

IMPROVING THE QUALITY OF JAKARTA'S COMMERCIAL AREA THROUGH DESIGNING THRESHOLD SPACES IN A PUBLIC PLACE

Felia Srinaga¹, Alvar Mensana², Felisa Dikwatama³

^{1,2,3}Department of Architecture, Faculty of Design, University of Pelita Harapan

UPH Tower, MH. Thamrin #1, Karawaci-Tangerang, Indonesia

felia.srinaga@uph.edu; alvar.mensana@uph.edu;

felisa.dikwatama@gmail.com

ABSTRACT

This The quality of any public spaces in the city should be able to become a public place that supports community activities within it. A Square; the heart of a city as one of the urban spaces has a big role for the community, because such space can be a place where people can socialize, interact, and carry out various activities together as a group or even individually. The problem of urban public space in Jakarta, aside from the lack of quality of space, are mostly defined by urban space that surrounded by stand-alone buildings which neither has continuous visual nor its spatial connections.

These conditions are found in several major commercial areas in Jakarta, one of which is in the main commercial area of Mangga Besar – this area is consist of shopping, hotel, culinary, restaurant and entertainment district. The urban public space in this area is not well connected, so it does not provide an urban spatial experience, socially, for people to enjoy this area. For this reason, the boundaries in and out of existing public places need to be improved by designing threshold spaces that can act and respond as both connector and an entrance for these commercial areas.

The study will be conducted in two stages, namely through literature and precedent studies, followed by observational studies on site surveys and analyses. The results of this analysis will be used as a basis in developing the design of public place as a threshold space. The purpose of this study is to find the criteria for public place as a threshold space that can increase the interaction and quality of urban space and make a commercial area more alive. This study also

produces several concepts for the development of public place as a threshold space in the commercial area.

KEYWORDS: urban space, public place, threshold space, commercial area

INTRODUCTION

The development of commercial areas plays an important role for the growth of a city. In addition to provide an urban economic growth, the growing of commercial areas can provide availability for a public space that is lively and reflect an identity of the city itself. Such condition can be seen in one of the main commercial areas in Jakarta, an area called Mangga Besar (Mangga Besar Street). This area is one of the areas in the city that has survived as a commercial area since its development as a cultural area along with artists' communities from the 1920s to the present. At the beginning of its development, the Mangga Besar area was known as a place for residential and cultural activities, with the emergence of cinemas, open public spaces for social and cultural activities in an environment known as Prinsen Park. This area is one of the development center along the Mangga Besar corridor. The surrounding area develops with commercial activities, trade, public facilities such as hospitals, train stations, hotels and so on. This area develops and becomes celebrated for people's entertainment area with various facilities for cultural recreation. After it went through several reconstruction, this area has developed into a very successful commercial area particularly for its culinary, shopping and nightlife activities – this area has an identity as one of Jakarta's nightlife center at that time and continues to grow and survive until now.

The development of this region, along the street of Mangga Besar, create centers for public activities which then have potentials to establish a public place and new urban spaces (Lerner, 2014). However, the development of these centers spontaneously attract problems, not only for the overall development of urban space in the Mangga Besar corridor in general, but also the threshold space in several main activity centers. The development of compact buildings and over-crowded activities of street vendors, especially at night, generate discontinuity within the existing public spaces and cause obscurity of the "entrance" from the main street of Mangga Besar to the main activity center. Not to mention the density of activities within the compact building makes the public space less public, especially for socializing and recreational area for its residents – which had been the identity of this neighborhood. For this reason, there needs to be a public place (Buildings and Public Spaces) that can integrate variety of public activities that function as a connector, threshold space, from the main activity center to the street of Mangga Besar. This paper aims to discuss what attributes/criteria need to be considered in context of establishing quality (next) urban places and how to improve the Quality of "Mangga

Besar" area as a commercial and public place through designing threshold spaces.

BRIEF HISTORY AND PROBLEMS IN MANGGA BESAR CORRIDORS

The The corridor of Mangga Besar is located in the Mangga Besar area in the West of Jakarta and is roughly 2 km from Jakarta's city center, it is an area that widely known for its commercial and entertainment venues. In 1920 the Mangga Besar street's corridor began to develop from one of the main activity centers in a public place known as "Prinsen Park" (cultural park). Behind this area is the residential area of "Tangkiwood" artists. They held various opera and performances in public places and in buildings that were centered in the area of Prinsen Park, which is currently known as "Lokasari Square" (a place for various people's entertainment). Since then this area has developed with a variety of supporting facilities, such as cinemas, hotels, inns, commercial shops, culinary venues, places for various people's entertainment such as shows, magic, aquariums and places for selling ornamental fish and so on.



Figure 1: Map of Jakarta, Source: Google map

The prestige of Prinsen Park and Tangkiwood faded in the 1970s until finally revitalized by the Jakarta's Provincial Government in 1985. Prinsen Park was renamed to become Lokasari People's Entertainment Place. At that time Lokasari became a place / square collection of several movie theaters, basketball courts, swimming pools, souvenir stalls, dance schools, bars, Happy World restaurants, and a number of restaurants serving menus of snakes, monkeys, mackerel, crocodiles and monitor lizards. Entering 1990, Lokasari turned into an area of nightclubs and restaurants that once again almost never slept. However, after being renamed Plaza Lokasari, the recreation area is

now merely a broad "market" with several identities as a cultural park that has disappeared (Kompas News, 2013).

Besides the fading of the identity of the Lokasari area as one of the largest and first public spaces on Jalan Mangga Besar, the Mangga Besar area also has other problems. The development of the area around Lokasari Square (formerly called Prinsen Park) creates small public spaces that are not well connected to each other. Continuity between one place of activity and another place is not well connected. At present, the Mangga Besar area consists of a dense commercial area with different activities during the day and night. Buildings along Jalan Mangga Besar Raya are designated as office and shopping areas during the day. But starting in the afternoon, a row of the storefront of the shop building was used as a place for street vendors to sell goods. At night, the Mangga Besar area is crowded with culinary areas that are crowded by the people who came from all around Jakarta. Selling tents and street vendors cart meets the front area of the building which is a pedestrian street and takes part of the street to the vehicle causing problems for the comfort of street users in the Mangga Besar area. Congestion and density of traders in the area are also reducing the quality of liveable cities, especially in this region.

Road and pedestrian access filled with street vendors & parking

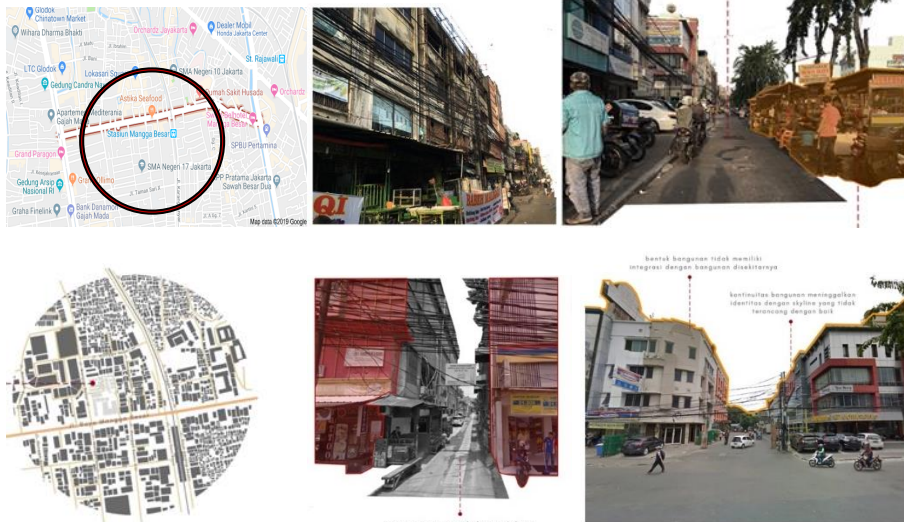


Figure 2: View of Mangga Besar Road, Source: Google map & private picture

The discontinuity of urban space in the Mangga Besar area which makes the face of the street irregular, the entrance to the Lokasari / Prinsen Park public space which loses its identity as the cultural center and decreases its lively level, and the chaos of the street vendors blocking the entrance to Lokasari is a major problem in reviving this area is a quality public space and contributes to the development of the commercial area in Mangga Besar. Addressing existing problems and to restore the quality of city space here, this paper takes a case study in the area around Lokasari as one of the important points that can generate continuity in the face of the street and at the same time constitute the transitional space and "gates" from the main street to the lokasari area.

URBAN PLACES AND (STREET) FACADE IN MANGGA BESAR AREA

Urban places are places where people do various activities, to socialize, recreation, sell / shop and so on (Carmona, et al, 2007,2008; Carr, 1992, Oc, 2003). Urban places are public places which besides accommodating social, economic and cultural interaction activities, can also create the identity of a city. The development and formation of urban places in Mangga Besar, especially around Lokasari, occur from human activities there by utilizing the functions of the buildings around them. These urban places are also formed from buildings, urban design elements in the vicinity such as: pedestrian, streetscape, street furniture, public open spaces etc., and daily activities of the people in that place. Night-time activities with culinary activities and street vendors are prominent activities.

Improving the quality of public spaces in the area around Lokasari needs to be seen also the connection between public spaces / public places and with buildings that form spaces that form edges / facades around the site and along the street. Seeing facades / edges along the street of Mangga Besar , especially the central area around Lokasari, can be found in some negative public spaces. This is due to the availability of pedestrians and street spaces, but most of them are occupied or occupied by street vendors. This condition besides covering the street, it also covers access to public places. The establishment of urban places (buildings and urban spaces) around the quality Lokasari will be a generator for the surrounding area, thus forming the face of a street that is integrated between buildings and city space into a place that is comfortable, safe, as well as having an identity. Processing of urban space in this area is in accordance with

the concept of developing urban space / city sections that pay attention to the semi-lattice structure where there is a combination of existing city network structures, such as buildings, roads, open spaces and others (Alexander and Mehaffy, 2015). Elements in urban places work together or continuously form a unity into a larger and more complex system, which forms a system of cities / parts of the city / roads that are intact. The diagram of the development of public spaces around the Lokasari area is as follows:

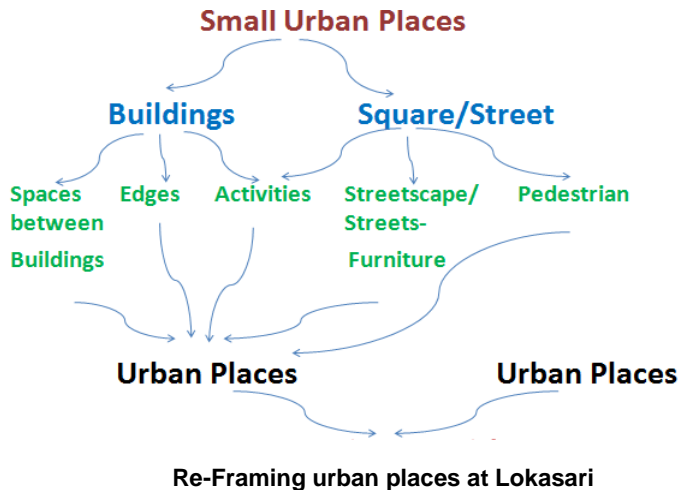


Figure 3. Semi Lattice Diagram of Small Urban Places

Based on a study from Srinaga, et al (2017) on improving the quality of "Fatahillah Square" in Jakarta, explained that there are three parts of city space that need to be considered in an effort to improve the overall quality of the city / square space to be a quality public place and lively. These three parts are: Square / urban places and Street connectivity, Square / urban places and Buildings, and liveability and publicness of the area. Seeing the conditions, location and problems in the Lokasari area in Mangga Besar, these three parts need to be considered into the design of urban public places, in regards to improve the quality of urban places in Mangga Besar.

As a quality public place, the establishment of urban places in this area must also meet several criteria as the quality of a good city public space, namely: Access & Linkage, Sociability, Uses & Activity, Comfort & Image (The Project for Public Space, N.Y Journal, 1999). A more comprehensive study of urban places' quality (Cho et al., 2016) puts forward three interconnected components. These components affect

the quality of urban spaces, namely HARDWARE, SOFTWARE, and ORGWARE. HARDWARE refers to physical/spatial values (design values of space) which are 1) accessibility, 2) connectivity, 3) mobility means, 4) legibility and edges, 5) spatial variety, 6) environmentally friendly design, and 7) user comfort. SOFTWARE involves usages, social and perceptual values of urban spaces, which are 8) diversity and intensity of use, 9) social activities, and 10) identity. Finally, ORGWARE relates to operational and management aspects of public space which are 11) provision of amenities and services, 12) safety and security, and 13) management and regulations.

From some of these studies and by looking only at the two hardware and software components of Cho's study (2016), it can be concluded that the criteria for establishing quality urban places are fulfilling several attributes as follows:

Table 1 Criteria for Public Spaces in Commercial Areas

| Quality Criteria for Public Spaces in Commercial Areas |
|--|
| 1) Access and Linkage/Connectivity a) Entry Access b) Pedestrian Access c) Building Entrance d) Circulation Flow |
| 2) Usage and Activity a) Types & Functional Activities b) Diversity and Intensity of Use c) Spatial variety |
| 3) Building Visual & Identity/Image a) Form b) Facade c) Openings d) Legibility & Edges e) Building Characterization |
| 4) Integration & Sociability a) Uniformity towards surrounding context b) Public Spaces & Social Interaction |
| 5) Liveable & Comfort a) User Comfortness b) Safety & Security |

THE ROLE OF THRESHOLD SPACE AS AN URBAN TRANSITION

In response to the phenomenon of improving urban places continuity in the ManggaBesar region, this study will focus more on the concept of threshold space in an urban context. The case study on the site / area around Lokasari was designed as a public space as a threshold space that connects the pedestrian with the lokasari area as well as connecting the existing public space on the street of Mangga Besar. In general, a threshold is a transition from one area to another. A space bounded by a threshold can be entitled a threshold space. The definition of threshold space is a transition space between one space and another space and where humans move in space and between buildings (Boettger, 2014).

Boettger (2014) also describes several definitions of threshold space functions, including:

- Boundary, can be in the form of lines, areas, or volumes depending on context and dimensions, known as stylists and spacers.
- Space-defining elements, in the form of certain elements that are placed as focus or material differences. Threshold in this sense as openings or openings of the transition of a space
- Temporal transitional state and emphasizes the space experience in sequences. Threshold in this sense refers to the threshold spaces that are related to human perception of space.

In this study, the discussion of threshold space focuses on its function and role as an urban transition space. The threshold space as a transitional space has two functions, namely as a barrier to access or as an opening that gives orientation and direct access to a place (Boettger, 2014). The extent to which a person locks, blocks, opens, invites, expands, or limits the accessibility of one's spatial experience in that space / place.

In architectural buildings, the threshold space function has an important role as a delimiter and transition space from one room to another. In its function as a transitional space, threshold space requires its supporting elements. Elements that are usually used in the form of opening elements in the space divider, which allows the transfer from one space to another. The use of doors as a barrier is the most basic and common example in the use of a threshold space. A threshold space describes the opening of the space in which limited to cross its space (Boettger, 2014), so that the threshold space is essentially a transitional space that provides a spatial overview to its users

In this study, threshold space focuses on its function within an urban context. The threshold space, in the city context, has relatively similar role as its role within a wider architectural context. The threshold space in a city context can act as a transitional space connecting buildings / places (Aelbrecht, 2016). The transitional space then could become a connector between public and private areas. The transition can also be a public space for the community. Public space in an urban daily life becomes a primary need as a place for public interaction to happen. In addition to its function as a transitional space that is useful to a public space, threshold space has other practical use. It may answer the main problem that is often found in cities, which is the discontinuity of continuous urban spaces. In restoring the continuity of urban space, there are several steps in designing the threshold space in the urban transition space, namely by reviewing and implementing some typology of threshold space in the formation of quality city public spaces.

The following are the typology of threshold space that have been studied according to Boettger (2014) and Aelbrecht (2016) as a transition space, specifically:

- Entrance or gate, generally the threshold space is an opening in the wall that allows it to be passed or closed (Boettger, 2014). An entrance influences the nature of the transitional space whether it is inviting or closing itself.
- Difference in elevation, placement of stairs affects the experience of arrival. Level differences can indicate the boundary between two different functions (Boettger, 2014)
- Paths can be used for a large effect in slowing down travel and facilitating experience.
- Nodes, social nodes can also be created because they fill the 'in-betweenness' of a location. The form of open space that brings together and enhances social interaction is the atrium, plaza, square, etc.
- Edges, with only narrow paths on the edges can form areas that function as transition spaces or boundaries between spaces.

In this study, the determination of the design of the threshold typology used was based on site analysis and what threshold forms could be useful for the surrounding area. The threshold space must be used in accordance with the functions of the building to be designed, so it requires parameters that can help design to support this.

The threshold space parameters are being used in this study were taken from two sources. Parameters according to Till Boettger are more

directed towards threshold space in architecture, while parameters according to Jason King discuss more about threshold space in urban areas. The Threshold Spaces parameter proposed by Till Boettger (2014) consists of: Spatial Delimitation, Spatial Sequence, Spatial Geometry, Topography, Materiality and Furnishings. While the parameters proposed by Jason King (2012) consist of shadow & light, street configuration, square & plazas, building height, door & windows, and planting. The threshold space parameters of the two sources have similarities and similarities in the explanation. Doors and openings are closely related to spatial delimitation in the transition space, the entrance of a transitional space becomes a threshold that determines the nature of the transitional space. Table 4.1 summarizes the threshold space parameters that can be used as benchmarks in this study.

Table 2 Parameter Threshold Space

| Threshold Spaces: Transitions in Architecture, Analysis and Design Tools (Boettger, 2014) | Transitions and Thresholds in the Urban Environment: Activating Space and Identifying Place (King, 2012) | Parameter Threshold Space |
|---|--|--------------------------------------|
| spatial delimitation | door & windows | entrance & openings |
| spatial sequence | street configuration | sequence |
| spatial geometry | square & plazas | geometry |
| | building height, shadow & light | building height & shadow |
| materiality | | materiality |
| furnishings | planting | planting & furnishings |
| topography | | topography |


Source: Personal Analysis


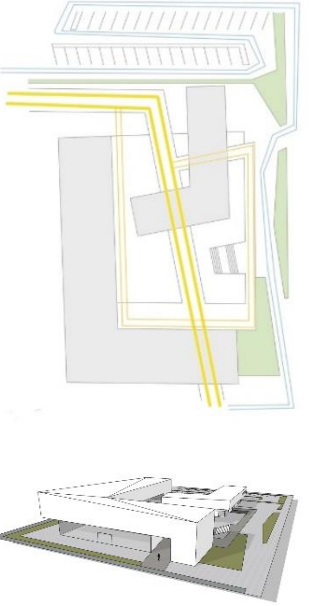
THRESHOLD SPACES AS A LIVELY CONNECTOR OF URBAN PUBLIC PLACES AT MANGGA BESAR AREA

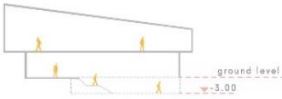
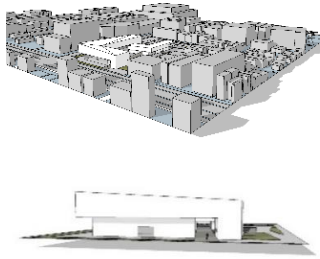
In improving the quality of public space in the Mangga Besar area, especially in the area around Lokasari, this study presents several design concepts that are based on the quality of the threshold space as a connecting space and quality public space. The draft concept was

developed by applying the parameters forming the Threshold space that pay attention to the criteria of public space in the commercial area of Mangga Besar, so that it can develop the quality of commercial areas as lively and comfortable public spaces (Awoniyi, 2014; Poldma, 2014). The developed concept can be seen in the table below:

Table 3 Conclusion of Criteria for Public Spaces in Commercial Areas by Application of Parameters. Threshold Space

| Criteria for Public Spaces in Commercial Areas | Parameter on forming Threshold Space | Concept Illustration |
|---|--|--|
| <p>1. Access & Linkage/ Connectivity</p> <ul style="list-style-type: none"> a. Main Entry Access b. Pedestrian Access c. Circulation Flow | <p>Sequencing</p> <ul style="list-style-type: none"> • Freely selectable sequences make it easy to reach from outside the site • Location is placed in a strategic and prominent place • Facilitate access by means of transportation: cars, public transportation • Clear and regular circulation • Pedestrian access connected to the surrounding area • Transitional space accessible to everyone (including those with disabilities) <p>Topography</p> <ul style="list-style-type: none"> • Embedded topography from architecture has clear and regular circulation • Topography is closely related to the flow of circulation in the transition space, topography regulates the travel experience traveled by its users |  |

| | | |
|---|---|---|
| <p>2. Usage & Activity</p> <ul style="list-style-type: none"> a. Types & Function b. Variety of Activities c. Social Interaction | <p>Geometry</p> <ul style="list-style-type: none"> • Geometry in a free transition space produces a dynamic organization • Transitional spaces are between buildings with diverse functions to attract visitors • Alternative circulation paths can add to socializing activities • Diverse programs add to social interaction activities |  |
| <p>Criteria for Public Spaces in Commercial Areas</p> | <p>Parameter on forming Threshold Space</p> | <p>Concept Illustration</p> |
| <p>3. Building Visual & Image/Identity</p> <ul style="list-style-type: none"> a. Form b. Façade & Edges c. Openings d. Characteristics | <p>Entrance & Openings</p> <ul style="list-style-type: none"> • Has its own unique form, not monotonous with the surrounding buildings • The entrance in a building determines the nature of the transitional space, whether the space can invite or even close itself • The characteristics of a building are determined by openings or openings in the building • Edges are not monotonous • Spatial continuity <p>Materiality</p> <ul style="list-style-type: none"> • The distinctiveness of the building is seen from the façade because visuals are the first part visible from outside the building • The use of glass material can be easily seen from the outside, to highlight its function as an attraction |  |

| | | |
|--|---|---|
| <p>4.Integration & Sociability</p> <p>a. Continuity</p> <p>b. Intermediary Space (Public vs. Private Space)</p> | <p>Building Height & Shadow</p> <ul style="list-style-type: none"> • Integration between the height of buildings around it creates better visual interaction between pedestrians and buildings • Connected with surrounding buildings with shade elements to direct sunlight • Continuity of urban space must still be maintained by having integration between the height of the surrounding buildings and the integration of urban places on the site and surrounding areas. • Pedestrian networks connect to each other • Have positive space between buildings |  <p>The diagram illustrates a building's profile with a horizontal line representing the ground level. Below the ground level, a shadow is cast by the building, indicating the relationship between building height and ground-level shading.</p> |
| <p>Criteria for Public Spaces in Commercial Areas</p> | <p>Parameter on forming Threshold Space</p> | <p>Concept Illustration</p> |
| <p>5. Liveable & Comfort</p> <p>a. User Comfortness</p> <p>b. Safety & Security</p> | <p>Planting & Furnishings</p> <ul style="list-style-type: none"> • Landscape elements reduce the potential of abandoned areas • Landscape and street furniture as supporting elements and have the potential to become a stimulus for public interaction • Landscape functions to reinforce the path and provide shade of transitional space • Furniture such as stairs or ramps in a transitional space can function as a barrier between spaces which helps in providing security • Circulation with a design that clearly affects security • Furniture in the transition space becomes the boundary of the transitional space |  <p>The top image shows a 3D perspective view of a city block with various building heights and street layouts. The bottom image is a detailed architectural rendering of a building's entrance, showing a covered walkway and a small structure, labeled as an 'Entrance threshold space'.</p> <p>Entrance threshold space.</p> |

| | | |
|--|-------------------------------|--|
| | as a temporary stopping point | |
|--|-------------------------------|--|

Source: Personal Analysis

The design proposal is done by integrating these concepts that integrate building concepts designed with the concept of quality public space that is formed through the design of threshold space.

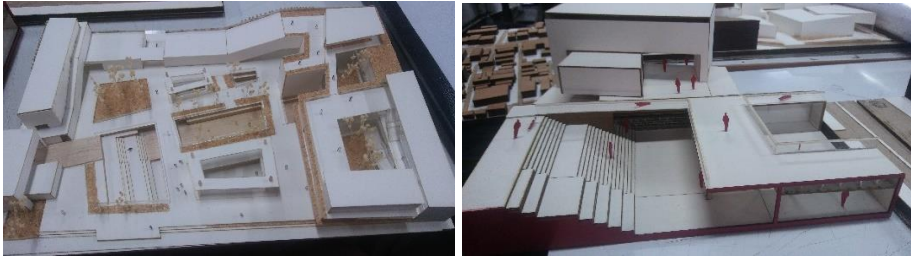


Figure 4: Model by: Felisa Dikwatama



Figure 5: Design and Drawing by: Felisa Dikwatama

CONCLUSION

The limited possibilities offered by the socialist construction industry and the socialist system of central planning in Czechoslovakia forced the country's architects in the post-war years to constantly try to

improvise and to engage in experimentation. In many cases, and in the inauspicious political circumstances, the outcome was resignation and a flattening of architectural production. A bright flash of greater freedom and wider opportunities arrived with the sixties. But after the country's occupation by Warsaw Pact troops in 1968 the political and social situation sharply deteriorated and the distress and shortages also an impact on architecture. However, architects were reluctant to give up their hard-earned space for creative work. Even in the normalisation era they followed developments in architecture and theory abroad and most notably there were still able through great personal commitment and extreme improvisation with limited resources to produce extraordinary architectural works (an important role was played, however, by the rise of a younger, more ambitious generation). These works (public buildings especially) consequently often acquired the hard to grasp features of late modernism, which mixes the rational architectural lexicon of the international style with the structural quality and rawness of brutalism, with the rhetoric and contextual nature of postmodernism, or with enduring intoxication with the rationalism of engineering and technological experimentation.

An interesting feature of the designs described here is that they are not directly tied to the typological structuring of the architecture. Despite the persistent effort to class, catalogue, and find replicable solutions, the methods the late modernism of socialist Czechoslovakia produced are of a freer nature. The criterion of quantity, practical functional analysis, and the selected building technologies favoured by the socialist centrally controlled economy continued of course to play a key role. But architects were increasingly turning their thought towards distinctively individual, more human-oriented, and contextual forms.

The architecture of the eighties in socialist Czechoslovakia is hard to class stylistically in any particular category and is difficult to interpret. We could see this as its weakness and a result of the lack of any central guiding theory or unifying ethos for that time. Current discussions on the present nature and the future of European cities suggests, however, that broad diversity and layeredness are actually a source of great potential that it would be a shame to overlook and undervalue.

ACKNOWLEDGEMENTS

The application of threshold space in designing public spaces in commercial areas is an effort to answer the problems found in urban space in Mangga Besar which is one of the commercial corridors that live in Jakarta. The design of urban space in the Mangga Besar area

has not yet integrated with the surrounding buildings, which has led to the creation of empty spaces between buildings. Empty space in city space in Mangga Besar causes the emergence of the main problems in the city, namely 'lack of continuity'. This phenomenon requires transition space to reinforce the relationship between the two buildings which can be solved by applying the concept of threshold space.

The design of the threshold space in the Mangga Besar Region pays attention to its function as a link to existing public space and the transition space to the Lokasari area. For this reason, the design is based on the design criteria of a quality public space with the application of threshold space parameters as an urban transition space. Processing this threshold space into a public place is bound in a whole frame with a vision as a place of social interaction, entertainment, commercial, cultural, by designing buildings and active public spaces and lively by adding supporting elements.

The re-framing of the Lokasari area as a commercial and cultural place is to rearrange the important center in Mangga Besar in the form of public places (buildings and exterior spaces) by: creating an entrance located on each side of the site that is adjusted based on the integration of the buildings around the site, creating opening, designing commercial buildings in the form of shops and culinary centers with comfortable pedestrian paths and forming strong edges, and designing public spaces that support social interaction by paying attention to floor levelling to provide a remarkable space experience. Space programs both inside and outside this building can also create a threshold space that is lively, as connector and asintermediary, thus creating a comfortable and lively space for the streets of Mangga Besar corridor.

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