private transport (MRT, online ojek, and personal motorcycle) at different times (0.5%). Visitors also go to M Bloc Space by bicycle or ride-sharing their friend's car, each chosen by 0.5% of respondents. It supports M Bloc's vision of a private-transportation free lifestyle that is more

environmentally friendly. This activity is bolstered with social media and powerful influencers. Place-branding with good yet simple themes will encourage and engage the public easier and faster.

#### 3.2 The Attraction of M Bloc Space

In line with the need for creative spaces, M Bloc offers several attractions to its visitors. Its creative collaboration spaces focus on culinary, music, film, animation, fine arts, crafts, and co-working spaces. Other attractions include two warehouses that used to print money, later were transformed into a lounge and venue to facilitate music concerts and other art performances and a restaurant. The respondents mentioned that M Bloc has two main types of attraction, i.e., its atmosphere and its architecture (Figure 16). One hundred thirty respondents voted these two points. Events held in this place is also a prominent attraction for visitors (71 respondents). Besides, 54 respondents stated that food and beverage are the most attractive aspect of M Bloc Space, and 46 respondents were interested in M Bloc because of its location being near their office or residential areas.

Furthermore, 37 respondents were attracted by the brand/retail stores in the area, and five respondents were interested because public figures had previously visited M Bloc. The other three respondents were attracted to this place purely because they were curious, and its popularity attracted another 3. There are only two respondents who visited M Bloc Space for the sake of old time's nostalgia. Lastly, each of these factors, including strategic location, creative industry development, research purposes, and visiting an acquaintance — attracts only one respondent to visit this place.

Visual components and activities within the M Bloc area become a magnet for visitors to come. These attractions are exposed through social media, commonly shared from M Bloc social accounts, its media partner, and social figures with prominent followers is a good strategy to captivate people; they will have reasons to come and enjoy M Bloc. By experiencing the enticing atmosphere and activities, they tend to share the experience through social media. If these actions are done continuously, it will create a place-branding for M Bloc both digitally and physically, which aligns with Munar's place branding theory.

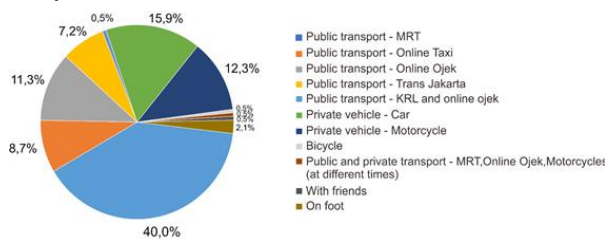


Figure 15. The mode of transportation used by visitors to M Bloc

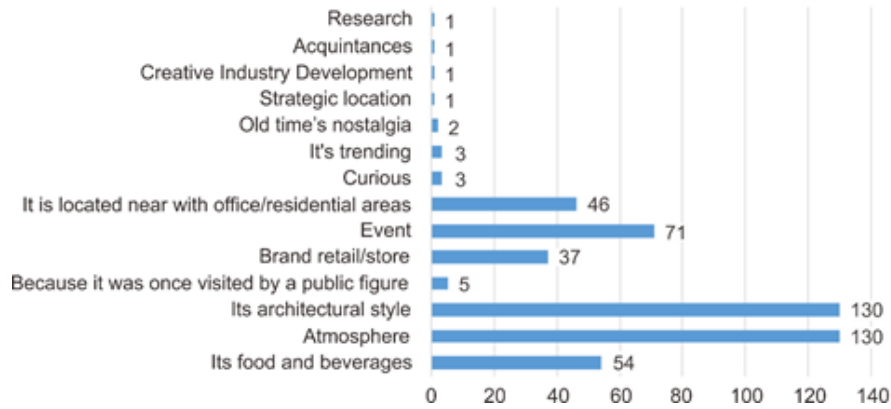


Figure 16. Distribution of attraction that M Bloc Space offers

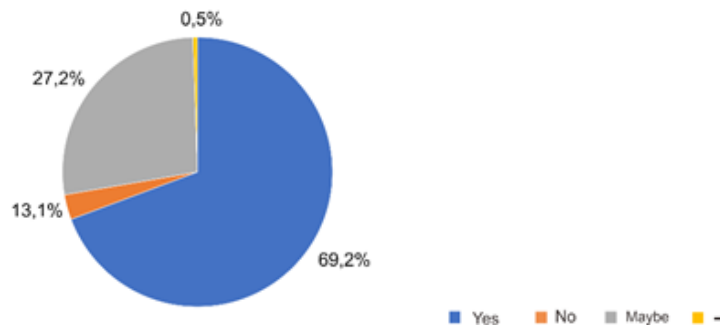


Figure 17. Respondents eagerness to visit M Bloc Space in the future

Aside from these numbers, the authors argue that one of the ultimate influences which attract younger artists and mass media such as newspaper and television is the promotional act from two Indonesian artists, the late Glenn Friedly and Dr. Teuku Adifitrian, Sp.BP-RE (Tomp). Both were the actors behind the scene, as they both obtained a huge number of fans. The authors also observed that the place's popularity in the local television grew swiftly in a relatively brief time — only within months of its opening. M Bloc Space appeared in plenty of interviews from artists and architect's events and became news in national newspapers a couple of times within a month. It only means that this place captivates everyone.

Furthermore, when asked whether they would like to revisit M Bloc Space in the future (Figure 17), most respondents (69.2%) replied yes. The remaining 27.2% chose the option of having the possibility to revisit (Figure 15). Those respondents who live in South Jakarta, a closed area to M Bloc Space, responded that they would like to visit M Bloc Space again. Conforming to the questionnaire allotted to 195 respondents shows that 66.7% of the visitors are from Jakarta, and 42% reside in South Jakarta. On the respondents from outside Jakarta, 22.7% of them come from West Java, 2% from outside of Java Island, and 1% from overseas. Based on those data, M Bloc is considered remotely not-so-distant by the visitors, particularly visitors from the Greater Jakarta area and

West Java. M Bloc Space may hold a 'special place' in the visitors' heart because most visitors tend to visit M Bloc Space again in the future, even though there are other places in surrounding areas with similar functions and activities. M Bloc Space's placemaking heavily relies on social media, a different approach from former revitalization projects, which solely relied on its physical appearance. The number of visitors and their expression on social media indicate that the place holds something more than just visiting for gathering activities and an increasing sense of community.

### 3.3 The effect of an old building and architectural style on visitors' interest in visiting M Bloc

This adaptive reuse project is an effort to optimize the state's assets. The houses were transformed into retail spaces, in which 65% of the space now accommodates local culinary businesses while the rest facilitates non-food businesses. The research found that most respondents appreciated the architecture (Figure 16); 76.9% of respondents stated that they visited M Bloc because they like its old building and its architectural style (Figure 18). Meanwhile, only 23.1% of respondents claimed they visited M Bloc for another reason. Hence, it is undeniable that the reuse of PERURI's old building is appealing for most visitors. Also, to preserve the pronounced architectural style that reflects the 1950s architecture, M Bloc's redesign

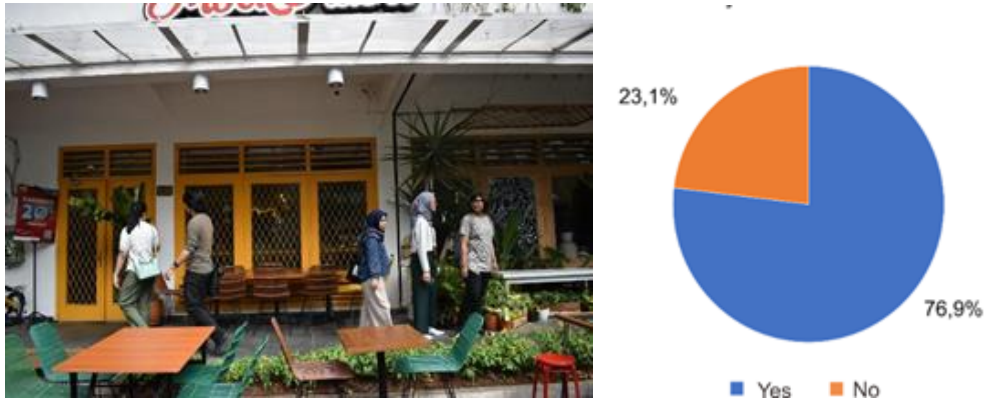


Figure 18. Style of Architectural Façade 1950 and the effect of old architecture on M Bloc Space's attractiveness to respondents

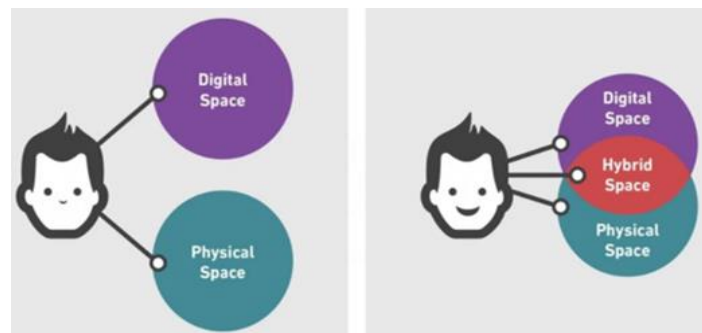


Figure 19. Hybrid Space Scheme

concept involved attempts to rejuvenate the creative sector of Blok M. This area was once the center of creative activities for youths in the 1980s. It is expected that M Bloc will again become an urban space that accommodates and facilitates creative interaction and expression, especially for the millennials [8].

This M Bloc case shows a lesson learned of successful adaptive reuse, which could be sustainable in environmental and economic perspectives. It shifts the model of physical space conservatory towards a rather purposeful existence—a paradigm shift from incohesive physical appearance and digital space into the Hybrid Space (Figure 19).

#### 4. CONCLUDING REMARK

This paper reveals that the digital placemaking strategy beneficially attracts the public or, in other words, the place attachment tactic is successful, as shown in the increasing number of existing followers. Thus, the digital placemaking strategy attracts more people to join the community. It will be thought-provoking to discover whether places can be lost or extinct and later replaced by new places with the same place attachment level for further research development. It means that the role of place in placemaking was reaffirmed to be no longer the main requirement.

This finding is aligned with Wyckoff's [9] concept of placemaking, on which the collaborative process

succeeded in reviving the focused area. This movement, which promotes better urban design by facilitating creative quintessential of the millennials that focus on the physical, cultural, and social identities of the place, has bolstered the process. Secondly, the result shows that this strategy has enhanced the quality of places in the neighborhood of Melawai, especially the artist community, through atypical quality spaces. This strategic Placemaking aims to achieve a particular goal – a creative hub that is uniquely attractive to talented work personnel.

Third, this research shows that the placemaking of M Bloc Space, a former industrial heritage site, profoundly relies on social media, a fresh outlook as to past revitalization program which wholly confides in the physical dimension. It is potentially the future of adaptive reuse in the heritage area where development comes with the environmentally sustainable and commercially feasible approach. Furthermore, this adaptive reuse project alters the paradigm from a contestation of architectural beauty preservation into a more meaningful identity brought upon its visitors. Hence, this finding is in line with what Paul and Jenkins [2] stating on contributing participation factors for place identity that could later generate placemaking. The number of visitors and their expression on social media indicate that the place holds something more than just visiting for gathering types of activities. Young visitors' needs for creative attribution, including seeking apprenticeship from experienced artists, contribute to

the success of the revitalization. As the origin of *vitae* in Latin means life, *re-vitae* then literally mean coming back to life. Hence, bringing back life to this former factory is a gift brought by the digital era. In conclusion, it proves that the digital placemaking strategy can keep a place in the hearts of the public and relive community spirit, even in a pandemic era. It justified the assessment that placemaking does not have to start from the place but can be built from the community.

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