



**UNIVERSITI PUTRA MALAYSIA**

***USERS' PREFERENCES TOWARDS SOCIAL ATTRIBUTES OF  
CREATIVE PLACEMAKING***

**NURUL ATIKAH BINTI RAMLI**

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## **USERS' PREFERENCES TOWARDS SOCIAL ATTRIBUTES OF CREATIVE PLACEMAKING**

**By**

**NURUL ATIKAH BINTI RAMLI**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra  
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Science**

**October 2020**



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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in  
fulfilment of the requirement for the degree of Master of Science

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By

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**October 2020**

**Chair : Norsidah Ujang, PhD**  
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Rapid urban development with the increasing population growth often led to social isolation and a diminishing cultural identity. Through this challenge, the government has embraced placemaking as a strategy to sustain inclusive cities and communities. Malaysia has also made efforts in creating more inclusive urban environment to secure cultural identity by branding the Kuala Lumpur as a Cultural and Creative City. Creative placemaking is an emerging field of practice that purposefully leverages the power of the arts, culture, and creativity to serve the needs of the urban community. However, there is a lack in the creative practice in terms of the forms and types of activities that should be offered to support users' social needs and preferences. To date, a multidimensional evaluation of creative placemaking which subjectively considers the social aspect and urban design has not been adequately explored. The aim of the study is to incorporate urban design social attributes as a framework to establish a successful creative placemaking within the Kuala Lumpur city center. This study examines the preferences of users regarding the social attributes of place and the factors influencing them. RIUH, one of the social initiatives practicing creative placemaking in places within Kuala Lumpur was selected as a case study. This study was initiated with a quantitative methodology, based on self-completion questionnaires by 340 respondents. It is followed by qualitative methodology by conducting field observation using photographic recording technique to document the actual scene of the study area and strengthen the questionnaire survey findings. The quantitative data were analyzed using SPSS version 21 whereas qualitative data using content analysis. The results of users' preference, field observation, and answers from open-ended questions were then synthesized. Findings revealed social attributes of place in creative placemaking such as inclusiveness, value, diversity, and vitality of place are notable. These sets of social attributes of the place were determined by demographic profile, their pattern of engagement, and place experience. The findings contribute to a better understanding of social



attributes of place to be provided in creative placemaking and emphasize the significance of such environments in promoting social opportunity.





Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia  
sebagai memenuhi keperluan untuk ijazah Master Sains

## KEUTAMAAN PENGGUNA TERHADAP CIRI-CIRI SOSIAL DALAM “CREATIVE PLACEMAKING”

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Perkembangan bandar yang pesat dengan penambahan penduduk yang meningkat sering menyebabkan pengasingan sosial dan penhakisan identiti budaya. Bagi menghadapi cabaran ini, kerajaan menerapkan *placemaking* sebagai salah satu strategi bagi melestarikan bandar dan komuniti supaya lebih inklusif. Malaysia juga telah berusaha untuk memelihara identiti budaya dengan menjenamakan Kuala Lumpur sebagai Bandar Budaya dan Kreatif. *Creative placemaking* adalah bidang amalan yang muncul di mana ia memanfaatkan kekuatan seni, budaya, dan kreativiti untuk memenuhi keperluan komuniti bandar. Walau bagaimanapun, amalan *creative placemaking* ini masih belum jelas dari segi bentuk dan jenis aktiviti yang harus disediakan bagi menyokong keperluan dan keutamaan sosial pengguna. Setakat ini, penilaian multidimensi *creative placemaking* secara subjektif yang mempertimbangkan aspek sosial dan reka bentuk bandar masih belum diterokai dengan secukupnya. Tujuan kajian ini adalah untuk menghubungkan atribut sosial reka bentuk bandar sebagai kerangka bagi mewujudkan *creative placemaking* yang berjaya di Pusat Bandaraya Kuala Lumpur. Kajian ini meneliti pilihan pengguna mengenai sifat sosial sesebuah tempat dan faktor-faktor yang mempengaruhinya. RIUH, salah satu inisiatif sosial yang mempraktikkan *creative placemaking* di kawasan Kuala Lumpur telah dipilih sebagai kes kajian. Kajian ini dimulakan dengan metodologi kuantitatif, berdasarkan soal selidik secara sendiri oleh 340 responden. Ianya di ikuti dengan metodologi kualitatif Di samping itu, pemerhatian lapangan dijalankan menggunakan rakaman gambar untuk mendokumentasi keadaan sebenar kawasan kajian dan juga untuk mengukuhkan penemuan tinjauan soal selidik. Data kuantitatif dianalisis menggunakan SPSS versi 21 manakala data kualitatif di analisis menggunakan analisis kandungan. Hasil pilihan pengguna, pemerhatian lapangan, dan jawapan dari soalan terbuka telah disintesis. Penemuan menunjukkan sifat sosial tempat dalam *creative placemaking* seperti keterangkuman, nilai, kepelbagaian, dan daya hidup tempat adalah penting. Kumpulan atribut sosial tempat ini ditentukan oleh profil demografi, corak penglibatan mereka, dan pengalaman tempat. Penemuan ini menyumbang



kepada pemahaman yang lebih baik mengenai sifat sosial tempat yang akan disediakan dalam *creative placemaking* dan menekankan kepentingan persekitaran seperti itu dalam mempromosikan peluang sosial.





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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Science. The members of the Supervisory Committee were as follows:

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## TABLE OF CONTENTS

	Page
<b>ABSTRACT</b>	i
<b>ABSTRAK</b>	iii
<b>ACKNOWLEDGEMENTS</b>	v
<b>APPROVAL</b>	vi
<b>DECLARATION</b>	viii
<b>LIST OF TABLES</b>	xiii
<b>LIST OF FIGURES</b>	xv
<b>LIST OF APPENDICES</b>	xvi
<b>LIST OF ABBREVIATIONS</b>	xvii
 <b>CHAPTER</b>	
 <b>1 INTRODUCTION</b>	 <b>1</b>
1.1 Background of the Study	1
1.2 Problem Statement	3
1.3 Research Questions	5
1.4 Research Aim	5
1.5 Research Objectives	5
1.6 Research Methodology	5
1.7 Scope and Limitation of Study	6
1.8 Research Significance	7
1.9 Structure of Thesis	8
 <b>2 LITERATURE REVIEW</b>	 <b>9</b>
2.1 Introduction	9
2.2 Concept of Space, Place and Placemaking	9
2.2.1 Definition of Placemaking and Its Typologies	10
2.3 Overview of Creative Placemaking Concept	12
2.3.1 Elements of Creative Placemaking	16
2.3.2 Arts, Culture and Creativity as a Tool for a Change	16
2.3.3 Issues and Challenges in Creative Placemaking	17
2.4 Creative Placemaking Ascertainment and Its Agenda	18
2.4.1 Sustainable Development Goals (SDGs) and New Urban Agenda (NUA)	19
2.4.2 The Concept of Creative City	19
2.4.3 Local efforts – Kuala Lumpur as a Cultural and Creative City	20



	2.4.4 Creative City and Urban Design	21
2.5	Practices and Strategies of Creative Placemaking	22
2.6	The Implementation of Creative Placemaking in Urban Place	23
	2.6.1 Linking Component of Creative Placemaking to Urban Design Attributes of Place	24
	2.6.2 Case Studies of Successful Creative Placemaking	25
	2.6.3 Social Aspect of Creative Placemaking	34
	2.6.4 Social Opportunity Dimensions in Urban Design	34
	2.6.5 Social Opportunity in Creative Placemaking Signifies Social Sustainability	38
2.7	Users' Preferences towards Social Attributes of Creative Placemaking	39
	2.7.1 Factors Influencing User's Preferences	39
2.8	Conclusion	41
<b>3</b>	<b>RESEARCH METHODOLOGY</b>	<b>43</b>
3.1	Introduction	43
3.2	Research Design	43
3.3	Case Study and Site Selection	46
3.4	The Variables of the Study	49
3.5	Methods of Research	50
3.6	Data Collection Procedures	50
	3.6.1 Survey Questionnaire	50
	3.6.2 Field Observation	52
	3.6.3 Sampling Procedure	52
3.7	Pilot Study	53
	3.7.1 Reliability of Questionnaire Survey	54
3.8	Survey Administration	55
3.9	Data Analysis	56
	3.9.1 Descriptive Analysis	56
	3.9.2 Independent Sample T-Test	57
	3.9.3 One-way Analysis of Variance (ANOVA)	57
	3.9.4 Pearson Correlation Test	57
	3.9.5 Content Analysis	58
3.10	Conclusion	58
<b>4</b>	<b>RESULTS AND DISCUSSION</b>	<b>59</b>
4.1	Introduction	59
4.2	Result of Descriptive Analysis	59
	4.2.1 Users' Demographic Profile	59
	4.2.2 Users' Pattern of Engagement	62



4.2.3	Users' Place Experience	64
4.2.4	Level of Users' Preferences towards Social Attributes of Place	65
4.3	Factors Affecting Level of Users' Preferences towards Social Attributes of Place	68
4.3.1	Influence of Users' Demographic Profile	68
4.3.2	Influence of Users' Pattern of Engagement	75
4.3.3	Relationship between Place Experience and Users' Preferences towards Social Attributes of Place	79
4.4	Summary of the Survey Findings	81
4.5	Discussion of the Key Findings	82
4.5.1	Inclusiveness: The usability and limitation of a place	83
4.5.2	Value: The uniqueness of a place	85
4.5.3	Diversity: The availability and convenience of a place	87
4.5.4	Vitality: The livability and ambience of a place	89
4.6	Conclusion	90
<b>5</b>	<b>SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATION</b>	<b>92</b>
5.1	Introduction	92
5.2	Summary of Research	92
5.3	Planning and Design Implication	93
5.3.1	Inclusiveness of Place	93
5.3.2	Value of Place	93
5.3.3	Diversity of Place	94
5.3.4	Vitality of Place	95
5.3.5	Temporary use of Space, Place Activation and Programming	95
5.4	The Contributions of the Research	95
5.5	Recommendations for Future Studies	98
	<b>REFERENCES</b>	<b>99</b>
	<b>APPENDICES</b>	<b>113</b>
	<b>BIODATA OF STUDENT</b>	<b>138</b>
	<b>LIST OF PUBLICATIONS</b>	<b>139</b>



## LIST OF TABLES

Table		Page
2.1	Studies of creative placemaking	14
2.2	Most frequent impacts of local arts centers by community capital in the context of creative placemaking	18
2.3	The 5th Cultural and Creative Economy Building Blocks	21
2.4	Summary of the case studies' activities associates with its social attributes of place	33
2.5	Social attributes of place as a measuring dimension of social opportunity	36
3.1	Results of the reliability obtained from the pilot survey	55
4.1	Respondents' demographic profile	61
4.2	Respondents' pattern of engagement	63
4.3	Frequency of respondents' main choices of activities in Sentul Depot	64
4.4	Users' place experience in Sentul Depot	65
4.5	Users' level of preferences towards the vitality of a place	66
4.6	Users' level of preferences towards diversity of place	66
4.7	Users' level of preferences towards inclusiveness of place	67
4.8	Users' level of preferences towards value of place	68
4.9	The difference in preference of social attributes between users' gender	69
4.10	The difference in preference of social attributes between users' age	69
4.11	Comparison of ages' group towards the value of place	70
4.12	The difference in preference of social attributes between users' ethnicity	71
4.13	The difference in preference of social attributes between users' distance from residency	71
4.14	The difference in preference of social attributes between users' education level	72
4.15	Comparison of education levels' group towards the vitality of place	72
4.16	The difference in preference of social attributes between users' occupation	73
4.17	Comparison of occupations' group towards the vitality of place	73
4.18	Comparison of occupations' group towards the diversity of place	74
4.19	The difference in preference of social attributes between users' income	74



4.20	The difference in preference of social attributes between users' transportation mode	75
4.21	The difference in preference of social attributes between users' companionship	75
4.22	The difference in preference of social attributes between users' familiarity	76
4.23	The difference in preference of social attributes between users' frequency of visit	76
4.24	Comparison of frequency of visits' group towards the value of place	77
4.25	The difference in preference of social attributes between users' time spent	77
4.26	Comparison of time spent group towards the diversity of places	78
4.27	Comparison of time spent group towards the inclusiveness of places	78
4.28	The difference in preference of social attributes between users' enjoyment in doing community work	79
4.29	The difference in preference of social attributes between users' community work	79
4.30	Correlation between users' preferences towards social attributes of place and users' emotional experience in Sentul Depot	80
4.31	Correlation between users' preferences towards social attributes of place and users' functional experience in Sentul Depot	81
4.32	Summary of the suggestions to promote places with creative placemaking practices	83
4.33	Summary of the major findings	91



## LIST OF FIGURES

Figure		Page
2.1	Four types of placemaking	10
2.2	Component of place (left) and the component of creative placemaking (right)	24
2.3	The event that linked D.C.'s disco roller skate culture to pivotal points in city and neighborhood history	26
2.4	The program bridges communities and strengthens the relationship in the Van Ness neighborhood	27
2.5	Social event recreating a Latin American city plaza	27
2.6	The event in Southwest neighborhood D.C. integrating theatre and public art	28
2.7	Vacant property which is the old building in Newburgh, New York	29
2.8	Social program that stimulates community's excitement	30
2.9	Social program appreciating the culture	30
2.10	The program of the International Day of Happiness took place in the old building	31
2.11	Zip Zap Circus inspiring the kids	32
2.12	Conceptual framework of the study	42
3.1	Research flow diagram	45
3.2	RIUH at APW Bangsar on November 2017	46
3.3	RIUH at APW Bangsar on June 2018	47
3.4	RIUH at River of Life, KL on November 2018	47
3.5	RIUH at Gasket Alley on December 2018	48
3.6	Old building of Sentul Depot	49
4.1	Availability of spaces in Sentul Depot	84
4.2	Showcasing of culture-related and live performance in Sentul Depot	86
4.3	An entrepreneur-friendly activity in Sentul Depot	87
4.4	Diverse range of activities in Sentul Depot	88
4.5	Multiple and stimulating activities in Sentul Depot	89
4.6	The high intensity of crowds in Sentul Depot	90
5.1	The framework defining social attributes of place as measuring dimension in providing social opportunity	97



## LIST OF APPENDICES

Appendix		Page
A	Questionnaire Survey	113
A1	Paper-based Form of Questionnaire Survey	113
A2	QR Code of Google Form Questionnaire Survey	121
B	Kuala Lumpur as a Cultural and Creative City	122
B1	Five-plan to turn Kuala Lumpur into a Cultural and Creative City (Newspaper Article)	122
B2	The Kuala Lumpur Creative and Cultural District (Magazine Article)	123
C	Cultural Economy Development Agency (CENDANA)	125
C1	CENDANA Launches the Kuala Lumpur Cultural and Creative City Report with Art in th City (Webpage)	125
C2	Building Blocks for Cultural and Creative Economy (Government Report)	126
C3	The 5th Building Block: Creative Placemaking, Livability and Tourism (Government Report)	127
D	Strategic Initiative: RIUH	128
D1	RIUH as a Creative Platform (Webpage)	128
D2	Festive Season at RIUH (Newspaper Article)	131
D3	RIUH in the City (Webpage)	132
E	Sentul Depot	133
E1	Historical Sentul Depot as a Lifestyle Destination (Newspaper Article)	133
E2	110-year-old Sentul Depot Opens Doors to Public (Newspaper Article)	137



## LIST OF ABBREVIATIONS

CENDANA	Cultural Economy Development Agency
M	Mean
MP	Malaysia Plan
NEA	National Endowment for the Arts
NGO	Non-Profit Organization
NUA	New Urban Agenda
PPS	Project for Public Space
SD	Standard Deviation
SDG	Sustainable Development Goals
SPSS	Statistical Package for the Social Sciences
UNDP	United Nation Development Programme
UiTM	Universiti Teknologi Mara
UN-HABITAT	United Nation Human Settlements Programme
$\alpha$	Cronbach's alpha



## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of the Study

Urbanization is the foremost global development that has been progressed for several years, where there is a remarkable change in population shifts from rural to predominantly urban living. By 2050, 70% of the world's population will live in urban areas (Rashid, 2018). The rapid pace of this transformation itself has become one of the significant issues sustaining inclusive societies and enhancing a cultural identity (Pak, 2018). This situation is evident in Malaysia, especially in Kuala Lumpur, the largest city in the country with a population of 1.808 million (UN World Population Prospect, 2019) with new communities of varied ethnicities are forming as the city grows and evolves. For some, urbanization is attractive due to the various opportunities it generates in bettering their quality of life. However, if not carefully planned, urbanization might become burdensome for a town and its population. Together with this, the city's inhabitants' social relations have begun to weaken, leading to some social issues such as alienation, crime, and uncertainty (KARACOR, 2014). The connection between urbanization and development is undebatable, and therefore it requires a shift from seeing urbanization as a problem, to see it as a robust tool for economic growth, social inclusion, and sustainable development (UN-HABITAT, 2016a). Needless to say, that failure to properly see urbanization in a good way, can cause social displacement and the erosion of community identity and cultural value. As cities' rapid growth continues to pose a significant threat to people's well-being, its adverse effects have moved to the forefront of urban regeneration.

In recent years, rapid urban development in economic and socio-cultural regeneration has become a central transformation process in most Asian cities, enduring the most profound social, political, environmental, and technological changes (Pak, 2018). Urban regeneration is a wide-ranging term that can be applied to a broad spectrum of situations. Hence, to get a grip on tackling social issues aforementioned by applying urban regeneration, this present study focuses on the placemaking concept. Most studies often explore placemaking as a process that features a community to create great public spaces. It is one of the strategies that used urban space in making good places, employs a community-based participatory approach engaging the community in generating long-term support for planning initiatives (KARACOR, 2014). In the Malaysian scenario, where the community is ethnically diverse with a growing international population, Kuala Lumpur is designated to be established into an internationally-recognized creative city, which can increase the attraction of Kuala Lumpur and its vicinity for tourists, talent, and skilled workers (Cultural Economy Development Agency (CENDANA), 2018a: refer to Appendix B: B1). Creative city is where creativity has become the engine of the economy, where greater value is given to human creativity in order to build support structures and systems for increasing the workforce and skills (Florida, 2005). With such an



opportunity to create a new distinctive identity for Kuala Lumpur, it needs to maintain, strengthen, and promote the city's distinct cultural identity. However, there is no formalized set of strategic, structural, and regulatory systems to support and propel the growth of such potential (CENDANA, 2018a).

Before the world's population becomes highly urbanized, academics and practitioners are challenged to seek sustainable solutions to urban issues that are progressively developing. Sustainable cities require a balance between protecting the environment and economic development, ensuring equitable outcomes (UN-HABITAT, 2016b). Since the 1970s, sustainable development has been at the heart of Malaysia's development approach, where the New Urban Agenda (NUA) has set global standards of achievement for sustainable urban growth. The New Urban Agenda is expected to support the achievement of 17 Sustainable Development Goals (SDGs) by which Malaysia was agreed in New York on 27 September 2015 to ensure smooth implementation in providing people with a better quality of life over the next 15 years (Ibid.). Concerning the context in this study, it fits in with SDG 11, where "cities and communities should be inclusive, safe, resilient and sustainable." It intends to expand the knowledge of creative placemaking to be implemented in achieving Sustainable Development Goals-11 (i.e., sustainable cities and communities; which the initial step should be taken in improving urban planning and management towards participatory and inclusive ways, which in turn building resilient societies and economies). The experience of prosperous creative and cultural cities suggests that authenticity must thrive, where the district should be owned by the people of the city and built on local values and identity (Business Today, 2019: refer to Appendix B: B2).

Referring to the aspects of placemaking in securing community culture and identity within urban areas and achieving Malaysia's goal, this research topic is critical to advancing the knowledge and practice of creating and sustaining livable and inclusive urban places through creative placemaking. Creative placemaking is an expanding field of practice that purposefully leverages the arts, culture, and creativity to transform spaces into more robust places (Markusen & Gadwa, 2014). It also has been introduced as building blocks for a thriving cultural and creative economy in Malaysia's government report, towards developing an additional imaginative, ambitious, and progressive place to live in, work in, invest in and visit (CENDANA, 2018a: refer to Appendix C: C2 and C3). In this sense, creative placemaking is vital in creating a place, supporting social sustainability, and a sense of well-being. In designing a place, scholars have conveyed the values and benefits of creative placemaking in dealing with social problems (Bennett, 2014; Forsyth, 2014; Markusen & Gadwa, 2014; Vazquez, 2014). Component of creative placemaking consists of physical form, social opportunity, and quality places (Wyckoff, 2014) can be incorporated into the tripartite component of place. It can be supported by the model established by Montgomery (1995), (i.e. policy direction to promote placemaking in urban design), which are physical form, social activity, and image.



Creative placemaking can also be linked with the idea of 'everyday urbanism' where the approach of this idea is to find meaning in everyday life (Chase, Crawford, and John, 1999). It can also be seen as a multidimensional approach to the importance of public spaces, as it presents different responses to particular times and places (Elshater, 2012). Everyday urbanism corresponds to urban planning and design with an approach to the understanding of the social use of space. However, the emphasis is not on the full transformation of urban places, but rather on the deepening of these experiences through engaging with the communities (Chase, Crawford, and John, 1999). Hence, this study explores creative placemaking as it corresponds to the idea of everyday urbanism as well as in relation to urban design social attributes of a place.

Urban design is the practice of designing places that incorporate environmental responsibility, social equity, and economic viability and creating frameworks to provide places of beauty and distinct identity (Davies et. al., 2000). Over time, it plays a vital role in the development of the city and has become an interdisciplinary field that works with the other disciplines' aim of providing spaces for people that function effectively (Dias et al., 2014). The recent interest in urban design is as a component of – and approach to – place-making (Carmona and Tiesdell, 2007). It is concerned with the quality of the public realm, both physical and socio-cultural, and the making as well as managing of meaningful places for people to enjoy and use (Ibid.). In the context of this present study, it is understood to facilitate the lives of city dwellers in urban space, which end in the formation and development of urban identities, likewise as vital tools to extend quality of life. Hence, spaces for creative placemaking needs to possess the urban design qualities.

This study examined urban design qualities that ought to be demanded from urban places towards a thriving creative placemaking. This research is vital in securing the practice of creative placemaking in urban places more meaningful to users, subject to the qualities of urban design (i.e., provision of urban design attributes).

## **1.2 Problem Statement**

In response to the diminishing of local traditions and lifestyles that advocate social dis-belonging and displacement, as well as eroding social identity and culture due to highly urbanized people, the creative placemaking movement has gained extensive support for almost a decade to impose sustainable and effective citizen-led placemaking processes (Markusen, 2013). It works in revitalizing public and private spaces, regenerating structures and streetscapes, improving the viability of a local business and public security, and bringing together various people to celebrate, inspire, and be inspired (Markusen & Gadwa, 2014). Therefore, it is recognized for its potential in solving social uprooting and contribute to the urban core visually, economically, and culturally.



While creative placemaking is expected to contend social sustainability and sustainable development, previous work has found that it is difficult to be practiced, owing to its rapid adoption of the term. It leads to confusion over understanding the definition and its concept (Markusen, 2013; Zitcer, 2018), resulting in divisive and problematic gentrification. Without focusing on what creative placemaking could do in a social aspect, prior research describes the benefits and value of creative placemaking. Most of the research discusses the concept which define and standardize the dimension of creative placemaking as well as analyzing its key consideration (Markusen & Gadwa, 2014; Morley & Winkler, 2014; Salzman & Yerace, 2018) offering the benefits through creative placemaking (Bennett, 2014; Markusen & Gadwa, 2014; Pak, 2018; Rembeza, 2016) (refer to Table 2.1: Chapter 2: Section 2.3). Under this circumstance, creative placemaking seems to be an evolving practice. However, it too often operates under the pretense of leveraging the power of the arts, culture, and creativity as a positive, effective practice in driving a broader agenda for change without knowing what activities should be classified under this rubric (Markusen, 2013; Zitcer, 2018).

Given the current state of social disparity and goals in making Kuala Lumpur as part of the regeneration that can be accomplished through creative initiatives (CENDANA, 2018a), hence, there is a pressing need to implementing creative placemaking. The effort to achieve social inclusion in urban development requires continuous study to capture an in-depth understanding of creative placemaking's concept that currently serves as the platform for serving the community's interest. Into this broader scope of debates, this study introduces a new framework to address some of the key challenges of the creative placemaking movement by exploring the essence of urban design in making better places for people (Carmona, 2009). The need to pursue this exploration can be further supported by Markusen & Gadwa (2010), where they asserted that there is a lack of knowledge on workable strategies at the urban and regional level to evaluate creative placemaking performance. In that sense, urban design that provides urban places to be read and understood has a considerable role in understanding and forming a creative environment (Carmona et al., 2003).

Hence, this research approaches these ideas by employing tripartite of urban place theory (i.e., built form, social activity and meaning or image) and its attributes to be associated with the component of creative placemaking (i.e., physical form, social opportunity, and quality places). Therefore, the study seeks to identify the significant urban design attributes embedded in the place that contribute to creative placemaking success. The Malaysian governments' effort to develop creative placemaking has been constrained by the lack of activities provided for creative placemaking practices (i.e., outdoor events and festivals), resulting in limited cultural participation (CENDANA, 2018a). Within the framework of urban place and component of creative placemaking, hence, more central to this research focuses on the social dimension, which measures social opportunity in creative placemaking with the provision of social activity in a place (i.e., urban design social attributes) as an indicator. In this context, the social opportunity is where users can engage and interact with one another with a provision of social activities in a place. It is assumed that the surrounding



activities play an important role in users' creative placemaking opportunities. This study aims to establish a framework in classifying the social activity under the rubric of creative placemaking, hence, the study was gauged by the main research question on how significant will urban design social attributes in offering an opportunity to facilitate and engage the user in creative placemaking, which is believed will support the cultural participation as intended by the government.

### **1.3 Research Questions**

#### **Main Research Question:**

How significant are urban design social attributes in offering social opportunities to people in creative placemaking within the inner city of Kuala Lumpur?

#### **Sub - Research Questions:**

1. What are the social attributes of urban design that influence a successful creative placemaking?
2. What are the factors affecting users' preferences towards social attributes of place in the creation of creative placemaking?

### **1.4 Research Aim**

To establish a framework based on the significant of urban design social attributes for creative placemaking in offering social opportunities within the inner city of Kuala Lumpur.

### **1.5 Research Objectives**

1. To identify the social attributes of urban design considered to be important in creating a successful creative placemaking.
2. To examine factors affecting the level of users' preference towards social attributes of a place.

### **1.6 Research Methodology**

A quantitative approach was employed, which is ideal for a descriptive study (Creswell, 2009) in assessing the efficacy of creative placemaking based on social opportunities with the provision of social attributes in an urban place. A questionnaire survey was adopted to determine the importance of users'



preferred social attributes and the factors that influence them, forming creative placemaking strategies. Alternatively, field observation was conducted to provide details about the actual scene in the area of study. In supporting the survey findings, qualitative data, including photos and user-written responses, were triangulated.

## **1.7 Scope and Limitation of Study**

This study intends to craft strategies to be implemented in creative placemaking practices in urban places within the inner city of Kuala Lumpur, which dwelling upon the social aspect. The study, therefore, contains specific scope and limitations, as detailed below:

### **a) Placemaking Typologies and Its Component**

Placemaking encompasses a range of practices with their own specific goals (refer to Chapter 2: Section 2.2.1). Concerning the relevance of combatting the social issue, this present study opted for creative placemaking. It refers to 'culture-based sustainability,' using culture as a specific aspect aiming to find more culturally sensitive or reformative approaches to sustainability (Soini & Dessein, 2016). The creative placemaking component consists of physical form, social opportunity, and quality place (Wyckoff, 2014). However, as stated by CENDANA (2018a), public participation should be a central element in the cultural-based placemaking effort. Hence social opportunity (i.e., a component of creative placemaking) has been chosen to be coined as part of this research to define the outcomes of social impact and creative placemaking success.

### **b) Urban Design Attributes of Place**

Since the place is an essential element for creative placemaking to happen, this study considers the qualities of urban design (i.e., attributes of built form, social/activity, and meaning) in urban places. The provision of good qualities urban design affects how places can function as a better place for everyone (Cohen et al., 2018). Similar to the selection of creative placemaking components (i.e., social opportunity), it can be associated with social activity provision in an urban place (refer to Chapter 2: Section 2.6). Hence, this study focuses on the urban design social attributes as an indicator in providing social opportunities in creative placemaking. The key criteria selected to be focus are the vitality of the place, diversity, inclusiveness, and value provided in place.

### **c) Place and Practices of Creative Placemaking**



Many types of creative practices fall under the umbrella of creative placemaking include businesses, workshops, and places with the physical environment (e.g., public art, monuments, and murals), performing art venues, and visual arts (Lew, 2017). It also can occur through a programmatic or event-based approach held publicly in such temporary performance, festivals, and events, with modern and popular culture and creative activities (Ibid.). Nevertheless, this research focuses on the temporary use of urban spaces described as transitory events that reside in the city for only a moment (Oswalt et al., 2013). Haydn & Temel (2006) recommend temporary use as a platform to transform social spaces from conventionally provided solely based on economically and politically, to essentially reclaim the public realm and operate at the urban scale in their programmatic goals focusing on social.

Defined as such, "temporary" uses in this study are understood following the identification of one strategic initiative of social event (i.e., RIUH) planned by the organization named MyCreative Ventures, and it was mentioned in the government report of Kuala Lumpur as a Cultural & Creative City (refer to Appendix D: D1). RIUH has been chosen as a case study in this research where it has been providing strategic initiatives enhancing arts and culture in an urban environment through amplification and exposure of festivals and events (refer to Chapter 3: Section 3.3).

#### d) Inner City of Kuala Lumpur

The study's context is within the inner city of Kuala Lumpur. The relevancy of selecting scope and limitation study explained all the above was analyzed upon reviewing the governments' report (i.e., Kuala Lumpur as a Creative and Cultural City) (refer to Appendix C). The finding of this study can only be generalized with the practices of creative placemaking that only focus on social activity (physical form and meaning are not included) and can be implemented only in urban places within the inner city of Kuala Lumpur that intent to implement creative strategies and in the same context of the study area (refer to Chapter 3: Section 3.3).

## 1.8 Research Significance

The urbanization caused the undermining of local traditions and ways of life, erosion of cultural identity in result cause people to feel dis-belong in their places. Taking measures to support cultural participation as asserted in the government report of Kuala Lumpur as a Cultural and Creative City, this research focuses on integrating urban design social attributes into the creation of creative placemaking in urban places. This study will identify the significant social attributes of a place that can offer users the opportunity to benefit from urban places. It can be achieved by examine users' preferences towards social attributes of place and evaluate the factors affecting their preferences. This study



informs the urban planning and design professionals, arts, and culture organizers and related stakeholders, allowing them to integrate social attributes and activities in place. It thus facilitates the user's participation and engagement in their creative placemaking practices. As a result, it benefits urban places' users, enhances their positive feelings, and guarantees related stakeholders' investments in creative placemaking planning in urban places.

## **1.9 Structure of Thesis**

This dissertation comprises five chapters representing the introduction, literature review, research methodology, result and discussion, and end with a summary of findings, the implication of the findings, and recommendations for future research.

Chapter 1 initially provides an overview of the research background and highlights current problems and gaps identified related to the subject. This study was gauged by considering the social dimension, selecting creative placemaking as a tool in regenerating urban development. The problem arose when creative placemaking does not have a standardized indicator in measuring its outcome for social impact. It is then followed by the research questions, formulating research objectives in achieving the research aim. The research methods, scope, and limitations of this study are presented in this chapter, along with its significance and the overall thesis structure. Chapter 2 elaborates on a review of literature relating to the research topic. It presents the overview of related concepts to creative placemaking, its challenges, and ascertainment to be implemented as sustainable urban development and further explain possible creative strategies to practice in urban places with a provision urban design social attributes subjected to users' preferences. Chapter 3 presents the research design framework and reviews the case study. It clarifies the method, variables, and types of analysis used in the study. Chapter 4 displays the result obtained from data analysis together with the discussion of the findings. Chapter 5 discusses the summary of the significant findings, highlights significant contributions and implications of the study in terms of research and practice, and ends with future research recommendations.



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## APPENDICES

### APPENDIX A QUESTIONNAIRE SURVEY

#### A1: Paper-based Form of Questionnaire Survey

##### QUESTIONNAIRE SURVEY (ENGLISH)



Faculty of Design and Architecture  
Universiti Putra Malaysia

Public survey: Users' Preferences towards Social Attributes in Creative Public Placemaking.

**Dear participants,**

You are invited to participate in a research study titled ***“Users’ Preferences towards Social Attributes Creative Public Placemaking”***. This study is being conducted by Nurul Atikah Ramli, a Master student from Faculty of Design and Architecture, Universiti Putra Malaysia. The purpose of this survey is to identify the characteristics of a place should possess through the level of your preference.

**Fact:**

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. In creative placemaking, everyone has the opportunity to strategically shape the physical and social character of a place around arts and cultural activities.

**Instruction:**

If you wish to answer **in English version, this survey only consists of 2 pages with 4 sections** and contain a specific question that requires you to answer from your own perspective. There is no rule bounded for a right or wrong answer. It is assured that your answer and identity will be kept confidential. The result of the study will be derived from the information gathered; hence, your answer is highly appreciated. If you have any question regarding the questionnaire, please do not hesitate to contact me at +6012 713 4581 or email me at [atkhramli@gmail.com](mailto:atkhramli@gmail.com)



### USERS SURVEY QUESTIONNAIRE

#### Users' Preference towards Social Attributes of Place in Creating Successful Creative Placemaking

#### **A. USER'S PREFERENCE TOWARDS CHARACTERISTICS OF PLACE (SOCIAL ATTRIBUTES)**

If you were to visit or participate in a place that offers art and cultural activities, which characteristics would be preferable to give you the best of experience? Please indicate your level of preference with the following statement by **circling** your answer:

Rate of Evaluation (Likert scale):

[1] Strongly disagree [2] Disagree [3] Neutral [4] Agree [5] Strongly agree

A1	The place should offer multiple activities.	1	2	3	4	5
A2	The place should be well-organized and stimulating.	1	2	3	4	5
A3	The place should be more engaging with lots of excitement and festivity.	1	2	3	4	5
A4	The place should provide more participatory activities such as games, workshops, performance etc.	1	2	3	4	5
A5	The place should have a high intensity of crowds to create a sense of enjoyment.	1	2	3	4	5

A6	The place should provide continuous active and passive activities such as sitting, chit-chatting, watching performance etc.	1	2	3	4	5
A7	The place should offer variety of products and services.	1	2	3	4	5
A8	The place should have a mixture of people.	1	2	3	4	5
A9	The place should offer days and nights activities.	1	2	3	4	5
A10	The place should provide specific spaces for sitting and eating, buying and selling goods, workshops and performance etc.	1	2	3	4	5

A11	The place should be welcoming to all.	1	2	3	4	5
A12	The place needs to be conducive for interaction.	1	2	3	4	5
A13	The place should cater for people with various types of disabilities and ages.	1	2	3	4	5
A14	The place should encourage users to make friends.	1	2	3	4	5
A15	The place needs to be comfortable to walk through, sit, play, talk, or just relax.	1	2	3	4	5

A16	The place should have its own uniqueness.	1	2	3	4	5
A17	The place must be entrepreneur friendly.	1	2	3	4	5
A18	The place should focus on providing more performance and exhibition strongly related to culture.	1	2	3	4	5
A19	The place should create opportunities for users to gain benefits for their quality of life.	1	2	3	4	5
A20	The place should allow sharing of experiences and knowledge with others.	1	2	3	4	5
A21	The place should support understanding, unity, and promote community building and bonding.	1	2	3	4	5
A22	The place should provide a space to organize motivational activities like mentoring, giving advice and information.	1	2	3	4	5



**B. PATTERN OF ENGAGEMENT**Please ☒ or write your answer.

B1	How did you come here? <input type="checkbox"/> Private transportation <input type="checkbox"/> Public transportation <i>Please state: .....</i>
B2	Who did you come here with? <input type="checkbox"/> Alone <input type="checkbox"/> With friends <input type="checkbox"/> With family and kids
B3	Have you been to any other places that are similar to this place ( <i>which provide arts and cultural activities</i> )? <input type="checkbox"/> Yes <input type="checkbox"/> No
B4	How many times have you visited this kind of place ( <i>which provides arts and cultural activities</i> )? <input type="checkbox"/> First time <input type="checkbox"/> Second time <input type="checkbox"/> Third time <input type="checkbox"/> More than four times
B5	How long you usually spend your time in this place? <input type="checkbox"/> < 30minutes <input type="checkbox"/> 30minutes – 1hour <input type="checkbox"/> 1hour – 2hours <input type="checkbox"/> > 2 hours
B6	Did you enjoy doing community work? <input type="checkbox"/> Yes <input type="checkbox"/> No
B7	Are you attached to or a member of any non-governmental organizations (NGO)? <input type="checkbox"/> Yes <input type="checkbox"/> No
B8	What would be your main choices of <u>activities</u> when visiting <u>this place</u> ? Please <input checked="" type="checkbox"/> <u>maximum 3</u> of your choices: <input type="checkbox"/> Children – related activities <input type="checkbox"/> Teen or adult workshops <input type="checkbox"/> Performance, live acts and showcasing cultural activities <input type="checkbox"/> Reaching for pop-up stores and food stalls <input type="checkbox"/> Unique space to take photo <input type="checkbox"/> Working, charity or community service <input type="checkbox"/> Group socializing
B9	Please state future activities to promote this kind of place:  1.  2.  3.



**C. EVALUATION OF USER'S SPACE APPRECIATION IN CREATIVE PLACEMAKING**

Please indicate the degree of your agreement describing **your feeling about the current place** with the following statement by **circling** your response using this scale:

Rate of Evaluation (Likert scale):		1	2	3	4	5
[1] Strongly Disagree [2] Disagree [3] Neutral [4] Agree [5] Strongly Agree						
C1	This place allows me to make good memories, acquiring new skills and creating experiences.	1	2	3	4	5
C2	This place provides a good strategy to increase the social and cultural knowledge for an exploration.	1	2	3	4	5
C3	Coming here is one of the most satisfying things to do.	1	2	3	4	5
C4	I would prefer to spend more time here if I could.	1	2	3	4	5
C5	This place is very important for my social needs.	1	2	3	4	5
C6	This place is the best place for what I like to do in my social life.	1	2	3	4	5
C7	I am willing to pay for any activities offered in this place.	1	2	3	4	5
C8	I am proud of this place for its uniqueness.	1	2	3	4	5
C9	This place makes me feel strongly included as part of the community.	1	2	3	4	5

**D. USER'S DEMOGRAPHIC PROFILE**

Please ☒ as needed or write your answer.

D1	<b>Gender:</b> [ ] Male [ ] Female
D2	<b>Age (years):</b> [ ] 18-24 [ ] 25-34 [ ] 35-44 [ ] 45-54 [ ] 55 and above
D3	<b>Race:</b> [ ] Malay [ ] Chinese [ ] Indian [ ] Others: .....
D4	<b>Nationality:</b> [ ] Local [ ] Foreigner
D5	<b>Distance from residence:</b> [ ] 0-5km [ ] 6-10km [ ] 11-15km [ ] >15km
D6	<b>Education level:</b> [ ] SPM [ ] STPM/Diploma/Certificate [ ] Degree [ ] Master or higher
D7	<b>Occupation:</b> [ ] Government sector [ ] Private sector [ ] Self-employed [ ] Retired [ ] Not working [ ] Student
D8	<b>Monthly income:</b> [ ] RM 3,000 and below [ ] RM 3,000 – RM 6,999 [ ] RM 7,000 – RM 12,999 [ ] RM 13,000 and above
D9	<b>Do you have any specific disabilities?</b> [ ] Yes [ ] No If yes, please state: .....
<b>THANK YOU FOR YOUR COOPERATION &amp; HAVE FUN!</b>	



## BORANG KAJI SELIDIK (MALAY)



Faculty of Design and Architecture  
Universiti Putra Malaysia

Kajian Awam: Keutamaan Pengguna terhadap Sifat Sosial  
dalam Penempatan Tempat Awam Kreatif.

### **Peserta yang dihormati,**

Anda dijemput untuk mengambil bahagian di dalam kajian penyelidikan bertajuk **‘Preference’ Pengguna Terhadap Sifat Sosial dalam Penempatan Tempat Awam Kreatif**. Kajian ini dijalankan oleh Nurul Atikah Ramli, pelajar Sarjana Fakulti Reka Bentuk dan Senibina, Universiti Putra Malaysia. Tujuan kajian ini adalah untuk mengenal pasti ciri-ciri sesuatu tempat yang harus dimiliki berdasarkan tahap kehendak anda.

### **Fakta:**

*‘Creative placemaking’* adalah salah satu cara untuk menghidupkan ruang awam dan ruang persendirian, menjana semula struktur dan jalan-jalan, meningkatkan daya maju perniagaan tempatan dan keselamatan awam, serta membawa pelbagai orang bersama untuk meraikan, memberi inspirasi, dan terinspirasi. Dalam *‘creative placemaking’* semua orang mempunyai peluang untuk membentuk kedudukan fizikal dan sosial yang strategik di sesuatu tempat melalui kegiatan seni dan kebudayaan.

### **Arahan:**

Jika anda ingin menjawab **dalam versi bahasa Melayu, kaji selidik ini hanya mempunyai 2 halaman terdiri daripada 4 bahagian** serta mengandungi soalan khusus yang meminta anda menjawab dalam perspektif anda sendiri. Tidak ada jawapan yang betul atau salah. Ia terjamin bahawa jawapan dan identiti anda akan dirahsiakan. Hasil kajian akan diperolehi dari maklumat yang dikumpulkan, maka, penyertaan anda sangat dihargai. Jika anda mempunyai sebarang pertanyaan mengenai soal selidik, sila hubungi saya di +6012 713 4581 atau e-mel saya di [atkhrmli@gmail.com](mailto:atkhrmli@gmail.com)



**KAJI SELIDIK PENGGUNA**

Keutamaan Pengguna terhadap Sifat Sosial Tempat dalam Mencipta “Creative Placemaking” Yang Berkesan

**A. KEUTAMAAN PENGGUNA TERHADAP CIRI-CIRI TEMPAT (ASPEK SOSIAL)**

Jika anda diberi peluang untuk datang dan meluangkan masa anda di tempat yang menyediakan aktiviti seni dan kebudayaan di masa akan datang, apakah jenis ciri-ciri tempat yang anda mahukan dan lebih suka supaya anda mempunyai pengalaman terbaik? Sila nyatakan tahap kehendak dan keutamaan anda dengan membulatkan jawapan anda terhadap pernyataan berikut menggunakan skala ini:

Kadar Penilaian (Likert scale):

**[1] Sangat tidak setuju [2] Tidak setuju [3] Neutral [4] Setuju [5] Sangat setuju**

A1	Tempat itu perlu menawarkan pelbagai aktiviti.	1	2	3	4	5
A2	Tempat itu perlu teratur dan menggalakkan minat.	1	2	3	4	5
A3	Tempat itu perlu mempunyai daya tarikan untuk keseronokan dan perayaan.	1	2	3	4	5
A4	Tempat itu perlu menyediakan lebih banyak aktiviti penyertaan seperti permainan, bengkel, pertunjukan dan lain-lain.	1	2	3	4	5
A5	Tempat itu sepatutnya mempunyai kepadatan orang ramai untuk mewujudkan keseronokan dan hiburan.	1	2	3	4	5

A6	Tempat itu perlu menyediakan aktiviti aktif dan pasif yang berterusan seperti ruang duduk, berbual, menonton pertunjukan dan lain-lain.	1	2	3	4	5
A7	Tempat itu perlu menawarkan pelbagai produk dan perkhidmatan.	1	2	3	4	5
A8	Tempat itu sepatutnya mempunyai pelbagai campuran kaum.	1	2	3	4	5
A9	Tempat itu perlu menawarkan aktiviti siang dan malam.	1	2	3	4	5
A10	Tempat itu perlu menyediakan ruang khusus untuk duduk dan makan, membeli dan menjual barangan, bengkel dan pertunjukan.	1	2	3	4	5

A11	Tempat itu perlu mengalu-alukan semua orang.	1	2	3	4	5
A12	Tempat itu perlu kondusif untuk berinteraksi.	1	2	3	4	5
A13	Tempat itu perlu membenarkan orang yang mempunyai pelbagai jenis ketidakupayaan dan perbezaan umur untuk menggunakannya.	1	2	3	4	5
A14	Tempat itu perlu menggalakkan pengguna dalam membuat kawan.	1	2	3	4	5
A15	Tempat itu seharusnya selesai untuk berjalan, duduk, bermain, bercakap, atau untuk berehat.	1	2	3	4	5

A16	Tempat itu perlu mempunyai keunikan tersendiri.	1	2	3	4	5
A17	Tempat itu perlu “ <i>entrepreneur-friendly</i> ”.	1	2	3	4	5
A18	Tempat itu perlu memberi tumpuan bagi menyediakan lebih banyak persembahan dan pameran yang sangat berkaitan dengan budaya.	1	2	3	4	5
A19	Tempat itu perlu mewujudkan peluang bagi pengguna mendapatkan manfaat untuk kualiti hidup mereka.	1	2	3	4	5
A20	Tempat itu sepatutnya membolehkan perkongsian pengalaman dan pengetahuan umum bersama orang lain.	1	2	3	4	5
A21	Tempat itu perlu menyokong pemahaman, perpaduan serta mempromosikan pembangunan dan ikatan masyarakat.	1	2	3	4	5
A22	Tempat itu harus menyediakan ruang untuk menjalankan aktiviti seperti memberi latihan, nasihat dan maklumat kepada orang lain.	1	2	3	4	5



**B. CORAK PENGGUNAAN TEMPAT**

Sila [✓] atau tulis jawapan anda seperti yang diperlukan.

B1	Bagaimana anda datang ke sini? <input type="checkbox"/> Pengangkutan peribadi <input type="checkbox"/> Pengangkutan awam <i>Sila nyatakan: .....</i>
B2	Anda datang ke sini bersama siapa? <input type="checkbox"/> Bersendirian <input type="checkbox"/> Bersama kawan-kawan <input type="checkbox"/> Bersama keluarga dan anak-anak
B3	Pernahkah anda ke tempat-tempat lain yang sama seperti tempat ini ( <i>yang menyediakan aktiviti seni dan kebudayaan</i> )? <input type="checkbox"/> Ya <input type="checkbox"/> Tidak
B4	Berapa kerap anda pernah melawat tempat seperti ini ( <i>yang menyediakan aktiviti seni dan kebudayaan</i> )? <input type="checkbox"/> Kali pertama <input type="checkbox"/> Kali kedua <input type="checkbox"/> Kali ketiga <input type="checkbox"/> Lebih dari empat kali
B5	Berapa lama anda meluangkan masa di tempat ini? <input type="checkbox"/> < 30 minit <input type="checkbox"/> 30 minit – 1 jam <input type="checkbox"/> 1 jam – 2 jam <input type="checkbox"/> > 2 jam
B6	Adakah anda suka melakukan kerja-kerja komuniti? <input type="checkbox"/> Ya <input type="checkbox"/> Tidak
B7	Adakah anda bertugas dengan <i>atau</i> merupakan mana-mana ahli badan bukan kerajaan (NGO)? <input type="checkbox"/> Ya <input type="checkbox"/> Tidak
B8	Apakah <b>aktiviti utama yang ingin anda lakukan di tempat ini</b> ? Sila [ ] tidak melebihi tiga (3): <input type="checkbox"/> Aktiviti berkaitan kanak-kanak <input type="checkbox"/> Bengkel bagi remaja atau dewasa <input type="checkbox"/> Pertunjukan, aksi langsung dan pameran aktiviti kebudayaan <input type="checkbox"/> Pergi ke “pop-up stores” dan gerai makanan <input type="checkbox"/> Ruang yang unik untuk mengambil gambar <input type="checkbox"/> Kerja amal atau khidmat masyarakat <input type="checkbox"/> Kumpulan bersosial
B9	Apakah jenis <b>aktiviti khusus</b> yang anda ingin lakukan di tempat ini <b>pada masa akan datang</b> ? Sila nyatakan <b>maksimum tiga (3)</b> : 1.  2.  3.



### C. PENILAIAN PENGHARGAAN TEMPAT DALAM “CREATIVE PLACEMAKING”

Sila nyatakan tahap persetujuan anda bagi menerangkan perasaan anda tentang tempat ini dengan membulatkan jawapan anda terhadap pernyataan berikut menggunakan skala ini:

Kadar Penilaian (Likert scale):						
[1] Sangat tidak setuju [2] Tidak setuju [3] Neutral [4] Setuju [5] Sangat setuju						
C1	Tempat ini membenarkan saya membuat kenangan yang baik, memperoleh kemahiran baru dan mencipta pengalaman.	1	2	3	4	5
C2	Tempat ini menyediakan strategi yang baik untuk meningkatkan dan meneroka pengetahuan sosial dan budaya.	1	2	3	4	5
C3	Tempat ini amat memberi kepuasan kepada saya.	1	2	3	4	5
C4	Jika berpeluang, saya ingin berada lebih lama disini.	1	2	3	4	5
C5	Tempat ini sangat penting untuk keperluan sosial saya.	1	2	3	4	5
C6	Tempat ini adalah tempat terbaik untuk apa yang saya suka dalam kehidupan sosial saya.	1	2	3	4	5
C7	Saya bersedia untuk membayar apa-apa aktiviti yang ditawarkan di tempat ini.	1	2	3	4	5
C8	Saya bangga dengan tempat ini kerana keunikannya.	1	2	3	4	5
C9	Tempat ini membuatkan saya berasa sebahagian daripada komuniti di tempat ini.	1	2	3	4	5

### D. BUTIR – BUTIR PERIBADI PENGGUNA

Sila ☒ atau tulis jawapan anda seperti yang diperlukan.

D1	<b>Jantina:</b> <input type="checkbox"/> Lelaki <input type="checkbox"/> Perempuan
D2	<b>Umur:</b> <input type="checkbox"/> 18-24 <input type="checkbox"/> 25-34 <input type="checkbox"/> 35-44 <input type="checkbox"/> 45-54 <input type="checkbox"/> 55 dan keatas
D3	<b>Bangsa:</b> <input type="checkbox"/> Melayu <input type="checkbox"/> Cina <input type="checkbox"/> India <input type="checkbox"/> Lain-lain: .....
D4	<b>Kewarganegaraan:</b> <input type="checkbox"/> Warga tempatan <input type="checkbox"/> Warga asing
D5	<b>Peranan di tempat ini:</b> <input type="checkbox"/> Sebagai Pelawat <input type="checkbox"/> Sebagai Penjual
D6	<b>Jarak dari kediaman:</b> <input type="checkbox"/> 0-5km <input type="checkbox"/> 6-10km <input type="checkbox"/> 11-15km <input type="checkbox"/> >15km
D7	<b>Peringkat Pendidikan:</b> <input type="checkbox"/> SPM <input type="checkbox"/> STPM/Diploma/Sijil <input type="checkbox"/> Ijazah <input type="checkbox"/> Sarjana atau lebih tinggi
D8	<b>Pekerjaan:</b> <input type="checkbox"/> Sektor Kerajaan <input type="checkbox"/> Sektor Swasta <input type="checkbox"/> Bekerja sendiri <input type="checkbox"/> Bersara <input type="checkbox"/> Tidak bekerja <input type="checkbox"/> Pelajar
D9	<b>Pendapatan bulanan:</b> <input type="checkbox"/> RM 3,000 dan kebawah <input type="checkbox"/> RM 3,000 – RM 6,999 <input type="checkbox"/> RM 7,000 – RM 12,999 <input type="checkbox"/> RM 13,000 dan keatas
D10	<b>Adakah anda mempunyai sebarang ketidakupayaan tertentu?</b> <input type="checkbox"/> Ya <input type="checkbox"/> Tidak Jika ya, sila nyatakan: .....

TERIMA KASIH UNTUK KERJASAMA ANDA & HAVE FUN!



## A2: QR Code of Google Form Questionnaire Survey

Scan me!



or u can type! :)

<https://forms.gle/TVsvGdG5Gy7wirgH6>

**Dear Placemakers,**

You are invited to participate in answering questionnaire titled **"Users' Preferences towards Social Attributes of Place in Creating Successful Creative Placemaking"**. This study is being conducted by Nurul Atikah Ramli, a Master student from Faculty of Design and Architecture, Universiti Putra Malaysia.

Your participation in this survey is voluntary and it is assured that your answer and identity will be kept confidential. You can redeem your **SMALL GIFT** at the entrance. **Please screenshot once you finished answering the survey as a proof to claim your gift!**



## APPENDIX B

### KUALA LUMPUR AS A CULTURAL AND CREATIVE CITY

#### B1: Five-plan to turn Kuala Lumpur into a Cultural and Creative City (Newspaper Article)

7/23/2020 Five-year plan to turn Kuala Lumpur into a cultural, creative city

NEW STRAITS TIMES ESTD 1845

Thursday, 23 July 2020, 11:34pm Celebrating 175 years of independence

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### Five-year plan to turn Kuala Lumpur into a cultural, creative city

By Veena Babulal - February 7, 2018 @ 11:39pm

34



Communications and Multimedia Minister Datuk Seri Dr Salleh Said Keruak said the plan was an outcome of a report undertaken by the Cultural Economy Development Agency (Cendana) and several interest groups. Pix by Muhd Zaaba Zakeria

KUALA LUMPUR: The government today launched a five-year action plan to transform Kuala Lumpur into a cultural and creative city to increase the capital's GDP from RM11.2 billion to RM19.4 billion besides creating 125,000 jobs.

Communications and Multimedia Minister Datuk Seri Dr Salleh Said Keruak, who announced this, said the plan was an outcome of a report undertaken by the Cultural Economy Development Agency (Cendana) and several interest groups.

"The creative economy is one of the most rapidly growing sectors of the world economy.

"It is highly transformative in terms of income generation, job creation and export earnings. It also generates a non-monetary value that reflects a nation's capacity to express itself artistically and creatively – be it through films, music, literature or the arts – all of which can be shared with the world," he said while launching the report here today.

Cendana founding chief executive officer Izan Satrina Sallehuddin said the five-year agenda aims to position Malaysia as a vibrant and inspiring centre for arts.

She said the report has identified five building blocks for the plan to spur Kuala Lumpur's cultural and creative economy sector.

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## November 25, 2019



Activating communal public spaces is a key way to bring people back into Downtown Kuala Lumpur, Photo by Think City

Following in the footsteps of innovative and cultural trend-setting hubs such as Portland, Oregon and other inspirational districts in well-loved cities such as Paris and New York, governments have been investing heavily in 'Portlands' of their own. Singapore has reportedly invested USD740 million, Hong Kong has invested USD2.76 billion in their West Kowloon district and Abu Dhabi, a portion of an estimated USD27.7 billion.

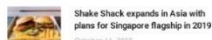
Downtown Kuala Lumpur is primed to become Asia's premier creative and cultural district. However, with the administrative, commercial and residential centres moving out of the historic core of Kuala Lumpur to areas such as Putrajaya and other parts of Greater Kuala Lumpur – Downtown Kuala Lumpur has hollowed out, leaving it deserted after business hours. While the heritage centre of Kuala Lumpur suffers from a loss of traditional economic functions, a poor state of conservation, negative perceptions of safety and low patronage from locals, it has enormous potential.

With these opportunities for transforming the heritage centre in mind, Think City has conducted in-depth studies in envisioning a revival for Downtown Kuala Lumpur, producing a strategic master plan for the area.

## FEATURED



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Think City Managing Director, Hamdan Abdul Majeed, said, “The vision for a creative and cultural district within Downtown KL is that of an inclusive, authentic and viable creative and cultural centre that knits together heritage, culture and innovation, enhancing visitor appeal and liveability.”

He added that, achieving this would require a step change in conservation standards, amenity improvements, and new creative content efforts.

“To make the changes required, we need significant investment and commitment from the public and private sectors, and strong working relationships with key community groups, including support in the form of an overarching governance framework,” he said.

The strategic master plan identifies six key strategies:

- Enhancing the creative and cultural ecosystem through a precinct-wide museological programme, branding and marketing, capacity building, content creation, space activation, safer city initiatives, collaborations and networks;
- Improving the state of conservation of traditional shophouses and iconic civic heritage buildings;
- Enhancing public spaces, with focus on streetscapes, communal spaces, greening and cooling initiatives;
- Maximising accessibility and connectivity, in particular pedestrian amenities, linkages between streets and spaces, with reduced reliance on private vehicles;
- Repopulating the city centre through investments in liveability, repurposing unused office spaces, promoting shophouse living, targeting new residents (of all nationalities) and retaining traditional communities; and
- Developing a framework for governance and regulatory mechanisms to improve coordination and curation of cultural content, physical works, branding and marketing.

“A compelling and effective implementation plan is crucial to prioritise initiatives and show what is possible. Our approach has always included a process that involves discovery through research and community engagement, ideation and the piloting of quality demonstration projects that may spur other projects, and serve to attract further investment and interest,” Hamdan emphasised.

He said that support from all stakeholders was essential to create regulation, allocate dedicated funding, and assign responsibilities.

“Of course, there is the element of uncertainty and a plan gives us the flexibility to manage that,” he said.

“Overall, there are numerous social and economic benefits associated with a creative and cultural district, tying together heritage assets, cultural attractions and creative enterprises. These include stronger community bonds, improved physical and mental health, greater equity of space, reduced inequalities, opportunities for learning, innovation, improved productivity and employment.”

To find out more about the Kuala Lumpur Creative and Cultural District Strategic Master Plan, head to [www.thinkcity.com.my](http://www.thinkcity.com.my).







## APPENDIX C

### CULTURAL ECONOMY DEVELOPMENT AGENCY (CENDANA)

#### C1: CENDANA Launches the Kuala Lumpur Cultural and Creative City Report with Art in the City (Webpage)

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### CENDANA LAUNCHES THE KUALA LUMPUR CULTURAL AND CREATIVE CITY REPORT WITH ART IN THE CITY!

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**KUALA LUMPUR: The Cultural Economy Development Agency (CENDANA) along with the Minister of Communications and Multimedia Malaysia (KKMM), YB Datuk Seri Dr. Salleh Said Keruak, launched the Kuala Lumpur as a Creative and Cultural City report and Art in the City on February 7th, 2018.**



Listing Gallery, Bursa Malaysia

Like a godsend buy one free one announcement the art community has been waiting for, the Kuala Lumpur as a Creative and Cultural City report outlines how arts and culture will develop in Malaysia over the next five years and Art in the City is a collaborative outdoor art display that will give Malaysian artists a chance to show off their work prominently on buildings in downtown Kuala Lumpur.

The launch brought together government officials, corporates, and people from the arts community at the Listing Gallery in Bursa Malaysia all in the name of Malaysian arts and culture. It was incredible seeing so many people from different sectors joining forces to support the arts!

An awesome performance by contemporary dancer Suhaili Micheline accompanied by the Nadir band and singer songwriter, Bizhzu amazed the crowd.

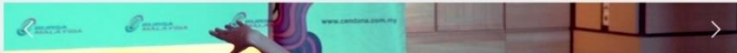
The mix of modern dancing and unique music inspired by traditional Malaysian elements perfectly showcased the types of arts that are backed by the announcements that were being made.

The report details CENDANA's vision for Kuala Lumpur to be among the top 10 internationally recognised creative cities and to create 125,000 jobs in the creative industry by 2022. This is great news for Malaysians as these new jobs include several facets of the creative industry, such as audiovisual & digital, design, fashion, textiles, crafts, music performing arts, visual arts, museum, archive heritage & restoration, literature & publishing.

These new jobs should ease the job hunt for Malaysians, as well as stimulate the economy. So you no longer have to worry about your parents kaku-ing you and saying things like "What are you going work as lah?", "You're gonna make any money, meh?", or "Got other jobs, what?".

Highlighting '5 Cultural & Creative Economy Building Blocks': Creative & Cultural Education, Creative Hubs & Infrastructure, Nurturing the Market, Business Support & Investment, and Creative Place-Making, the report should create opportunities for young people to practice their artistic skills earlier and be more successful throughout their career. Best, kan?

**CENDANA is driven by 3 strategic goals: Energising the Arts, Empowering Communities, and Reorganising the Structure. They're like a superhero who wants to help local artist grow with their super powers!**



Announced in response to the report, Art in the City showcases contributions by local artists from across Malaysia prominently on buildings in downtown Kuala Lumpur. This is the second arts programme CENDANA has launched since its conception. Early last month, the agency announced their Emerging Artist Incubation Funding Programme to support the creation, adaptation or re-development of distinctive artistic content that engages audiences in Malaysia and abroad with up to RM 30,000 awarded to successful applicants.

Malaysian visual artists who want to be featured on Kuala Lumpur's buildings may submit their artworks to Art in the City in the form of paintings, photographs and visual designs that contain relevance to Malaysia. Submission closes on Friday, March 9th, 2018.

A copy of the KL as a Cultural & Creative City Report and details regarding Art In The City can be found at [www.cendana.com.my](http://www.cendana.com.my).



## C2: Building Blocks for Cultural and Creative Economy (Government Report)

**CENDANA**  
CULTURAL ECONOMY DEVELOPMENT AGENCY

BUILDING BLOCKS

### BUILDING BLOCKS

THIS CULTURAL AND CREATIVE ECONOMY REPORT FOR KUALA LUMPUR PROVIDES A MAJOR STEP TOWARDS DEVELOPING A MORE IMAGINATIVE, AMBITIOUS, AND PROGRESSIVE PLACE: TO LIVE IN, WORK IN, INVEST IN AND VISIT. IT INTRODUCES THE BUILDING BLOCKS FOR A SUCCESSFUL CULTURAL & CREATIVE ECONOMY AND THE PATHWAYS FOR ENSURING GLOBALISATION DOES NOT BRING HOMOGENISATION, AND THAT GROWTH DOES NOT ERODE CULTURAL VITALITY.

Five building blocks have been identified as the basic structure to build a high growth and value-adding cultural economy for Kuala Lumpur.

They are introduced here and discussed further under the "Potential Actions" section.

Meanwhile, in the bid to establish and fortify these building blocks, we also first need to clearly delineate and identify the strengths and gaps of the various sections that make up the cultural and creative economy landscape of Kuala Lumpur as it stands today.

1. Cultural & Creative Education:  
Create A Creative Workforce 
2. Creative Hubs & Infrastructure 
3. Nurturing The Market 
4. Business Support & Investment 
5. Creative Place-making,  
Liveability & Tourism 



### C3: The 5th Building Block: Creative Placemaking, Livability and Tourism (Government Report)





## APPENDIX D STRATEGIC INITIATIVE: RIUH

### D1: RIUH as a Creative Platform (Webpage)

# Options

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## Riuh brings artisans, performers and creatives under one roof

Melissa Low and Affendy Ali Dally of MyCreative Ventures Sdn Bhd share their experience of running the creative platform.

PEOPLE | By Shalini Yeap | 25 June 2018 • 12:56pm



Riuh brings together vendors of artisanal products, artists and performers in one venue to showcase their work. (Photo: Riuh)

One weekend every month, APW Bangsar is transformed into a platform for various creative expressions and businesses. The weekend soiree known as **Riuh**, which began last August, brings together vendors of artisanal products, artists and performers in one venue to showcase their work. Under the purview of MyCreative Ventures Sdn Bhd, Riuh's objectives are in line with the government investment arm's aim — to spur Malaysia's creative industry via strategic and innovative funding, through equity or debt investments.

"Traditionally, we have been in the business of giving out loans to creative businesses but in our fifth year — that is, last year — our shareholders urged us to do more for the industry. The main purpose of MyCreative after all is to help elevate the creative industry and economy in Malaysia," explains MyCreative head of legal Affendy Ali Dally, who plays an instrumental role in the running of Riuh.

Affendy recalls the many brainstorming sessions that took place with MyCreative Ventures' former CEO Johan Ishak before the debut of the monthly creative platform. Artbox in Bangkok, Brightspot Market in Jakarta, Public Garden in Singapore, and Covent Garden and Old Spitalfields Market in London were the benchmarks for Riuh during its formative stage.

At present, Affendy and Riuh's chief operating officer Melissa Low jointly run the event with a small team.

"We do not see it as a just a bazaar or a market but as merging the creative community and the community at large," says Affendy, who was previously in legal practice with Raja, Darryl & Loh before he "took a leap of faith" to join fashion design house Tsyahmi, where he managed legal and communication matters. Today, he has a hybrid role, running Riuh (all aspects of branding, communications and social media) in addition to managing MyCreative Ventures' legal matters.





Melissa Low and Affendy Ali Dally (Photo: Haris Hassan/The Edge)

"Riuh was created as the distribution arm for MyCreative to showcase the products and talents that the company works with ... We decided that Riuh would have the DNA of three elements. Firstly, to shop — these are the pop-up stores. Secondly, to educate — through the workshops. And lastly, to cultivate creativity — through live performances. Each Riuh is structured in a way that all these elements are present," Low says.

The three divisions are successfully integrated into Riuh through strategic partnerships with **Cendana** — a division of MyCreative Ventures — connecting Riuh with bands, dancers, buskers and many other artists. The organisers also try to incorporate a cultural aspect besides the evident ones relating to the local festivals that a particular edition might coincide with. One example is the Jo'oh Dance performance by the Mah Meri Cultural Club in Riuh's February edition.

Psychology graduate Low began her career as a management trainee at CIMB Investment Bank Bhd before joining the investment section of MyCreative Ventures five years later. She set up and subsequently headed the company's business development branch, which oversees Riuh.

"Riuh's target market is urbanites, the M40 group. The products sold in our pop-up stores are more designer based. So, Bangsar is a good location for us and it so happens that APW is a venue space located in Bangsar, so we chose it," Low says, explaining the challenge of finding the right location. Another challenge was anticipating visitors' reception. "Naturally, we were also worried about visitors. I'm not sure if it is a Malaysian or global mindset, but people tend to be sceptical about supporting local products. We have been lucky in that our vendors are very tasteful and informative," she says, adding that along the way, Riuh has also become a platform to educate visitors on homegrown brands.



Riuh has also become a platform to educate visitors on homegrown brands (Photo: Riuh)

Another challenge was determining workshop pricing. "In Malaysia we appreciate art and creativity but we do not have the economic appreciation that goes with it," Affendy says, adding that they have since discovered the sweet spot in terms of pricing that is acceptable to both the workshop organisers and participants.

The challenges have evolved over time and these days, the overwhelming response means having to turn some vendors away. "It is difficult to say no," Low says. "But we choose the vendors that fit the month's theme and try to have every sector from the creative industry, for instance, fashion, design, visual arts, literature."



Above all, the ultimate challenge is innovation. “We don’t want our visitors to get Riuh fatigue! Innovation is key for us and we find creative ways to get around this,” Affendy says. “Our first and main element is collaboration. Secondly, to diversify the activities and lastly, the look and feel of Riuh.

Affendy cautions, “On the third element and at the risk of sounding a bit shallow, we must acknowledge the fact that we live in a very social-media savvy era and that’s how we attract visitors as well — through Instagramable moments.”

The relationship between Riuh and the vendors is not only beneficial to both parties but also to consumers who get to touch and feel the products, especially brands without bricks-and-mortar stores. From a commercial standpoint, Affendy finds this helps consumers better understand brands, their workmanship and pricing. “It is also good for emerging designers to gain exposure and feedback to tailor their products accordingly,” Low adds.

Referring to research conducted by The Business of Fashion website, which found that the popularity of shopping malls is on the decline, Affendy says, “Riuh is an alternative to the traditional retail system, whereby we have fresh elements and bits and pieces of everything that consumers enjoy ... It is a newfound way of retail.” Based on Riuh’s popularity thus far, it is one that has proven effective.

Although Low and Affendy point out the clear distinction between Riuh and other bazaars and markets that bear some similarities with it, they also advocate the growth of the latter. “We don’t see similar events as competition. We feel it is good that other people are doing it because the ecosystem is so small and the market players need the exposure,” says Affendy.

“Competition can also be a good thing for Riuh because it is precisely what we want to achieve — to get people to see how lucrative and beneficial the creative industry can be (to the economy).” Low adds.



Riuh also provides many activities for families and kids (Photo: Riuh)

What many of us may not know is that Riuh was meant to be nomadic. The duo think the creative platform might have overgrown the current space. “It was a great place for us to start, but we would like to conduct more workshops and live performances,” says Low, adding that the team is in search of an event space that caters for both indoor and outdoor activities. In fact, Affendy says his ultimate dream is for Riuh to have its own space where “we can conduct not only monthly but weekly activities”. Low also hopes to incorporate brands from Singapore, Brunei and Jakarta in the future. “As we grow, we also want some form of knowledge exchange. Hopefully, one day, through our network, it will be possible to take our Malaysian vendors abroad.”

At this point, it remains to be seen where Riuh — now a monthly staple on the city’s calendar of events — will venture into next but there is no doubt it will bring with it the convivial vibrancy that it has become synonymous with. In fact, it is the community spirit that motivates the team to keep going. Affendy says, “Parents and their kids as well as people of different races and communities come here together and to me, that is the satisfaction I get from organising Riuh.”

*This article first appeared on June 11, 2018 in The Edge Malaysia.*








## D2: Festive Season at RIUH (Newspaper Article)


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### It's the Gong Xi season at Rihuh this time

**NATION**  
Sunday, 11 Feb 2018  
12:00 AM MYT  
By CLARISSA CHUNG







Colourful greeting: Lion dance performers entertaining the crowd at Rihuh's 'Gong Xi' event.

KUALA LUMPUR: From inside an old printing factory, there emit the sounds of Chinese drums and cymbals, vibrant music and a chattering, excited crowd.

Organised every month since August last year, Rihuh curates a variety of pop-up stores and food stalls, creative workshops and live performances on the grounds of Art Printing Works Sdn Bhd in Bangsar.

Rihuh chief operating officer Melissa Low said each event ran over one weekend each month, with a different theme to keep the interest and excitement of visitors.

For the month of February, the theme is "Gong Xi" in light of the Chinese New Year festival.

"With the different theme, we have different content as well. The pop-up stores would be different. We rotate them so you don't get them back to back," she said, adding that the event was supported by cultural economy development agency Cendana.

Low said the creative platform, which was opened this weekend, aimed to build visibility of the work of creative professionals by showcasing home-grown products and talent.

One of the vendors includes Chubbeecloud owner Edmund Lee, who sells marshmallows with printed customised images.

"We have our Chinese New Year product, the Fortune Mallow, which sells for RM78 a box," he said, adding that the designs included dog cartoon images, tangerine and firecrackers.

Another vendor, Sa Lang Design co-founder Wilden Tan, inspires nostalgia by selling iron-on patches for bags and T-shirts with uniquely local designs such as a Malaysian street sign, nasi lemak and kopi.

They also released a Chinese New Year-related series of patches, with images of Yeo's drink packet, Cap Tangan groundnuts packet and the Pop-pop snapper box.

The event also boasts of live performances such as a lion dance and a Chinese mask change act.

TAGS / KEYWORDS:  
Family & Community , Rihuh , Art , Gong Xi , Chinese New Year



### D3: RIUH in the City (Webpage)

#### Riuh in the City

Over the past decade, Malaysia has seen a rise in arts markets, events which typically showcase the country's independent makers and businesses on top of providing a platform for local artists and musicians. The latest to hit Kuala Lumpur is RIUH, a monthly community festival in Bangsar.

"RIUH was conceived as the Malaysian equivalent of similar pop-up markets such as Covent Garden in London and Finders Keepers in Sydney," says Affendy Ali Dally, one of the co-organisers who helped conceptualise the experience



Jalan Riong is a sleepy, mostly unassuming street located a short stroll away from the hustle and bustle of its more popular cousin, Jalan Telawi. While it may not boast row after row of Instagram friendly cafes and bars, Jalan Riong is home to APW (Art Printing Works), a former letterpress factory that's been converted into a community space boasting restaurants, cafes, coworking offices and an event space. Chief on APW's agenda for the rest of the year is RIUH, a community festival comprising pop-up vendors, creative workshops and live performances.

"RIUH was conceived as the Malaysian equivalent of similar pop-up markets such as Covent Garden in London and Finders Keepers in Sydney," says Affendy Ali Dally, one of the co-organisers who helped conceptualise the experience.



Fresh off its inaugural edition last August, RIUH will be returning one weekend a month until December this year.

"Popping up every month is important for local vendors, artists and performers to showcase their respective offerings. RIUH curates the vendors for each event, ensuring an eclectic and varied experience each time," adds Affendy.

At the first event, the pop-ups ranged from fashion brands to homeware and artisanal soaps, drawing curious crowds of bargain hunters, young families and fashion-forward urbanites from around town. Visitors were also treated to In Bloom, a visual exhibition by artist Sharina Shahrin, and entertained by the likes of local singer-songwriter Russell Curtis, and Disko Santan, a collective of vinyl enthusiasts and DJs. Those interested in more hands-on activities could also attend art and floral workshops by Bijji-biji Initiative and Flora by Liz.

A Malaysian event wouldn't be complete without food. On top of RIUH's line-up of food and drink pop-ups, the organisers also teamed up with Agak Agak, a modern Malaysian fusion restaurant, to launch their own version of the nasi lemak burger – complete with sambal, ayam berempah and runny telur mata sandwiched between two buns. According to founders Ili Sulaiman and Basira Yusuff, the idea behind the dish was to "celebrate Malaysia's favourite dish by bringing together both flavours and people."

With an estimated 6,500 visitors at RIUH, Affendy notes the turnout for their maiden edition exceeded expectations. Some even travelled from neighbouring states just to check out the festival.

Most importantly, the brands and vendors were happy with the sales that they made. We treat every partner like family, so when they are happy, we are happy too," he says.



If the rave reviews and happy crowds are anything to go by, the team behind RIUH proves that it is possible to host both a commercially viable event while at the same time provide a unique and exciting platform for emerging artists, entrepreneurs and musicians to showcase their products and talents.

Riuh takes place monthly at APW, Jalan Riong, Bangsar. Admission is free. Visit [riuh.com.my](http://riuh.com.my) for more info.



## APPENDIX E SENTUL DEPOT

### E1: Historical Sentul Depot as a Lifestyle Destination (Newspaper Article)

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## Historical Sentul Depot to be turned into a lifestyle destination

DESIGN

Wednesday, 26 Sep 2018  
6:00 AM MYT

By WONG LI ZA

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What remains now of the millwright workshop at Sentul Depot. Photos: YTL Land

Even though the whirr, clank and roar of tools and machinery at Sentul Depot died down almost a decade ago, the buzz of the historic engineering hub in its heyday will forever be etched in A. Gnanaprasagam's memory.

The 80-year-old joined Sentul Works, also known as the Central Railway Workshops, as a chargeman in 1955, retiring in 1994 as a supervisor.

Gnanaprasagam represents the second generation of railway workers; his father first came to Malaysia in 1928 from India to work with the then Federated Malay States Railway (FMSR).

"In the late 40s to early 50s, the railways were not so developed. After that, things changed and the steam locomotives were slowly replaced by diesel and electric ones. Those times, we also manufactured our own coaches," recalled Gnanaprasagam with pride, adding that Sentul Works was the workplace of up to 7,500 staff.

"We would start work at 7am and lunch time was at 11.30am. Once the gate opened, everybody would walk out together. There were bicycle racks all over too, as the workers would cycle to work," said Gnanaprasagam, who now lives in Sentul Raya

Gnanaprasagam (left) with his son Daniel, in front of the former mechanical engineering department building. Photo: The Star/Norahli Ehsan

Despite retiring more than two decades ago, Gnanaprasagam still visits the vacant depot now and then. He would go there, take a look at it, and then return home. In fact, till this day, he has kept his nametag, which he proudly wore on his jacket when we met at the Depot recently.

"I am happy this place is not going to be torn down because this is (part) of my birthplace," said the Sentul born and bred octogenarian, in a quiet voice.

Although it has not been in operation since 2009, Sentul Depot remains the largest train depot in Malaysia till today.

Up until the early 2000s, the workshop was still used by Keretapi Tanah Melayu (KTM) and housed many decommissioned locomotives.

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The former locomotive assembly workshop.

Over the next five years, YTL Land will transform Sentul Depot, located in Sentul West, into a "lifestyle destination of Kuala Lumpur, inspired by famous heritage destinations across great cities such as the Meat Packing District in New York and Xintiandi in Shanghai".

The sprawling 18,580sq m (200,000sq ft) space will be regenerated and made suitable for events like open markets, corporate functions, art and fashion showcases and weddings. The location is also easily accessible via the MRT, KTM Komuter and major highways.

This urban regeneration project is part of the masterplan for the rejuvenation of Sentul West by YTL, which first began in 2002.

"I am very excited about this (rejuvenation project) because this place brings back a lot of memories for me. I have three children, and I bring them here sometimes. I will tell them the railways supported my father, who provided for me and my four siblings. So now, I am all for preserving this place for the younger generation," said Daniel, 47, who is Gnanaprasagam's son and an electrical engineer with YTL Land.

#### Pushing for preservation

Spearheading the project is Yeoh Pei Teeng, executive director of YTL Land.

"This is such an exciting project for me," said Pei Teeng, who studied chemistry at Imperial College London.

"When I joined the company, my dad said he had something interesting to share with me and took me to the depot to see it in its raw state. He said we shouldn't convert it into a property development, but instead turn it into a complex where a series of different events and lifestyle activities can be held," she added.



YTL Land managing director Yeoh (left) with executive director Pei Teeng, explaining about the Sentul Depot regeneration project. Photo: The Star/Noraffi Ehsan

YTL Land managing director Datuk Yeoh Seok Kian said there is much value in historical structures.

"When we first discovered this building, we never thought we'd be so blessed to have such beautiful architecture here. A typical developer would want to tear the place down and build multi-storey buildings.

"But there is always value in these old, heritage buildings, which is something people make mistakes with. We just need to make sure that with the regeneration work, we preserve the interior and the identity of the place," said Yeoh. He added that places like Xintiandi in Shanghai or King's Cross in London were once unpopular areas but after they were regenerated, they thrived and even big companies like Google and Facebook came in to set up offices at King's Cross.

Recently, a bazaar organised by local creative platform Riuh was held at the depot's main warehouse area in conjunction with Malaysia Day. It was the first time that an event had ever been held there, and marked the first of more events to come.





The Sentul Depot set against the backdrop of The Fennel, a residential development in Sentul. Photo: The Star/Wong Li Za

Guests had the rare opportunity to view the space in its original state before the refurbishment so that after it's repurposed, people can still identify with it.

In its heyday, six trains were able to pull into the main warehouse area, also known as the hangar for its wide space.

If you look up, zinc roofs which originated from Britain are still intact.

Meanwhile, the roof over the main welding area is designed in a sawtooth style, with the shorter sides of the roof incorporating skylights, also known as northern lights.

As you walk through this area, you will see some of the workers' old uniforms hanging on the wall, almost as if time has stood still.

Nearby is a yellow signboard indicating the specific times that workers could take a smoke back then.



A signboard seen at the main welding area indicating the specific times that workers could take a smoke back then. Photo: The Star/Wong Li Za

Old uniforms of railway workers still hang on the wall at the main welding area.



Vines enveloping the walls at the former loading and unloading bay. Photo: The Star/Wong Li Za

In addition to millwright workshops, the depot also had workshops that made their own tools back in those days.

Today, having been left idle over the years, plants and even trees have sprouted in various spaces.

In fact, at the loading and unloading bay, vines have enveloped the wall, making it look a bit like Angkor Wat, as a visitor commented.

The newest part of the depot, known as the Metal Shack, was built in the 1960s.

It forms an extension of the old depot and was a place where diesel locomotives were assembled and reassembled.



### The History of Sentul Depot

Named after a local tree, Sentul has a long history of being an old railway town established since the late 1800s.

Starting from 1904, the Federated Malay States Railway (FMSR) began building a complex of railway maintenance workshops at Sentul known as the Central Railway Workshops, or Sentul Works.

Considered one of the finest integrated engineering workshops in the world, it served the needs of FMSR in the early 1900s and for KTM up to the early 2000s. In its heyday, Sentul Works employed over 7,000 workers.



Bird's eye view of Sentul Depot.

The 200,000sq ft (18,580sq m) area is dotted by large brick buildings and metal sheds, once used as depots, engineering workshops and storage areas for steam and diesel locomotives and railway cars.

Main activities included the assembly and servicing of railway carriages, with a majority of the parts needed by the rail industry manufactured in its foundry, sawmills and workshops.

In its glory days, Sentul Works, now known as Sentul Depot, even built train parts for the railway network in India.

Sentul was one of the last towns in the country bombed by British planes during World War II.

Weeks before the end of the war in 1945, the depot was heavily attacked by B-29 bombers.

After the war, the workshops were partially rebuilt but sadly, never regained their original glory, with many of the former colonial railway buildings left as ruins.

What is left today is a mix of century-old as well as slightly newer structures from the post-war reconstruction works.

#### TAGS / KEYWORDS:

**Historical Sentul Depot To Be Turned Into A Lifestyle Destination**



## E2: 110-year-old Sentul Depot Opens Doors to Public (Newspaper Article)

HOME / LIFE

# 110-year-old Sentul Depot opens doors to public

Thursday, 13 Sep 2018 04:17 PM MYT  
By Melanie Chali



The Historical Sentul Depot has been given a new lease of life as an event space. — Pix by Yusof Mat Isa

**KUALA LUMPUR, Sept 13** — The once neglected Sentul Depot with a history dating back to 1905 is set to open this weekend, just in time for the Malaysia Day celebrations.

The 200,000-square-foot building, located in Sentul West and a stone's throw away from the Kuala Lumpur Performing Arts Centre, is the biggest railway depot in the country despite being unused.

The heritage building will open its doors to the public the very first time with the popular Riiuh bazaar to mark the railway depot's unveiling.



From left: YTL Land and Development Bhd managing director Datuk Victor Yeoh Seok Kian, YTL Land executive director Yeoh Pui Teeng, Riiuh chief operating officer Melissa Low and Grab Malaysia country head of marketing Iris Chang at the unveiling of Sentul Depot.

Owned by YTL Land & Development Bhd, Sentul Depot played a vital role in the Federated Malay States Railway.

It housed engineering workshops and served as a storage and maintenance centre for steam and diesel locomotives as well as railway cars.

Until 2009, it was used to store retired locomotive parts.

In its glory days, it employed 5,000 railway workers and manufactured train parts for India's railway system.

"In those days (British Malaya) we were building our own coaches and wagons and we had the technical expertise.

"The sad part is after the electric train was introduced in Malaysia, the workers were retrenched and this depot became derelict," said YTL Land & Development Bhd managing director Datuk Victor Yeoh Seok Kian.

The 110-year-old train depot is just one component of YTL Land's urban renewal masterplan for Sentul and the public can look forward to more events from now on.

IN LIFE

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## BIODATA OF STUDENT

Nurul Atikah Ramli was born on 6 May 1995, in Kota Bharu, Kelantan. She received her Malaysian Certificate of Education (SPM) from the Technical Institute of Johor Bahru (TIJB) in 2012. Afterward, she pursued her studies in Matriculation Programme at Pahang Matriculation College. She graduated from Universiti Teknologi MARA (UiTM) in 2018, with a Bachelor's degree in Landscape Architecture (Hons.). Her final year project was focusing on the cultural landscape titled "Showcasing the Heritage Treasure as Ways of Connecting People, Nature and History". During her undergraduate study, she was involved in various secretariat and facilitator works, such as numerous charity work, Malaysia Landscape Architecture Award, and Young Peoples' LAB workshop. In 2019, she further her studies into a postgraduate program in Masters of Science (Urban Planning and Design Studies) at Faculty of Design and Architecture, Universiti Putra Malaysia.



## LIST OF PUBLICATIONS

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