

## Creative Compound Space as a Strategy to Implement Adaptive Reuse Concept in Post Bloc Buildings

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### Abstract

*Urban communities are established due to the shared interest of the people who come from rural areas to big cities. They develop a strong relationship despite the fact that such relationship is of momentary and sporadic in nature. This condition requires a place for all the shared needs such as a gathering place, a form of communal space to accommodate aspirations and needs for expression in public spaces or social spaces both physically and non-physically for urban communities as suggested by Lefebvre (2000) regarding the meaning of space. In his view, space has various dimensions. The adaptive reuse system is used as the method to renovate the government-owned historic buildings. This kind of building has become the objects of the implementation of efforts to achieve economic capital. This is in accordance with Bourdieu's theory of Habitus dynamics, which is in line with the demands of the industrial revolution 4.0, which is collaboration between capitals involving digital technology in advancing the cultural industry. This research uses Creswell's (2016) descriptive analysis method, which aims to find out the various elements involved in efforts to grow economic capital as well as the application of the adaptive reuse system as a design renovation method mentioned in Bourdieu's theory which is used in discussing the problem of various factors where space is an arena of production contested by various interests.*

**Keywords:** Adaptive Reuse, Industrial Revolution 4.0, Space Meaning, Urban Culture

### Introduction

Basically, a city always has its own charm for the surrounding community. Supported by the position of the city as the centre of various economic, social, cultural, political, educational, government administration activities, this has consequences in the form of urbanisation behaviour, this is not only interpreted as a process of moving individuals or communities from rural to urban areas physically, but can be interpreted as a cultural event. This movement produces the formation of a society known as urban society. It is created due to their interests; in other words, urban society is born from a number of interests. The relationship between individuals is then momentary and sporadic. This triggers the growth of public spaces that can accommodate various common needs that are natural and these needs demand an arena to realise all common needs such as gathering places such as communal spaces as a forum for aspirations and expression needs in public spaces in the form of physical and non-physical for urban communities.

In the 1990s, the realisation of a new way of promoting development emerged. The new way is to synergise the relationship between culture and economy. The form of creative products derived from culture has proven that it can change the fate and escalation of a country's economy and able to trigger a wave of creative economy.

The advent of globalisation and the free market has made all countries in the world begin to pay attention to the factor of cultural excellence in their respective countries. By realising the richness of Indonesian culture, it is necessary to strengthen the brand of each creative product that is featured in the hope that it has a good image and can increase the

social economy. This is of course supported by the role of big data which has the ability to analyse in data retrieval and the rapid dissemination of information in the commercial field making the role of the internet of Things (IoT) increasingly needed. The search for new ideas and methods of making commodity and event design decisions is more adaptive according to the trends and progress of the times.

The development of the cultural industry in Indonesia has received significant attention from the state, which has resulted in various creative sectors enthusiastically growing in recent years, making the cultural industry even more important to be involved in the growth of the social economy.

The development of tourism in various forms, such as traditional arts and MSME enterprises is becoming the centre of attention in the creative cultural industry. This paper will discuss a new trend in the creative economy sector by advancing the architectural industry sector to build synergies with various groups related to tourism such as providing new concepts in the form of collaboration with various elements such as adapting historical building from the colonial era considered as heritage buildings to have different and more contemporary functions and images.

It's both an opportunity as well as a challenge to reuse historic buildings by incorporating new activity functions (adaptive reuse). Adaptive reuse refers to the process of reusing existing building for purposes and functions that are different from the original purpose for which the building was built. This also referred to as recycling and conversion. (Wikipedia).

Along with the speedy development of digital technology, in the era of 4.0 industrial revolution, which continues to grow to this day, is a phenomenon that integrates cyber technology and automation technology. This is known as a cyber-physical system, where automation as a concept in its application is supported by information technology, so as to reduce the intensity of human labour involvement. This will increase the efficiency and effectiveness required in a work environment, of course, it will have a significant impact in the industrial sector in terms of work quality and production costs (Rizkinaswara, 2020).

Speaking of promoting creative economy, it should be considered that the core of the creative economy is the creativity itself. Meanwhile, the basis of creativity is integrating various disciplines related to humans. This means that the creative economy requires breakthroughs in crossing boundaries in the form of efforts to organize ideas for cooperation with various sectors and various fields to generate new growth points.

Adaptive reuse is an aesthetic process that adapts buildings to new uses while preserving their historic features. This adaptive reuse model aims to extend the life of the existing buildings by retaining all or part of the building system, including the building structure, building envelope, and interior materials. In terms of urban planning, this method will reduce the construction of new buildings, which affects urban sprawl and environmental impact. Adaptive reuse systems also aim to be a new location that has good resources for the fulfilment of goals in the formation of a new community of users and provides the ability to improve the economy in the form of new opportunities that are useful and vital. By breathing new life into abandoned buildings and growing economic life in places that have history created through design thinking and creative thinking can be a breakthrough that is economically, socially and even culturally beneficial to the world of architecture and cities.

Space is always related to the social phenomena of society, so understanding a space must also consider the social conditions of the community. In addition, a journal article by Fisher & Gewirtzman (2016) suggests that adaptive reuse of older buildings should include careful documentation of the condition of the existing building before the process begins. This means that the structural, visual, and overall condition of the building, as well as a comprehensive analysis of the potential and challenges of the project, including environmental, structural, building condition, and sustainability analysis should be all well documented. Therefore, the application of technologies such as 3D laser scanning and Building Information Modelling (BIM) will be very important and accurate.

This article also reveals that in order to think about space, we have to move beyond the understanding of space as an independent reality that exists “in itself”. Space is only realized because it is produced and reproduced by social conditions. Through the design of a creative compound space in the former Big Post Office in Central Jakarta / Philately Building as Pos Bloc starting in 2021 as an alternative location that is interesting to visit.

The former post office building in the Art Deco style was designed by Dutch architect Van Hoytema with the characteristics of Dutch buildings with a roof shape that is a half-curved shape decorated with stained glass with the interior carrying out the theme of art and craft with a colour combination of black marble and white on the walls with the columns supporting the building that stands tall even in the building there is still an orange mailbox made of wrought iron that reads 'Brievensbus' this is a public creative space that combines historic buildings, a showcase for various arts and cultures ranging from the availability of Culture Hall, Creative Space, contemporary cafes such as those found in the North Great Hall zone: Sovlo, Thick Toast, Neng Sayur, Bake & Butter, Photomatics. In the West Garden zone: Warkop Soerabi, Singapore Street Food, Sour Sally, Mini M Block Market, Filosofi Kopi Café Latte, Cappuccino, Café Mocha, and Long Black and various other non-coffee drinks. Various foods and cakes such as Sambal Matah Rice Bowl, Teriyaki Rice Bowl, Rica-Rica Rice Bowl, Aglio E Olio Matah Spaghetti, Fettucinne Carbonara, Cinnamon Roll, waffle, Pancake, Butter Croissant and Curry Puff. Various Bakmi such as Sedjuk Bakmi & Coffee, Fried Rices. In the East Garden zone: there are Nastar by Ritz, Canggu Bakehouse, Pizza Head, UBeatz, Gyu Jin Teppan, Roti Bakar, Tauto. In the West Corridor zone: there are 12 Gelato counters, Via Bata Via Studio, Masti Urban Indian, Esteboo, Patjar Merah, Kopi Dodol. In the East Lobby Zone: there are Kancha, D' Craft Indonesia, Jamune, Kren Coffee, Count Three, and Pos Ribs. In the East Veranda Culinary zone: there are Bondol Pak De Jenggol, Choipan Passer Baroe and various other infrastructure such as Ubeatz karaoke, Photomatic Photobooth. (Updated Nov 11, 2023-Map PosBloc).

Based on such fact, it can also be concluded that Indonesians and Europeans don't share the same preference on their spare time. The Indonesian people tend to spend their time in cafés hanging out with friends while the European people prefer visiting museums. Pos Bloc is a continuation of the development of the first creative space in Jakarta established by PT. Ruang Kreatif Pos, which has built the first creative space in South Jakarta, namely M Bloc. This is followed by further plans to build Pos Bloc Surabaya and Pos Bloc Bandung.

## Method

This research uses Creswell's research method (2016), which is a qualitative descriptive research method that uses collecting field data in a naturalistic way aiming at knowing or matching the field data through analysis with theory using analytical descriptive data including conducting interviews, documentation, literature review.

## Results and Discussion

As a public space in the centre of Jakarta, it is located near the central government area (Ring One), which is close to the presidential palace, offices, etc. Pos Bloc has a number of advantages in terms of location and accessibility.

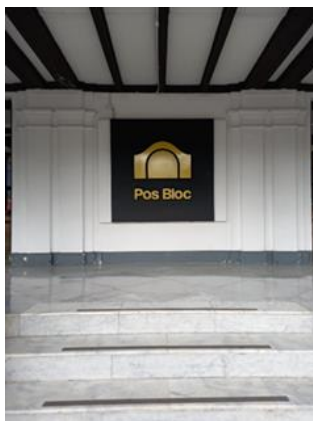


Picture. 1



Picture. 2

(1). The facade of the Art Deco heritage building, the former Post Office (Gedung Filateli Jakarta) located at Jl. Pos.No.2, Pasar Baru, Central Jakarta. (2). On the right and left wings of the building, various trendy shops and cafes enliven the Pos Bloc. (Doc: Author's Archive, 2024)



Picture. 3



Picture. 4



Picture. 5

(3). New brand logo for Post Office (Philately Building Jakarta) to become Pos Bloc Creative Space (4). Brievensbus, a Dutch heritage mailbox. (5). The columns of the building have a solid Art Deco structure that has retained its authenticity, but the flooring material has been replaced. (Doc: Author's Archive, 2024)

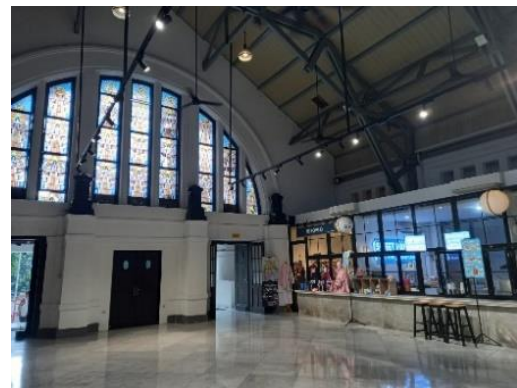


**Picture. 6**

(6). The courtyard functions as an open space and a place to sit and relax while enjoying the food and drinks served by the surrounding contemporary cafes. (Doc: Author's Archive, 2024).



**Picture. 7**



**Picture. 8**

(7) & (8). Steel material on the curved roof construction allows skylight that incorporates daylight in the open area and the use of stained glass above the entrance in the main space area that is used for organizing various cultural and artistic activities as well as commerce. (Doc: Author's Archive, 2024).



**Picture. 9**



**Picture. 10**

(9). Wayfinding is to help visitors navigate inside the Pos Bloc area. (10). The tenants who occupy part of the Pos Bloc Jakarta site. (Doc: Author's Archive, 2024).



Picture. 11



Picture. 12

(11) & (12). Rented space is used to meet the various needs of visitors of various ages (Doc: Author's Archive, 2024).

Henri Lefebvre (1974) proposed a theory of spatial production that helps explain how social space is formed, constructed, perceived, interpreted and is used by society both individuals and groups. In his 2003-paper, Lefebvre discusses various concepts that are in line with the theory of reproduction of space through a discussion that starts from the evolution of cities, the structure of urban space and social changes associated with urbanization, which contains an extension of his previous paper on "The Production of Space", here he also presents his criticism of the dominance of modern spatialization practices, where space is divided into certain functions that are separated, such as residence, work and recreation, so that it requires the need to understand space as a unity and not simply as separate spaces.

From the perspective of the Habitus Theory proposed by Pierre Bourdieu (1977), namely  $\text{Habitus} = \text{Structure} + \text{Practice}$ , it can be explained that Habitus is a pattern of behaviours, thoughts and preferences that are unconsciously embedded in a person. Structure can be interpreted as social, cultural and economic conditions that accompany the formation of habitus by individuals. Practice is the action taken by individuals in a definitive way, which relates to the results of habitus, which in turn can affect the social structure. Bourdieu said that how individuals form patterns of thought, behaviour and preferences are based on the experience of social life around them and the social environment around them.

The internal structure formed in habitus theory is through the interaction of individuals with their environment, which then influences their actions and decisions. In this writing problem, it can be concluded that what is related to Bourdieu's opinion is that if individual behaviour is influenced by social structures, Culture and the surrounding environment then related to the context of the architectural industry, which uses adaptive reuse is how the space is renovated and redesigned with the aim of the new design retain aspects that are considered important to the history and needs of the local community or consider cultural preferences in the development steps in the revitalized building in this case is the renovation of the Philately Building as a historic building in the past (heritage building), which is adapted to the social identity of the community that will use it, urban communities that are adapted to the trends or demands, such as the empowerment of MSMEs that are adapted to the consumption patterns of urban communities.

## Conclusion

Observing the practice of adaptive reuse in the planning of Pos Bloc as an alternative public space facility, in the context of the theory of space reproduction suggested by Henri Lefebvre, the practice of adaptive reuse is part of the production of space, where the former Philately Building as heritage construction is possible to be redesigned into a facility for the community in accordance with the social needs, creative economy and new culture.

The Changes in physical space of the building are reproduced by accommodating changes in the lifestyle of today's urban society. It can be interpreted that space is not just a physical entity, but also a product of social practices and power relations.

Adaptive reuse design that considers the habitus of urban communities in large cities can integrate buildings with the surrounding socio-cultural context to create relevant and sustainable spaces. By implementing the concept of "artsy", the charm of the old building can attract young people to come and do activities in it.

Combining these two theories, the practice of adaptive reuse not only takes into account the physical improvement of buildings, but also builds social relationships and urban culture that will influence the way people use and interpret them.

## Suggestion

In public facilities, it would be better if research, analysis, and documentation are carried out before the renovation process is carried out in the scope of the urban community to be handled, both reviewing the role of social conflicts that will be caused and the need to pay attention to them through an inclusive perspective in planning for urban communities that will be worked on as communal spaces in urban communities and for sustainability.

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