Creative Industries in Bandung & Vernacular Urban Settlement: The Governing Agencies

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INTRODUCTION

This presentation considers creative industries, economic activities which has attained international visibility in recent years. The city considered is BANDUNG, the capital of West Java province, INDONESIA.
CREATIVE ECONOMY

Fashion, film, television, theater, music, dance, visual arts, design, architecture, advertising, publishing, multimedia, information technology

Theoretical Framework

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CREATIVE COMMUNITIES

Cultural Economy of Cities & Regions
(Scott, 2000)

Creative Industries & Creative Cities
(Landry, 2000)

Creative Class
(Florida, 2002)

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Urban life in local context always reflects the power constellation that operates in the State and global policy.

Different properties of power (State stability, economy, social welfare, role of industry, and people power) operates in an urban context will define the spatial expression of Urban Space. In other hand, Vernacularism and its characters (sporadic, self produced, absence of author and creator identity, free from any formal pressure) always model equal dialectic dialogue between people and all properties of Environment to mold specific characters of place.
The vernacular is what ordinary people do in their everyday lives.

The place of the urban vernacular – of architecture without architect and urban space without planning – is the urban revision on exhibition.
Urban Informality
(Ananya Roy and Nezar Alsayyad; 2004)

Informality embedded in the social structure of an economic system, which can then become urban modes that link various urban activities.
Bandung: Historical Development

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Bandung: Historical Development

Paradise in Exile (ca 1750)
The Sleeping Beauty (1884)

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http://www.ar.itb.ac.id/wdp
Parijs van Java (1920)
Bandung: Historical Development

The Garden of ALLAH (1921)

Europe in The Tropen (1930)
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Art-Deco City (ca 1950)
CONTEMPORARY BANDUNG

Streets as Urban Living-Room

Bandung: Historical Development

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In the case of Bandung, a number of recent initiatives have attempted to promote the city as a center of creative industries and design, especially design for fashion and garment.

These programs and institutions are a by-product of the cultural-economic maelstrom the city confronted in the 1970s and 1980s, including deindustrialization and the crisis of Fordism, as well as free trade, globalization, and the rise of nationalism.
Bandung creative industries

The disciplinary effects of growing interurban competition were also important in the development of an interventionalist agenda surrounding culture, illustrating how policy arenas evolve continuously in conjunction with contextually specific economic and cultural circumstances.

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Creative industries in Bandung

Products embodying principles of “good design” for creative industries as defined by the design discipline are typically seen as higher quality, longer lasting, or better looking.

Alternatively, products or environments may be more reliable, environmentally sustainable, or accessible. Such an activity shapes not only the physical form, but also the content and symbolic meanings of objects, and has become increasingly important in an era of design-led, information-rich, and cultural production.
The institutional architecture that developed involves technologies of government, new discourses of competitiveness and value-added production, and new subjectivities.

Cultural institutions govern the behavior of a range of agents, including manufacturers, designers, consumers, students, educators, and retailers.

In particular, they offer incentives to engage in more competitive and rational economic behavior on one hand and more nationalist cultural behavior on the other.
Creative industries have assumed an increased importance to urban economic development. However, little attention has been paid to accommodating the complex set of activities—both cultural and economic—implicated in the transformation of urban settlement. Recognition of this complexity, however, has significant implications for policy.
The role played by public and nonprofit institutions, as agencies which regulating this sector is analyzed and explain their mechanisms for integrating commercial and aesthetic requirement.

An examination of such initiatives lends insight into the opportunities and the challenges within policy realm for accommodating a conceptualization of vernacular urban settlement and cultural industries that recognizes their mixture characteristics.
The institutional arena is considered through an examination of the institutions and levels of government regulating the creative industry in Bandung, a sector which includes ‘sablon’, t-shirt production, and fashion, as well as architectural urban planning and design.
Policy for creative industries

Despite the innovative policy milieu that has emerged to support creative economy, a number of challenges remain for the future. One of the problems is that initiatives have, for the most part, not fully accommodated the hybrid nature of creative economy. Most policies target creative economy activities as a means of constructing a distinct provincial culture or as a facilitator of economic regeneration and competitiveness.
Policy for creative industries

Existing institutional modalities continue to separate the cultural and economic aspects of creative economy activities into discrete spheres. More attention could be devoted to merging cultural and economic imperatives. We suggest the need for strategies that recognize the inherent value of cultural industries, strategies that nurture their production at all stages along the chain and in all their forms, niche or mass-market.
Policy for creative industries

Such strategies require a more enabling policy environment. Greater institutional dialogue and blurring of existing functional divisions of labor can better accommodate the interdependence between economy and culture.
The emergence of a strong institutional base is a major reason for prominence of creative economy in urban political discourse in Bandung and for the success of the creative economy sector in the city.

The institutional laboratory of Bandung provides a fertile background of policy experimentation in the field of urban cultural industries. Even though economic imperatives have often occupied center stage, Bandung is a scenario for the promotion of cultural values in relation to economic values.
In its desire to construct a distinct culture through the promotion of creative industries, the city has recognized the importance of both cultural and economic rationalities.

While the economic and cultural conditions that gave rise to Bandung’s cultural policies were historically and geographically distinct, there are innovative policy models here that could be adapted by other jurisdictions, such as tax credits, art competitions, loans, and mechanisms for networking.
In globalization era, it has become critically important for industries and cities to invest in creative economy and value-added production and to carve out a unique identity that cannot be duplicated in other locales. Creative economy is key to these competitive dynamics.
Thank You