

The reactivation of socio-cultural spaces through tactical ruralism at Padepokan Sekar Jagad

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Informasi artikel	ABSTRAK
Sejarah artikel: Diterima : 29 September 2025 Revisi : 13 November 2025 Dipublikasikan : Januari 2026	<i>Paper ini memaparkan potensi tactical ruralism untuk revitalisasi kehidupan sosial budaya pedesaan melalui intervensi ruang berbasis komunitas di Mutihan, Yogyakarta, Indonesia. Revitalisasi diawali kompleks bangunan yang digunakan kelompok tari Sekar Jagad, ruang yang berfungsi sebagai simpul budaya yang menghubungkan warisan, identitas, dan perdagangan sehari-hari. Fokus berpusat pada Joglo yang didesain ulang oleh SASO Architects. Joglo asli dibawa dari Kabupaten Gunung Kidul oleh Holcim Foundation untuk digunakan sebagai tempat latihan tari. Paper ini mengungkap proses pembongkaran dan perakitan Joglo, yang melibatkan komunitas, tidak hanya penduduk lokal tetapi juga mahasiswa internasional. Selama upacara pembukaan, pasar malam muncul di daerah sekitar Joglo. Pasar tersebut mencontohkan suatu bentuk tactical ruralism yang menegaskan kembali peran pedesaan terhadap pengaruh perkotaan yang meluas. Dengan menggunakan eksplorasi spesifik lokasi dan dokumentasi visual, penelitian ini mengungkapkan bagaimana kegiatan yang bersifat sementara tersebut berfungsi sebagai katalisator untuk penguatan budaya dan keberlanjutan ekonomi lokal. Temuan ini menunjukkan bahwa tactical ruralism, ketika berakar pada infrastruktur budaya seperti Sekar Jagad, dapat menawarkan model yang tangguh untuk pembentukan tempat dan sirkularitas. Pendekatan ini berkontribusi pada diskusi tentang perencanaan desentralisasi, otonomi pedesaan, dan reklamasi ruang budaya melalui strategi-strategi taktis yang lunak.</i>
Key word:	ABSTRACT
Tactical ruralism Night market Vernacular buildings Cultural spaces Circularity	The reactivation of socio-cultural space through tactical ruralism at Padepokan Sekar Jagad. This study investigates the potential of tactical ruralism for revitalizing rural socio-cultural life through community-driven interventions in Mutihan, Yogyakarta, Indonesia. Anchored by the building complex of Sekar Jagad dance group, the site serves as a node linking culture, identity, and everyday commerce. The focus centers on redesigned Joglo by SASO Architects. The original Joglo was brought from Gunung Kidul regency by Holcim Foundation to be used for Sekar Jagad's dance practice, semi outdoor area. This paper also revealed the process of disassemble and assemble process of the Joglo itself, which involved communities, not only locals but also international students. During the opening ceremony, a night market emerged in surrounding area. The market exemplifies a form of tactical ruralism reasserting rural within the expanding periphery of urban influence. Using site-specific exploration and visual documentation, this research reveals how such ephemeral yet consistent activities serve as catalysts for cultural reinforcement and local economic sustainability. The findings suggest that tactical ruralism, when rooted in cultural infrastructure like Sekar Jagad, can offer a resilient model for place-making and circularity. This approach contributes to discussions on decentralized planning, rural autonomy, and the reclamation of cultural space through soft, tactical strategies.

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Introduction

Rural landscapes in Indonesia are undergoing profound transformation as the boundaries between urban and rural spaces become increasingly blurred. The expansion of cities into peri-urban and rural zones has brought about shifts in land use, economic activity, and socio-cultural dynamics (Hudalah & Firman, 2012). Villages on the urban fringe are often pressured to conform to urban models of development, resulting in a gradual erosion of traditional practices, spatial patterns, and communal life.

At the same time, rural communities are not merely passive recipients of urbanization; many are finding adaptive ways to reclaim agency and reshape their built environment on their own terms.

In Yogyakarta's urban periphery, approximately 15.22% of agricultural land converted into built-up areas along with the population and economic growth (Devi, et. al., 2020). In Manding village, Pudianti, et.al (2016) stated that cultural shifts and evolving rural–urban linkages catalyzed Manding Village's transformation from a traditionally isolated agrarian community into a more industrially active rural area. Yet these shifts also open up opportunities for innovation, especially through bottom-up, community-driven approaches that challenge top-down planning paradigms. Within this shifting landscape, the notion of tactical ruralism emerges as a lens to understand how rural actors respond to, resist, or repurpose these changes through spatial, cultural, and architectural interventions.

Lydon and Garcia noted that tactical urbanism has gained prominence as a design and planning approach that emphasizes small-scale, low-cost, and temporary interventions to catalyze long-term urban change (Sasser, 2017). Originating as a response to rigid, top-down urban planning, tactical urbanism seeks to empower citizens and grassroots actors to test ideas in real-time, often bypassing bureaucratic processes. Examples include pop-up parks, temporary bike lanes, outdoor libraries, and open street events. These are interventions that reimagine underutilized urban spaces and demonstrate alternative futures (Finn, 2014). Its ethos lies in flexibility, participation, and reprogramming space with minimal means. Moreover, Andres et.al. (2021) noted that health-oriented temporary urban interventions, such as pop-ups, street closures, parklets, improved accessibility and wellbeing and are viable policy tools for quick wins in constrained budgets. Al-Betawi (2024), in a study conducted in Amman, Jordan, stated that tactical urbanism practices can increase flexibility and responsiveness in planning under crisis or protracted displacement conditions, but outcomes vary with governance capacity and local context.

While originally grounded in urban contexts, the core values of tactical urbanism, such as community-driven action, spatial experimentation, and informal adaptation, are resonant deeply with the evolving needs of rural areas. In Indonesia, where peri-urban villages face increasing developmental pressure and cultural marginalization, tactical approaches may offer rural actors a way to reclaim space and identity without relying on large-scale infrastructural investment. Just as tactical urbanism has shown how modest, iterative gestures can shift city-making paradigms, a rural counterpart may open pathways to reinvigorate communal life and local agency through context-sensitive design and cultural activation.

Ruralism, by contrast, often remains framed within formal development narratives—either through modernization strategies that prioritize agriculture and infrastructure, or conservation approaches that risk romanticizing traditional lifestyles (Woods, 2007). Both paradigms can marginalize rural voices by placing them in dichotomous roles: as either recipients of modernization or guardians of heritage. Adityo (2024) documents shifts in household garden composition and spatial layout reflecting changing livelihoods, reduced subsistence gardening, and new spatial practices around homesteads.

Schonfeld et.al. (2025) noted that collaboration and ownership of material and immaterial features in rural settings play a role and co-determining the impact of natural and cultural heritage. Their research focuses on Minante watermill and its surrounding environment in Northern Portugal.

Widyaningsih et.al. (2024) proposes land-use change plans that balance livelihood needs with sustainability and finds that improving land access and participatory planning increases village resilience. Gyimóthy (2019) argues that tactical ruralism, which is small, low-cost, often temporary placemaking actions, is increasingly used in Nordic countryside places to rebrand and activate rural communities, enabling creative place-making but also raising questions about inclusivity and commodification of local culture.

Moreover, rural areas are often viewed through a static lens, which is seen as slow to change, peripheral, or lacking in innovation. This overlooks the creative capacity of rural communities to adapt, negotiate, and self-organize in response to changing conditions. Challenges such as youth migration, loss of public space, and weakening intergenerational ties further underscore the need for flexible, inclusive strategies. Here in this paper, the idea of tactical ruralism, though not yet widely theorized,

can be seen as an emerging paradigm that blends the improvisational ethos of tactical urbanism with the specific needs and sensibilities of rural life. This paper aim of this paper is to investigate the possibilities of using small-scale architectural interventions can contribute to a broader socio-cultural revitalization. In this case specifically is transforming the dancing stage which primarily private or limited function only for the dancers into a more openly public facilities. The study seeks to analyze the extent to which these interventions not only strengthen the cohesion of dance group communities but also stimulate and encourage micro-scale economic activities.

Research methodology

This study adopts a qualitative, site-specific research methodology to examine how tactical ruralism can contribute to the revitalization of socio-cultural space in Mutihan, Yogyakarta. The focus is centered on the Padepokan Sekar Jagad compound and its architectural and social transformation through the reconstruction of a traditional Joglo and the emergence of a spontaneous night market.

The writer participated in the Holcim Foundation program as a presenter, delivering a presentation on tactical ruralism. This involvement facilitated access to the project's broader discourse and to key stakeholders involved in the design, construction, and activation of the site. The process of the project itself was carried out during March 2023 to August 2024, covering several phases of the project, from the search of an original, 200 years old joglo, disassemble, redesign, and reassembly of it to the site's public inauguration.

The reconstruction process of the Joglo was closely observed on-site, with particular attention to the community's role in the physical and symbolic transformation of the space. Informal interviews and conversations were conducted with Andi Subagio, principal of SASO Architects, also Nam Joo Kim, and Stefan Novakovic from the Holcim Foundation for Sustainable Construction, who provided insight into the architectural design, material reuse, and collaborative processes that shaped the adaptation of the traditional structure. These exchanges informed the understanding of the project's design intentions and its integration with local practices.

Additionally, the writer conducted an informal interview with Hajar Wisnu Satoto, the head of Padepokan Sekar Jagad. His perspectives on the cultural mission of the padepokan, the significance of the Joglo for local performance traditions, and the community's involvement in both daily activities and special events were critical in contextualizing the site as a form of cultural infrastructure.

Particular emphasis was placed on the spontaneous night market that emerged during the inauguration ceremony. Ethnographic observation was carried out during this event to document the temporary transformation of space, patterns of social interaction, and the kinds of goods and performances presented. Visual documentation, including photographs and sketch mapping, supported this analysis by capturing spatial arrangements and temporal dynamics.

This methodological approach prioritizes embedded observation, informal dialogue, and visual recording as tools to understand tactical ruralism not as a formal policy or design prescription, but as a lived, emergent practice shaped by community initiative and cultural continuity.

Results and discussion

Padepokan Sekar Jagad as Cultural Infrastructure

Located in the village of Mutihan, on the southeastern fringe of Yogyakarta, Padepokan Sekar Jagad functions as a vital cultural node that bridges heritage, performance, and local identity. Mutihan, once distinctly agrarian, is increasingly shaped by urban spillover and changing land use patterns. Within this setting, the Sekar Jagad dance group plays a central role in sustaining Javanese cultural traditions for both local residents and a wider regional audience.

At the heart of this initiative lies the Joglo, a traditional Javanese house structure that serves not merely as a building but as a spatial embodiment of communal and ceremonial life. The current Joglo at the Padepokan was originally located in Siraman, Gunung Kidul, and was brought to Mutihan through a cultural and architectural preservation effort facilitated by the Holcim Foundation. Its reinstallation in

2024 was a collaborative, multi-scalar event. Designed and adapted by SASO Architects, the Joglo was repurposed to serve as a semi-outdoor rehearsal and gathering space for the Sekar Jagad ensemble. Joglo is traditionally used for community meeting space, even in a modern setting. Suryandono and Wihardyanto (2023) noted that Joglo is used for starting point for community event in kelurahan budaya Gedongkiwo. The repurpose of traditional or vernacular houses are commonly done for several reasons. Michele and Purbadi (2024) documented how Joglo houses persist conceptually but often undergo spatial transformations, from additions, re-zoning of pendhapa to private uses, in response to modern lifestyles and disaster recovery. Rakhmanty and krisnawati (2020) showed that adaptive reuse transformed an old citronella factory and its vernacular context into an integrated tourist destination which consists of museum, production house, shops. They demonstrate that at rumah Atsiri, reuse can add economic and educational functions to traditional buildings. However, Buke (2023) noted the conversion of vernacular houses to tourist accommodation can rapidly transform whole neighbourhoods, but risks gentrification, ‘Disneyfication’ and displacement of original communities if local needs aren’t safeguarded.

The reconstruction process was highly participatory. Skilled local craftsmen worked alongside students and lecturers from Universitas Gadjah Mada, Universitas Widya Mataram Yogyakarta, and students from Aalborg University Copenhagen, National University of Singapore, University of Atma Jaya Yogyakarta, Universitas Pelita Harapan, Universitas Gadjah Mada, Politecnico di Milano, and The University of Seoul. This collective act of reactivation served as both a pedagogical moment and a cultural ritual—linking tradition, architecture, and intergenerational knowledge exchange. Image 1 shows the Joglo constructing process, parallel with the use of underneath space as dancing rehearsal space.



Image 1. Construction process of Joglo, the main area for dancing performance in Padepokan Sekar Jagad

Architecturally, the intervention retained the Joglo’s spatial hierarchy and tectonic expression while adapting it to contemporary needs. The original 8 meter × 8.5 meter layout was expanded to 10 meter × 11 meter, with additional spaces for gamelan storage, dancer preparation, and a surrounding open corridor for spectators. Semi-open platforms, attention to cross-ventilation, and flexible boundary treatments allowed the space to accommodate both formal performances and informal gatherings. The Joglo thus became a hybrid infrastructure—rooted in vernacular form yet open to tactical reinterpretation.

The redesigned Joglo became a social attractor and a symbolic centerpiece for the village. During its inauguration in August 2024, its openness and adjacency to communal fields allowed for an unplanned activation that extended beyond cultural performance. The event triggered spontaneous economic and social activities that reimagined the role of rural public space. Image 2 shows the blended area for invited guest and visitor of night market. The perimeter area of Joglo and under the tent, completed with chair was used for invited guests. This finding confirms Widjanarko research in 2023. Widjanarko (2023) noted that place-based cultural resources (performing arts, craft, rituals) combined with community organisation are key to making cultural tourism villages resilient and economically beneficial for local residents. Ariwibowo (2023) noted that policy frameworks that balance conservation and adaptive reuse are essential to safeguarding Yogyakarta's living cultural heritage while allowing socially inclusive urban development. Simatupang (2024) stated that cultural tourism in Yogyakarta makes a measurable contribution to local GRDP and supports livelihoods across multiple cultural and creative sectors.



Image 2. Inauguration night of the Joglo, with many people attending the dancing performance, and also triggering a temporary night market

The Night Market as Tactical Activation of Rural Space

Short et.al. (2024) studied seasonal gatherings occur regularly as forms of community meetups worldwide and showed their uniqueness, including night markets, especially in relation with locality. Originating from centuries-old practices in East and Southeast Asia, they have traditionally provided access to local goods and opportunities for communal gathering, especially in contexts where formal infrastructure may be limited.

Unlike permanent commercial centers, night markets thrive on adaptability, activating underutilized spaces such as streets, courtyards, and village grounds with minimal infrastructure. As such, they are increasingly recognized as forms of tactical placemaking—grassroots interventions that temporarily transform public space to serve evolving community needs (Szibbo, 2012).

Temporary creative uses and the associated culture-led regeneration in the Dashilar area can contribute to resident displacement and the creation of spaces for cultural activities. They have not achieved the anticipated success in attracting new creative actors; instead, the relatively small scale of such interventions indicates a degree of stability among local residents, opening possibilities for exploring models of coexistence grounded in shared stewardship, mutual care, and collaborative community building rather than replacement. (Zhang, 2020).

In the case of Padepokan Sekar Jagad, the emergence of a night market during the inauguration of the Joglo exemplifies this community-driven logic. It was not pre-planned or commercially orchestrated, but arose organically from the convergence of people, performance, and opportunity.

Local residents sold homemade food, crafts, and other goods, while families and visitors lingered to converse and enjoy cultural performances. This spontaneous reconfiguration of rural space transformed the village square into a socio-economic commons, operating outside formal governance structures. Image 3 shows the nearby field was used for temporary night market. The commodities are varied from food, local an modern ones, to toys, and household seller. Image 4 shows some nearby houses convert their front yard as temporary selling display as well as parking lots.



Image 3. Temporary night market in a nearby open space



Image 4. Converting front yard as selling table and parking lots

The effects of night market extended across multiple dimensions. The impact of Padepokan Sekar Jagad as dancing center can generate not only cultural activities but also social life, to economic empowerment. Liu et.al. (2021) discussed factors and relationships in night market tourism and development. They conclude that brand equity, benefit, and personal motivation are the most important factors in night market tourism for users' satisfaction. However, Ankhi et.al. (2025) stated that the study at Bou Bazar market in Dhaka, Bangladesh indicates that formalizing the management of informal markets can provide comparative advantages that foster inclusive economic growth, offering valuable insights for other developing countries.

In Mutihan, the night market underscored how architecture and performance can act as social catalysts, generating micro-economies and communal vitality. Although temporary, the event left a lasting imprint on community memory, creating anticipation for future gatherings and demonstrating the potential of grassroots placemaking within rural contexts.

Conclusion

This research has explored how tactical ruralism can serve as a catalyst for revitalizing socio-cultural life in rural settings, using the case of Padepokan Sekar Jagad in Mutihan, Yogyakarta. Through a collaborative redesign of the Joglo and the spontaneous emergence of a night market, the project illustrates that even modest spatial interventions, when rooted in dialogue, cultural sensitivity, and community agency, can generate layered social, economic, and symbolic impacts. Rather than imposing external visions of development, this approach amplifies local voices, rituals, and aspirations.

By bridging the tactical strategies of urbanism with the contextual realities of rural life, the intervention demonstrates that rural areas are not static landscapes but fertile grounds for innovation and self-organization. The participatory process between architects, international collaborators, and local leaders underscored the importance of designing with rather than for communities. Moreover, the adaptive use of space during the night market reveals the latent potential within rural environments to host dynamic public life through informal and inclusive means.

Ultimately, this study advocates for rethinking rural development not as a matter of catching up with urban standards, but as a distinct and evolving practice. Tactical ruralism offers a valuable framework which is experimental, open-ended, and culturally situated, for architects, planners, and communities to co-create spaces that are both grounded and transformative. Padepokan Sekar Jagad stands not only as a physical structure but as a living platform for collective memory, creativity, and future possibilities. This study offers a replicable model that may be applied to other rural areas with similar socio-cultural dynamics, contributing to the broader agenda of revitalizing local life through context-driven, community-powered design.

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