Design of Creative Industry Hubs as Facilitators of Local Product Growth in Bandung City with Symbiotic Architecture Approach

PERANCANGAN BANGUNAN PUSAT INDUSTRI KREATIF SEBAGAI FASILITATOR PERTUMBUHAN PRODUK LOKAL DI KOTA BANDUNG DENGAN PENDEKATAN ARSITEKTUR SIMBIOSIS

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Final Architectural Design Studio

DESIGN OF CREATIVITY INDUSTRY HUBS AS FACILITATORS OF LOCAL PRODUCT GROWTH IN BANDUNG CITY WITH SYMBIOTIC ARCHITECTURE APPROACH

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STATEMENT OF AUTHENTICITY

I hereby declare that all parts of this work are my own, except where references are cited. No external assistance, either wholly or partially, has been involved in its creation. I also affirm that there is no conflict of intellectual ownership regarding this work; all ideas and writings contained herein are attributed to the main author and supervisor. The final results are submitted to the Department of Architecture, Universitas Islam Indonesia, for educational and publication purposes.

Yogyakarta, 3 Desember 2024



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Authentication Sheet

Studio Akhir Desain Arsitektur yang Berjudul :

Final Architecture Design Studio Entitled

Perancangan Bangunan Pusat Industri Kreatif Sebagai Fasilitator Pertumbuhan Produk Lokal di Kota Bandung dengan Pendekatan Arsitektur Simbiosis

Design of Creativity Industry Hubs as Facilitators of Local Product Growth in Bandung City With Symbiotic Architecture Approach

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Ir. Hanif Budiman, M.T. Ph.D.

PREFACE

Praise be to Allah SWT for His infinite mercy, guidance, and grace. Thanks to His guidance and compassion, the author can complete this final project entitled “Design of Creative Industry Hubs as Facilitators of Local Product Growth in Bandung City with Symbiotic Architecture Approach”. This final project is the result of a long struggle, and for that, the author would like to thank those who have provided meaningful support, guidance, and motivation in the preparation process. The following are some of the parties to whom the author needs to express his gratitude:

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ABSTRACT

Bandung is a city rich in creative industries. The development of the creative industry in the city of Bandung can be said to be very good. Along with its development, strategies were carried out by the government to further develop this industry, one of which was to create a creative space that could support creative industry activities and marketing. With a creative hub building that uses a symbiotic architectural approach, it is hoped that it can meet the need for creative spaces that can be connected to the surrounding environment.

Keywords: creative industry bandung, creative hub, symbiotic architecture

ABSTRAK

Kota Bandung merupakan kota yang kaya akan industri kreatif. Perkembangan industri kreatif di kota Bandung dapat dikatakan sangat baik. Seiring dengan perkembangannya strategi-strategi pun dilakukan pemerintah untuk lebih mengembangkan industri ini, salah satu diantaranya adalah dengan menciptakan ruang kreatif yang dapat menunjang kegiatan industri kreatif dan juga pemasarannya. Dengan bangunan creative hub yang menggunakan pendekatan arsitektur simbiosis ini diharapkan dapat memenuhi kebutuhan akan ruang kreatif yang dapat terkoneksi dengan lingkungan sekitar.

Kata Kunci: industri kreatif bandung, creative hub, arsitektur simbiosis

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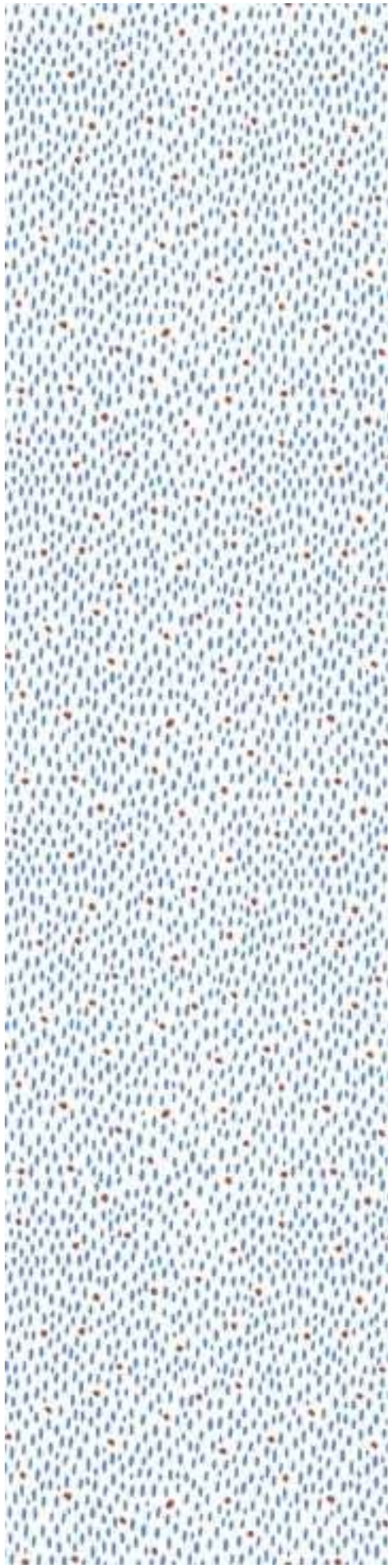
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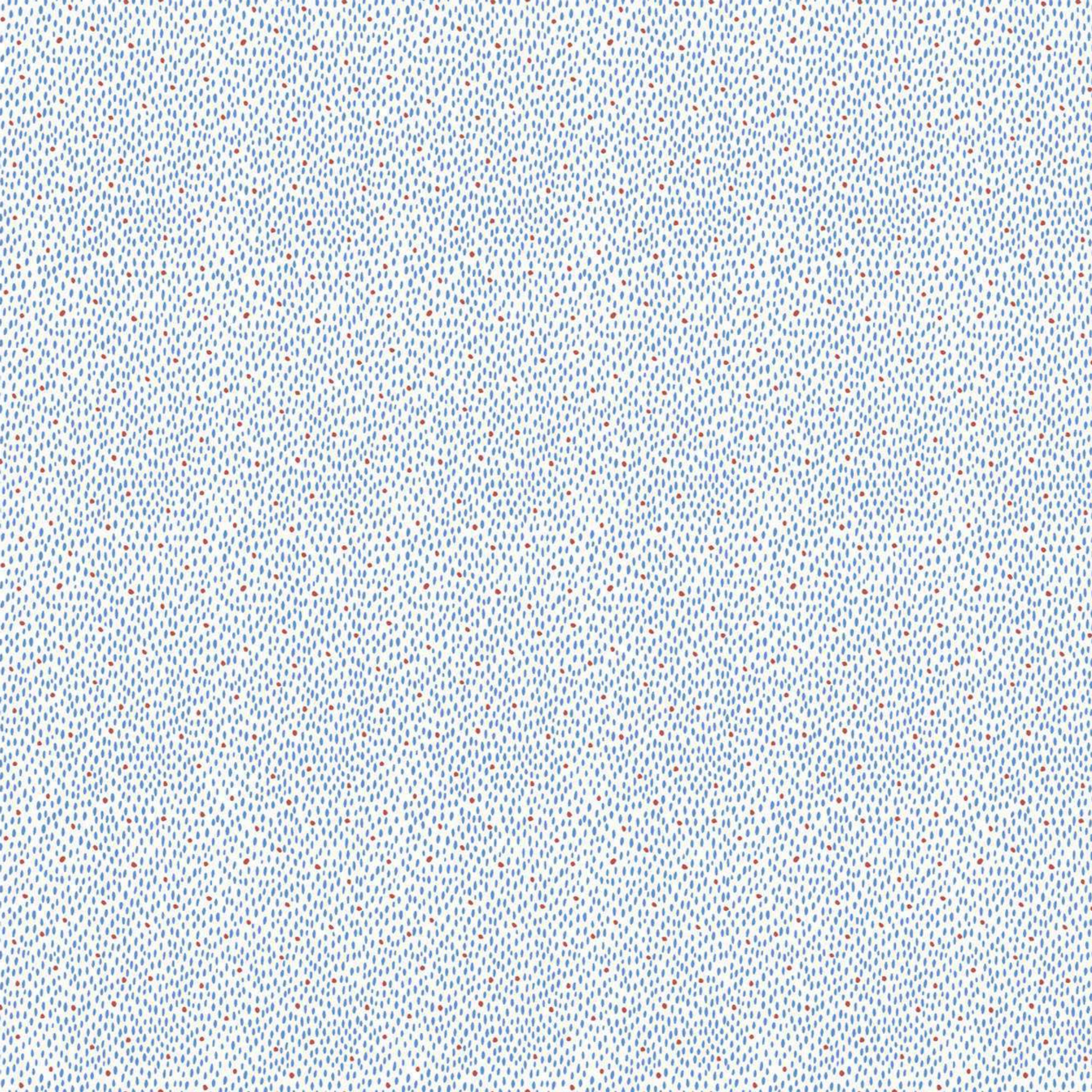
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01

INTRODUCTION

DESIGN PREMISE

Bandung is a city rich in creative industries. The development of the creative industry in Bandung can be said to be very good. In recent years, there has always been an increase in the economic contribution of Bandung. In its development, the creative industry requires facilities that accommodate industry players. The Indonesian government fully encourages the optimization of the development of the creative industry in Indonesia. Creative hub is a facility intended for creative industry players, so that they have a place to create, collaborate, and also market their products. With the creative hub, the problems faced by the creative industry in Bandung City can be answered. The symbiotic architectural approach is an attempt to combine the cultural aspects of Bandung and building technology. The city of Bandung, which is rich in culture and the word “creative industry” which is closely related to culture, is the reason for applying culture to buildings, so that buildings reflect the uniqueness of the city of Bandung. That way, this design can answer the needs of the creative industry in the city of Bandung and also reflect the uniqueness of the city of Bandung which is rich in creativity and culture.

PROJECT TITLE

Creative Industry Hubs as Facilitators of Local Product Growth in Bandung City with symbiotic architecture approach

Creative Industry Hub

The development of the creative industry in Bandung has shown significant results. The rapidly growing creative ecosystem provides space for artists, designers, and creative industry players to develop and collaborate. The Bandung City Government has also taken part in providing tangible support with progressive policies, incentives, and development programs that encourage the growth of the creative industry. The close collaboration between creative industry players and the city's universities is a driving factor, creating a flow of talent and knowledge that supports innovation. Bandung's creative and design hubs are important venues for showcasing and marketing creative works, while the strong influence of local culture gives distinctive colors and characteristics to products and artworks. With the support of adequate infrastructure, active community involvement, and a diverse range of creative events, Bandung is developing as an eye-catching creative industry hub, contributing significantly to the economy and celebrating the uniqueness and richness of the local culture.

Facilitator Local Product Growth

Equal opportunities for creative industry players in Bandung City signify a positive step in strengthening the local creative ecosystem. With similar opportunities, creative industry players can establish close collaboration, build strong networks, and support each other in facing common challenges. Co-marketing is one of the main benefits, enabling creative industry players to efficiently market their products and services, increase visibility, and create a shared narrative that illustrates the value of the creative industry. Bandung City's creativity. In addition, the commonality of opportunities provides encouragement for creative industry players to diversify products and services, follow market trends, and innovate sustainably. This joint initiative can also boost local economic growth, create jobs, and give Bandung a unique creative identity. Equal opportunities are not only beneficial for industry players, but also create traction and sustainability for the creative ecosystem as a whole.

Symbiotic Architecture

Symbiotic architecture is the approach used in this design. Symbiosis means combining two or more different aspects. In this context, symbiosis is used to combine several functions and elements in the design and to create continuity in the surrounding access.

Bandung City

Indicates the location of the design, which is in the city of Bandung. Bandung is a city that has good creative industry prospects and has several problems in developing creative industry facilities.

DESIGN PROBLEM STUDY

Global creative industry growth

The creative economy is an important sector in driving global economic growth. The creative economy sector has shown a significant increase, despite being one of the most affected and vulnerable sectors during the COVID-19 pandemic due to the challenges of environmental change. Cultural and creative industries generate annual revenues of nearly USD 2.3 trillion globally, accounting for 3.1 percent of global gross domestic product (GDP) (UNESCO, 2022a, 2023). Creative and cultural industries generate nearly USD 2.3 trillion in annual revenue globally, accounting for 3.1 percent of global gross domestic product (GDP) (UNESCO, 2022).

The growth of the creative industry can be seen from data obtained from the United Nations Conference on Trade and Development (UNCTAD), that the creative industry is experiencing growth, recorded in 2022 the creative service sector generated US $ 1,378 billion and creative goods amounted to US $ 713 billion.

With this percentage, Asia ranked the highest in terms of exports of goods from the creative industry with a total of US$ 438 billion.

ANNUAL GROWTH RATE OF CREATIVE GOODS AND SERVICES EXPORTS (PERCENTAGE)

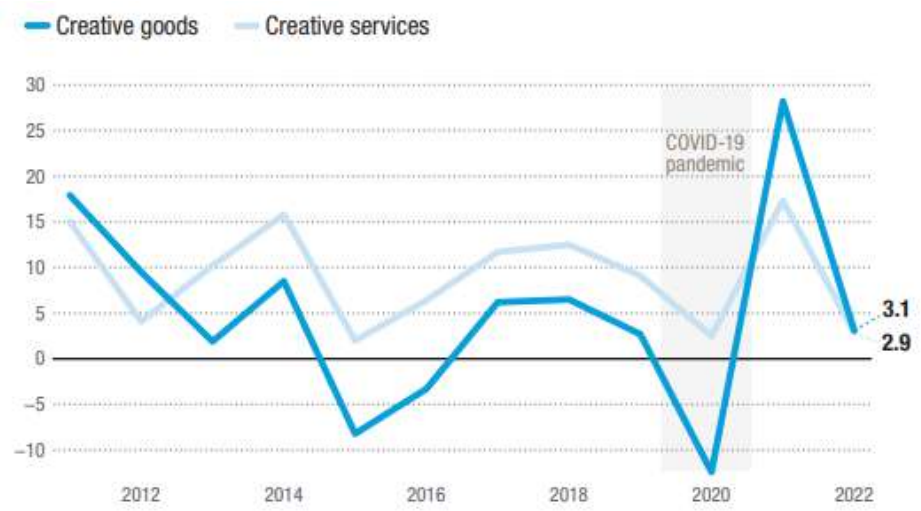


Figure 1.2 Chart of Annual Growth Rate of Creative Goods and Services Exports
Source : UNCTAD

GLOBAL EXPORTS OF CREATIVE GOODS AND SERVICES (US$ BILLION)

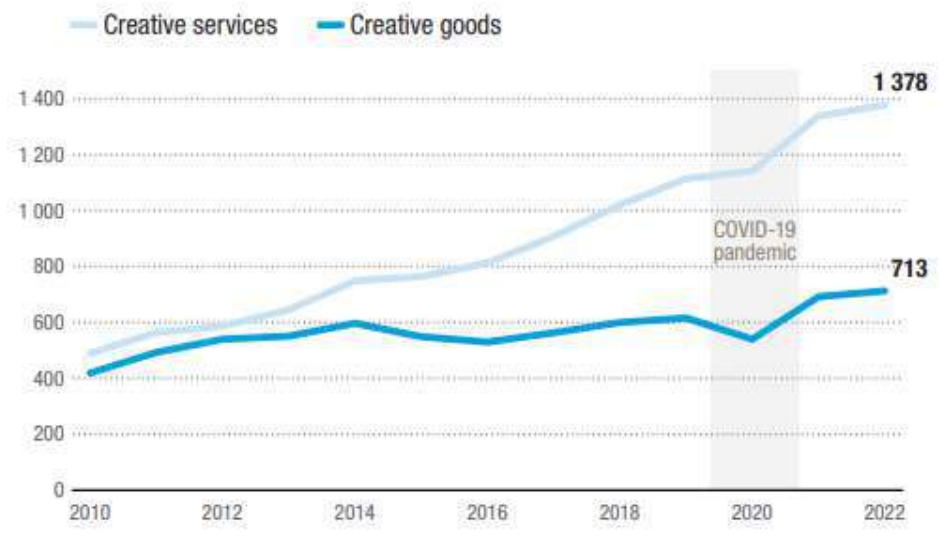


Figure 1.1 Chart of Global Exports of Creative Goods and Services
Source : UNCTAD

EXPORTS OF ALL CREATIVE GOODS BY REGION(US$ BILLION)

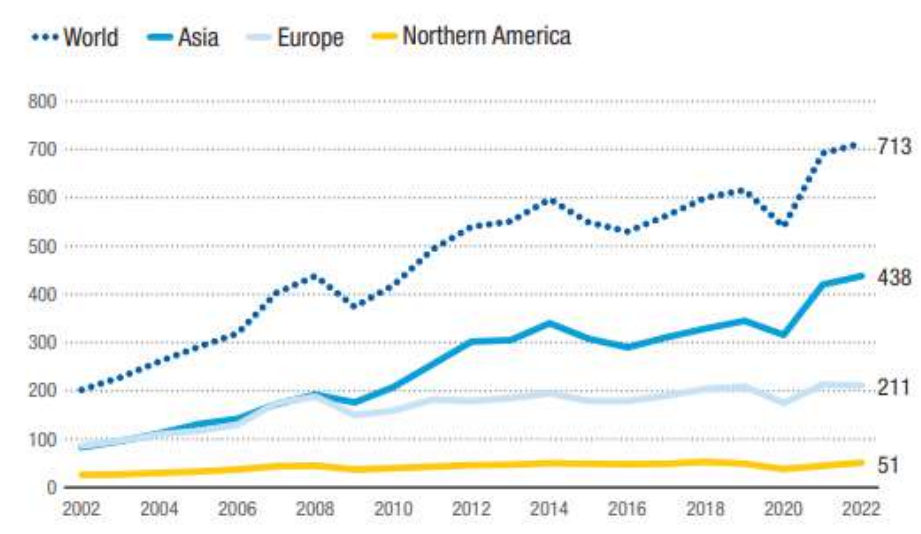


Figure 1.3 Chart of Exports of All Creatice Goods by Region
Source : UNCTAD

Global SUSTAINABLE DEVELOPMENT GOALS



Figure 1.4 The 17 Goals Sustainable Development
Source : https://sdgs.un.org/goals

The United Nations' sustainable development agenda encompasses 11 points, with economic development being a focal point in point 8. Target 8.3 emphasizes the necessity of fostering productive activities, decent job opportunities, entrepreneurship, creativity, and innovation. One effective strategy to attain this objective is through the promotion of creative industries, spanning sectors like art, design, film, and music, which aim to generate added value via intellectual and cultural property exploitation. Creative industries significantly contribute to employment, especially for those skilled in art and design, aligning with the goal of creating sustainable job opportunities as outlined in target 8.3.

Moreover, creative industries serve as catalysts for entrepreneurship and innovation, offering platforms for the incubation of novel ideas and pioneering business models. Additionally, they play a pivotal role in formalizing and expanding Micro, Small, and Medium Enterprises (MSMEs). By facilitating improved market access, training, and support, creative industries empower MSMEs to enhance their capabilities and navigate the hurdles of business formalization. Consequently, supporting creative industries emerges as a pertinent strategy for realizing SDG target 8.3, not only by stimulating economic growth but also by enriching cultural landscapes, promoting social inclusivity, and fostering holistic sustainable development.

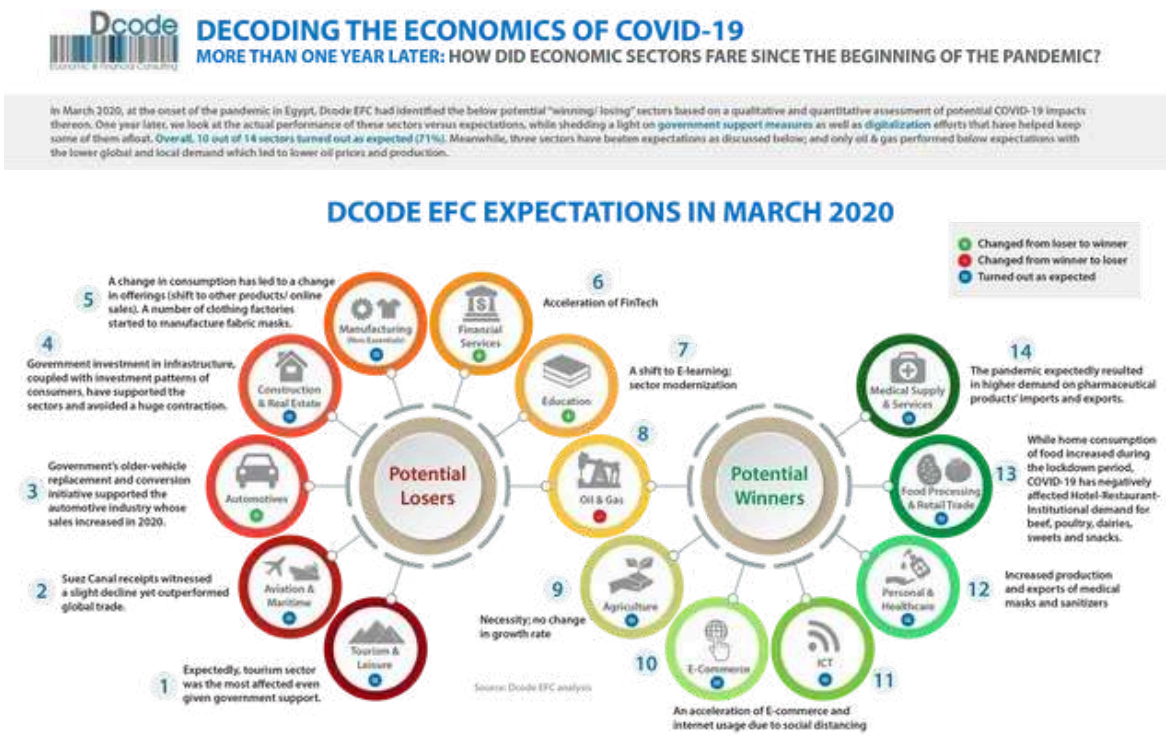


Figure 1.5 Decoding The Economics of Covid 19
Source : https://www.researchgate.net/figure/Decoding-The-Economics-of-COVID-19-The-Faculty-of-Economics-and-Business-as-one-of-the_fig1_353266352

The COVID-19 pandemic caused a drastic decline in the global industrial sector due to lockdowns, travel restrictions, and decreased consumer purchasing power. The tourism, hospitality, retail, and manufacturing sectors were significantly impacted with declines in production, sales, and earnings. Many companies have been forced to make cost cuts and lay off workers in response to the broad decline in economic activity. The impact of the pandemic has posed a major challenge to the global economic recovery.

Creative industry growth in indonesia

Indonesia's creative industry has become one of the important pillars in the country's economic and cultural growth. The Indonesian government has been active in supporting the growth of the creative industry, issuing various policies and programs to encourage innovation as well as providing facilities and incentives to industry players. The contribution of the creative industry sector to the national economy shows positive results, this is evident from data obtained from the Ministry of Tourism and Creative Economy over the past few years.

Year	**Contribution to PDB (Rp trillion)**
2019	1.153,4
2020	1.155,4
2021	1.134
2022	1.280
2023	1.300

Table 1.1 Table of creative industry contribution to Gross Domestic Product (GDP) from 2019-2022
Source : kemenparekraf.go.id, 2024

In November 2023, the Industrial Confidence Index (IKI) reached 52.43%, indicating that the industry is in an expansive phase. One of the manufacturing sectors that recorded positive performance is the creative industry, as evidenced by the achievement of added value of Rp1.05 trillion in the third quarter of 2023. This figure shows an achievement of 82.1% of the 2023 target, which was previously set at Rp1.28 trillion.

Overall, the progress of Indonesia's creative industries reflects a positive development in an increasingly developed society. The sector's achievements, particularly seen in the impressive value-added of the creative industries, signify its important role in the country's economy. However, to ensure sustainable growth, there is a need for facilitators that support this progress. The government, educational institutions, and the private sector need to collaborate to provide the necessary infrastructure, funding, and support for the creative industries to continue innovating and making positive contributions to the development of society. With adequate facilitators in place, the immense potential of Indonesia's creative industries can be optimized to create an environment that encourages creativity, employment, and overall economic empowerment.



Figure 1.6 optimizing creative industry growth
Source : kemenparekraf.go.id, 2024

Indonesia's sustainable development goals (point 8)



Figure 1.7 sustainable development goals in Indonesia
Source : https://sdgcenter.unpad.ac.id/sdgs-books/tujuan-pembangunan-berkelanjutan-di-indonesia-konsep-target-dan-strategi-impelemtasi/, 2024

SDGs point 8.3 is part of the Sustainable Development Goals (SDGs) set by the UN to achieve inclusive, sustainable and competitive economic growth, and create decent work for all. Point 8.3 specifically emphasizes the importance of increasing access to decent, productive and income-generating work for all, including women and youth, and paying attention to social protection.

In Indonesia, achieving SDGs point 8.3 requires various strategic steps. First, efforts need to be made to increase decent work opportunities for all people, including those who are marginalized such as women, youth, and other vulnerable groups. This can be done by creating more job opportunities through infrastructure development, promotion of high-potential economic sectors, and improving labor skills through education and training.

In addition, social protection is also an important aspect of achieving SDGs point 8.3. This includes the provision of broad and effective social security to ensure that those who are marginalized have access to health protection, social security and economic security. The provision of quality social services will also help reduce economic disparities and improve the overall well-being of society.

Target	Isi Target
8.1	Mempertahankan pertumbuhan ekonomi per kapita sesuai dengan kondisi nasional dan, khususnya, setidaknya 7 persen pertumbuhan produk domestik bruto per tahun di negara kurang berkembang
8.2.	Mencapai tingkat produktivitas ekonomi yang lebih tinggi, melalui diversifikasi, peningkatan dan inovasi teknologi, termasuk melalui fokus pada sektor yang memberi nilai tambah tinggi dan padat karya.
8.3.	Menggalakkan kebijakan pembangunan yang mendukung kegiatan produktif, penciptaan lapangan kerja layak, kewirausahaan, kreativitas dan inovasi, dan mendorong formalisasi dan pertumbuhan usaha mikro, kecil, dan menengah, termasuk melalui akses terhadap jasa keuangan.
8.4	Meningkatkan secara progresif, hingga 2030, efisiensi sumber daya global dalam konsumsi dan produksi, serta usaha melepas kaitan pertumbuhan ekonomi dari degradasi lingkungan, sesuai dengan *the 10-Year Framework of Programs on Sustainable Consumption and Production*, dengan negara-negara maju sebagai pengarah.
8.5	Pada tahun 2030, mencapai pekerjaan tetap dan produktif dan pekerjaan yang layak bagi semua perempuan dan laki-laki, termasuk bagi pemuda dan penyandang difabilitas, dan upah yang sama untuk pekerjaan yang sama nilainya.
8.6	Pada tahun 2020, secara substansial mengurangi proporsi pemuda yang tidak bekerja, tidak menempuh pendidikan atau pelatihan.
8.7	Mengambil tindakan cepat dan untuk memberantas kerja paksa, mengakhiri perbudakan dan penjualan manusia, mengamankan larangan dan penghapusan bentuk terburuk tenaga kerja anak, termasuk perekrutan dan penggunaan tentara anak-anak, dan pada tahun 2025 mengakhiri tenaga kerja anak dalam segala bentuknya.
8.8	Melindungi hak-hak tenaga kerja dan mempromosikan lingkungan kerja yang aman dan terjamin bagi semua pekerja, termasuk pekerja migran, khususnya pekerja migran perempuan, dan mereka yang bekerja dalam pekerjaan berbahaya.
8.9	Pada tahun 2030, menyusun dan melaksanakan kebijakan untuk mempromosikan pariwisata berkelanjutan yang menciptakan lapangan kerja dan mempromosikan budaya dan produk lokal.

Table 1.2 Table of creative industry contribution to Gross Domestic Product (GDP) Point 8 from 2019-2022
Source : kemenparekraf.go.id, 2024

Indonesia's sustainable development goals (point 11)



Figure 1.8 Table of creative industry contribution to Gross Domestic Product (GDP) from 2019-2022
Source : https://sdgcenter.unpad.ac.id/sdgs-books/tujuan-pembangunan-berkelanjutan-di-indonesia-konsep-target-dan-strategi-impelemtasi/, 2024

SDGs point 11 is part of the Sustainable Development Goals (SDGs) set by the United Nations to achieve inclusive, safe, resilient and sustainable cities and settlements. In Indonesia, achieving SDG 11 requires a comprehensive and integrated set of efforts to address the challenges faced by the country's cities and settlements. First, measures are needed to improve accessibility and equity in cities and other urban areas. This includes the provision of adequate infrastructure, such as efficient public transportation networks, safe pedestrian pathways, and better access to basic services such as education and health.

In addition, the sustainability of cities is also a key focus in achieving point 11 of the SDGs in Indonesia. This includes efforts to reduce the negative impacts of rapid urbanization, including environmental issues such as air and water pollution, and the sustainability of natural resources. Action is needed to manage waste efficiently, increase the use of renewable energy, and reduce the carbon footprint of cities. Protection of cultural and natural heritage is also an important aspect of sustainable urban and settlement development.

Target	Isi Target
11.1	Pada tahun 2030, menjamin akses bagi semua terhadap perumahan yang layak, aman, terjangkau, termasuk penataan kawasan kumuh, serta akses terhadap pelayanan dasar perkotaan.
11.2.	Pada tahun 2030, menyediakan akses terhadap sistem transportasi yang aman, terjangkau, mudah diakses dan berkelanjutan untuk semua, meningkatkan keselamatan lalu lintas, terutama dengan memperluas jangkauan transportasi umum, dengan memberi perhatian khusus pada kebutuhan mereka yang berada dalam situasi rentan, perempuan, anak, penyandang difabilitas dan orang tua.
11.3.	Pada tahun 2030, memperkuat urbanisasi yang inklusif dan berkelanjutan serta kapasitas partisipasi, perencanaan penanganan permukiman yang berkelanjutan dan terintegrasi di semua negara.
11.4	Mempromosikan dan menjaga warisan budaya dunia dan warisan alam dunia.
11.5	Pada tahun 2030, secara signifikan mengurangi jumlah kematian dan jumlah orang terdampak, dan secara substansial mengurangi kerugian ekonomi relatif terhadap PDB global yang disebabkan oleh bencana, dengan fokus melindungi orang miskin dan orang-orang dalam situasi rentan.
11.6	Pada tahun 2030, mengurangi dampak lingkungan perkotaan per kapita yang merugikan, termasuk dengan memberi perhatian khusus pada kualitas udara, termasuk penanganan sampah kota.
11.7	Pada tahun 2030, menyediakan ruang publik dan ruang terbuka hijau yang aman, inklusif dan mudah dijangkau terutama untuk perempuan dan anak, manula dan penyandang difabilitas
Cara Pelaksanaan	
11a.	Mendukung hubungan posistif ekonomi, sosial dan lingkungan hidup antar urban, peri-urban dan rural areas melalui penguatan perencanaan pembangunan nasional dan regional.
11b	Pada tahun 2020, meningkatkan secara substansial jumlah kota dan permukiman yang mengadopsi dan mengimplementasi kebijakan dan perencanaan yang terintegrasi tentang penyertaan, efisiensi sumber daya, mitigasi dan adaptasi terhadap perubahan iklim, ketahanan terhadap bencana, serta mengembangkan dan mengimplementasikan penanganan secara holistik risiko

Table 1.3 Table of creative industry contribution to Gross Domestic Product (GDP) Point 11 from 2019-2022
Source : kemenparekraf.go.id, 2024

creative industry growth in bandung city

Bandung is one of the cities whose creative industry sector has shown excellent development. In 2007, Bandung was confirmed as a "creative city" by the British Council and became a pilot project for Creative Cities in East Asia. Reporting from UNESCO's Creative Cities Network 2022, Bandung is one of the cities in Indonesia chosen as a creative city by UNESCO, the 4 cities chosen are Bandung, Pekalongan, Ambon, and Jakarta. Its highly creative society, coupled with the support of activists and the local government, has made the creative industry in Bandung flourish.

The creative industry sector in Bandung is also one of the contributors to the city's economy. Based on data from the Central Statistics Agency (BPS), the contribution of the creative economy to the Bandung economy increased from 17.88% in 2019 to 21.02% in 2022. This increase shows that the creative economy is one of the important pillars in the economy of Bandung.

In developing the creative industry in Bandung, the government organizes industry players in a forum called Bandung Creative City Forum (BCCF). Bandung Creative City Forum (BCCF) is a central platform in strengthening the creative industry ecosystem in Bandung. Serving as a forum for collaboration between industry players, academics, and the government, BCCF organizes various activities such as discussions and art festivals to stimulate innovation and build networks between creatives. In addition, BCCF is active in advocating policies that support the growth of the creative industry at the local level, making it a key player in advancing and integrating the creative sector in Bandung.

BCCF | Bandung Creative City Forum

Figure 1.9 Bandung Creative City Forum
Source : https://bandungcreativecityforum.wordpress.com/about/, 2024

highest precentage subsectors



Figure 1.10 highest precentage subsectors
Source : https://www.liputan6.com/regional/read/5020640/daftar-3-subsektor-ekonomi-kreatif-kota-bandung-yang-berkontribusi-untuk-pad?page=2, 2024

Bandung City has 16 creative industry subsectors that are currently developing. These 16 subsectors contribute to the economy of Bandung City. Based on data from the Ministry of Tourism and Creative Economy, from 2020 to 2022 the number of contributions made by the creative industry has always increased, this is positive news from creative industry players in the city of Bandung.

No	Industri Kreatif	2020 Kontribusi PDRB	%	2021 Kontribusi PDRB	%	2022 Kontribusi PDRB	%
1	Periklanan	Rp 7.866.350.144	6,2%	Rp 8.305.034.367	5,87%	Rp 8.375.175.655	5,38%
2	Arsitektur	Rp 3.806.298.457	3,0%	Rp 4.134.446.695	2,92%	Rp 6.255.133.775	4,00%
3	Pasar dan Barang Seni	Rp 1.268.766.152	1,0%	Rp 1.343.794.235	0,95%	Rp 1.948.919.354	1,25%
4	Kerajinan	Rp 18.904.615.669	14,9%	Rp 20.159.598.596	14,26%	Rp 22.048.883.301	14,15%
5	Kuliner	Rp 52.019.412.243	41,0%	Rp 54.824.179.411	38,77%	Rp 55.283.989.793	35,49%
6	Desain	Rp 4.313.804.918	3,4%	Rp 3.522.989.562	2,49%	Rp 5.159.272.294	3,31%
7	*Fashion*	Rp 21.569.024.589	17,0%	Rp 26.978.565.459	19,08%	Rp 27.696.394.656	17,78%
8	Film,Video dan Animasi	Rp 1.268.766.152	1,0%	Rp 2.343.794.235	1,66%	Rp 2.876.615.228	1,85%
9	Fotografi	Rp 253.753.230	0,2%	Rp 392.767.741	0,28%	Rp 375.517.665	0,24%
10	Permainan Interaktif	Rp 380.629.846	0,3%	Rp 430.401.707	0,30%	Rp 882.320.302	0,57%
11	Musik	Rp 4.313.804.918	3,4%	Rp 6.814.284.628	4,82%	Rp 7.016.248.195	4,50%
12	Seni Pertunjukan	Rp 126.876.615	0,1%	Rp 237.392.321	0,17%	Rp 238.467.644	0,15%
13	Penerbitan dan Percetakan	Rp 3.045.038.765	2,4%	Rp 2.685.870.805	1,90%	Rp 4.168.035.673	2,68%
14	Layanan Komputer dan Piranti Lunak	Rp 1.141.889.537	0,9%	Rp 2.036.827.023	1,44%	Rp 2.303.270.726	1,48%
15	Televisi dan Radio	Rp 2.156.902.459	1,7%	Rp 1.963.499.620	1,39%	Rp 3.918.260.739	2,52%
16	Aplikasi dan *Game Developer*	Rp 4.440.681.533	3,5%	Rp 5.228.749.145	3,70%	Rp 7.236.925.193	4,65%
	Total	**Rp 126.876.615.228**	**100%**	**Rp 141.402.195.550**	**100%**	**Rp 155.783.430.193**	**100%**

Table 1.4 Highest Precentage Subsectors
Source : https://kemenparekraf.go.id/statistik-pariwisata-dan-ekonomi-kreatif/statistik-pariwisata-dan-ekonomi-kreatif-2020, 2024

Based on the information listed in the table, there are three creative industry sectors that show the highest Gross Regional Domestic Product (GRDP) contribution in Bandung City for three consecutive years. The three sectors include the culinary industry, fashion industry, and craft industry. The culinary industry leads the GRDP contribution with a percentage of 35.49% in 2022, followed by the fashion industry with a contribution of 17.78%, and the craft industry with a contribution of 14.26%. This data indicates that these three creative industry sectors have very high growth potential and tend to dominate the creative industry sector in Bandung City.

PROJECT BACKGROUND

Creative industry challenges in the city of Bandung

Bandung, as one of Indonesia's centers of culture and creativity, has witnessed significant growth in the creative industry sector. With diverse expressions of art, design and innovation in every corner of the city, this phenomenon reflects the important role of the creative industry in transforming the face of the city into a vibrant and inspiring place. This development not only includes the growth in the number of creative industry players, but also involves improving the quality of products and services produced by Bandung's creative community.

The development of the creative industry in Bandung has also had a positive impact on the local economy. Various creative businesses, ranging from visual arts, product design, to creative technology, have successfully created new jobs and increased the purchasing power of the local community. In addition, the creative industry also contributes significantly to the city's tourism appeal and image as a creative destination.

There some problem that faced by industry players in Bandung City, there are:
1.Lack of access to information technology.
2.Limited access to finance (investors, capital markets).
3.Limited access to markets and marketing.
4.Risk of competition and unfairness in business.
5.Development policies that are not conducive.
6.Issues of modernization and quality of small business output.

The creative hub industry is one of the solutions to address these issues. With the creative industry hub, industry players receive facilities in working and marketing their products.

West Java government's efforts in creative industry development

In an effort to improve the creative industry in the city of Bandung, the government made an RKD which is the target of West Java Province in 2030. Based on the book of the Regional Government Work Plan of West Java Province in 2024, it states that one of the problems of implementing Regional Government affairs is that the development of the creative industry in West Java has not been optimized. Therefore, the government has a target to optimize the creative industry in West Java.

In an effort to build a quality and sustainable economy, the West Java provincial government has a policy design, including:

Permasalahan Pembangunan Tahun 2024	Isu Strategis Pembangunan Tahun 2024	Arah Kebijakan RPD 2024-2026 (untuk tahun 2024)	Prioritas Pembangunan Daerah Tahun 2024
1. Masih rendahnya penerapan *link and match* industri kecil-industri besar. 2. Belum optimalnya penerapan UMKM dan industri hijau. 3. Percepatan digitalisasi ekonomi masih perlu didorong. 4. Belum optimalnya pembentukan sentra pertanian, perikanan, dan UMKM. 5. Belum optimalnya penerapan pertanian ekologis. 6. Masih perlunya percepatan pengembangan ekonomi lokal pada sektor pariwisata, ekonmi kreatif, industri, UMKM, pertanian, dan perikanan. 7. Nilai inventasi dan kualitas usaha masih perlu ditingkatkan. 8. Belum optimalnya penanggulangan kemiskinan. 9. Belum optimalnya kualitas dan aksesibilitas ketenagakerjaan. 10. Penerapan ketahanan pangan berkelanjutan masih perlu didorong. 11. Masih rendahnya penerapan *circular economy.*	2. Pembangunan Ekonomi Berkualitas dan Berkelanjutan	1. Penerapan *link and match* industri kecil-industri besar 2. Pengembangan IKM dan industri hijau 3. Peningkatan dan pengembangan infrastruktur industri serta pengembangan sentra industri terpadu 4. Optimalisasi perdagangan dalam negeri dan luar negeri, serta perdagangan digital 5. Peningkatan diversifikasi produk ekspor dan pasar tujuan ekspor 6. Penguatan jaringan distribusi serta pengendalian harga dan pasokan barang kebutuhan pokok 7. Peningkatan Perlindungan Konsumen 8. Peningkatan produktivitas dan nilai tambah produk pertanian serta kelautan dan perikanan 9. Menjaga keberlanjutan sumber daya pertanian serta tersedianya prasarana dan sarana pertanian 10. Peningkatan keberdayaan dan kesejahteraan petani 11. Pemenuhan kebutuhan bahan baku industri kelautan dan perikanan, peningkatan kualitas mutu produk dan nilai tambah untuk peningkatan investasi dan ekspor hasil kelautan dan perikanan 12. Pengelolaan wilayah laut, pesisir dan pulau-pulau kecil serta penguatan pengawasan sumber daya kelautan dan perikanan 13. Pengembangan sentra pertanian dan perikanan yang terpadu untuk meningkatkan produksi dan produktivitas 14. Peningkatan perhutanan sosial 15. Perbaikan tata kelola pangan dengan memperhatikan akses ketersediaan dan pemanfaatan pangan 16. Integrasi Kultur (Budaya) dalam Peningkatan Daya Saing Pangan Lokal 17. Pengembangan *Smart Fishing* dan *Sustainable Aquaculture* 18. Pengembangan destinasi pariwisata dan produk ekonomi kreatif yang bernilai tambah dan berdaya saing 19. Peningkatan dan perluasan promosi dan pemasaran pariwisata dan produk ekonomi kreatif berbasis kemitraan strategis 20. Peningkatan kualitas SDM dan kelembagaan pariwisata dan ekonomi kreatif 21. Pengembangan budaya lokal yang mendukung pengembangan pariwisata 22. Peningkatan kemudahan berusaha dan berinvestasi 23. Promosi dan peningkatan layanan investasi 24. Modernisasi Koperasi dan Penciptaan UMKM Naik Kelas 25. Meningkatkan Daya Saing UMKM di Pasar Domestik dan Global	P1 Pertumbuhan Ekonomi Berbasis Inovasi, Penguatan Sistem Ketahanan Pangan Berkelanjutan, serta Pengembangan Pariwisata P4 Penguatan Sistem Perlindungan Sosial dan Kesiapsiagaan Penanggulangan Risiko Bencana
		26. Peningkatan keterampilan angkatan kerja 27. Pengembangan pendidikan vokasional sesuai dengan kebutuhan kerja 28. Pendampingan dan penguatan kewirausahaan 29. Pengembangan dan penjaminan keberlanjutan usaha kecil.	

Table 1.5 Linkage of Regional Development Priorities with Regional Development Problems, Strategic Issues and Policy Directions of RPD 2024-2026
Source : https://file.jabarprov.go.id/live/media/docs/archives/1702454643-RKPD-Jabar-2024---Part-1.pdf, 2024

PETA PERMASALAHAN

OBJECT	STUDY	ARCHITECTURAL ASPECTS	CRITERIA	PROBLEM	CONCEPT
INDUSTRY CREATIVE HUB	CREATIVE HUB (FASHION,CULINARY, CRAFT)	ZONING AND PLOTTING ROOMS	MEETS USER COMFORT STANDARDS	HOW THE DESIGN OF ZONING AND SPACE PLOTTING CAN ACHIEVE THE NEEDS OF CREATIVE HUB BUILDINGS AND USER COMFORT AND EASE OF ACCESSIBILITY BY CONSIDERING THE SITE CONTEXT.	DESIGNING A CREATIVE INDUSTRY HUB THAT MEETS THE FACILITY NEEDS OF THE THREE CREATIVE INDUSTRY SECTORS WITH THE APPLICATION OF SYMBIOTIC ARCHITECTURE SO THAT THE DESIGN CAN OPTIMIZE THE CONTEXT OF THE SITE, BOTH IN TERMS OF NATURAL ENERGY, ACCESSIBILITY, AND CULTURE.
		BUILDING MASS	BUILDING MASS FORMS THAT DESCRIBE THE CULTURE OF THE CITY OF BANDUNG BY PAYING ATTENTION TO LANDSCAPE DESIGN		
		BUILDING ENVELOPE	BUILDING ENVELOPE THAT UTILIZES NATURAL ENERGY		
	SYMBIOTIC ARCHITECTURE	SYMBIOTIC ASPECTS	APPLICATION OF SYMBIOTIC ARCHITECTURAL ASPECTS IN BUILDING AND LANDSCAPE DESIGN	HOW TO APPLY SYMBIOTIC ARCHITECTURE TO BUILDING FORMS AND LANDSCAPE DESIGN THAT CAN REFLECT THE CULTURE OF THE CITY OF BANDUNG AND CREATE HARMONY WITH THE SURROUNDING ENVIRONMENT AND UTILIZE NATURAL ENERGY.	
		SITE CONTEXT	SITE PLAN THAT UTILIZES THE SITE CONTEXT		
		ENERGY EFFICIENCY	UTILIZATION OF NATURAL ENERGY TO REDUCE BUILDING OPERATIONAL COSTS AND ACHIEVE USER COMFORT		
	SITE ANALYSIS: -LOCATED IN THE CENTER OF THE CITY -LOCATED IN THE CENTER OF HUMAN ECONOMIC ACTIVITY -MANY PUBLIC FACILITIES NEAR THE SITE -EASY ACCESSIBILITY -VACANT LAND	CIRCULATION	PROVIDING CIRCULATION THAT FACILITATES USERS AND ADJUSTS THE SITE	HOW THE BUILDING DESIGN CAN ADAPT TO THE SITE CONTEXT, SO AS TO UTILIZE THE SITE CONTEXT TO ACHIEVE A DESIGN THAT IS INTEGRATED WITH THE ENVIRONMENT.	
		LANDSCAPE DESIGN	LANDSCAPE DESIGN THAT HARMONIZES WITH THE SURROUNDING ENVIRONMENT		
		USER FACILITIES	FACILITIES THAT SUPPORT USER COMFORT SUCH AS PARKING LOTS, PEDESTRIANS, AND OTHERS.		

Figure 1.11 Peta Permasalahan
Source : Author, 2024

PROBLEM FORMULATION

PERMASALAHAN UMUM /GENERAL PROBLEMS

How to design a creative hub that can accommodate the creative economy subsectors of fashion, crafts and culinary in the city of Bandung with a symbiotic architectural approach?

PERMASALAHAN KHUSUS / SPECIAL PROBLEMS

1. How can the design provide comfort and ease of access for visitors by integrating the building and the surrounding conditions of the site?
2. How to design a building that can attract visitors by using elements of West Javanese culture?

GOALS AND OBJECTIVES

TUJUAN /OBJECTIVES

Design a creative hub that can accommodate the fashion, craft and culinary creative economy subsectors in Bandung with a symbiotic architectural approach.

SASARAN /GOALS

1. A building design that can integrate with the surrounding conditions of the site in terms of accessibility and surrounding climate.
2. Building design that can attract visitors using West Javanese cultural elements.

DESIGN LIMITATIONS

The design of the Creative Industry Hub in Bandung City focuses on the integration of local culture and environmentally friendly building technology. The building design reflects the unique culture of Bandung by combining traditional and contemporary elements. The Hub Creative Industry is designed to support the fashion, culinary and craft sectors by providing optimal space and facilities. A symbiotic approach is applied to create a harmonious balance between the functions of the creative industry and the surrounding environment. Utilization of the latest building technology supports efficiency and comfort. In addition, this design considers the characteristics of the local climate to create a comfortable environment. Thus, the Creative Industry Hub in Bandung City is expected to become a center of creativity that reflects cultural identity and supports the growth of the creative sector.

PROJECT OBJECTIVES

The purpose of designing this hub creative industry is to provide facilities to industry players in the city of Bandung, especially the fashion, culinary and craft sectors, so that they have a place to collaborate and have a place to market their products.

DESIGN GOALS

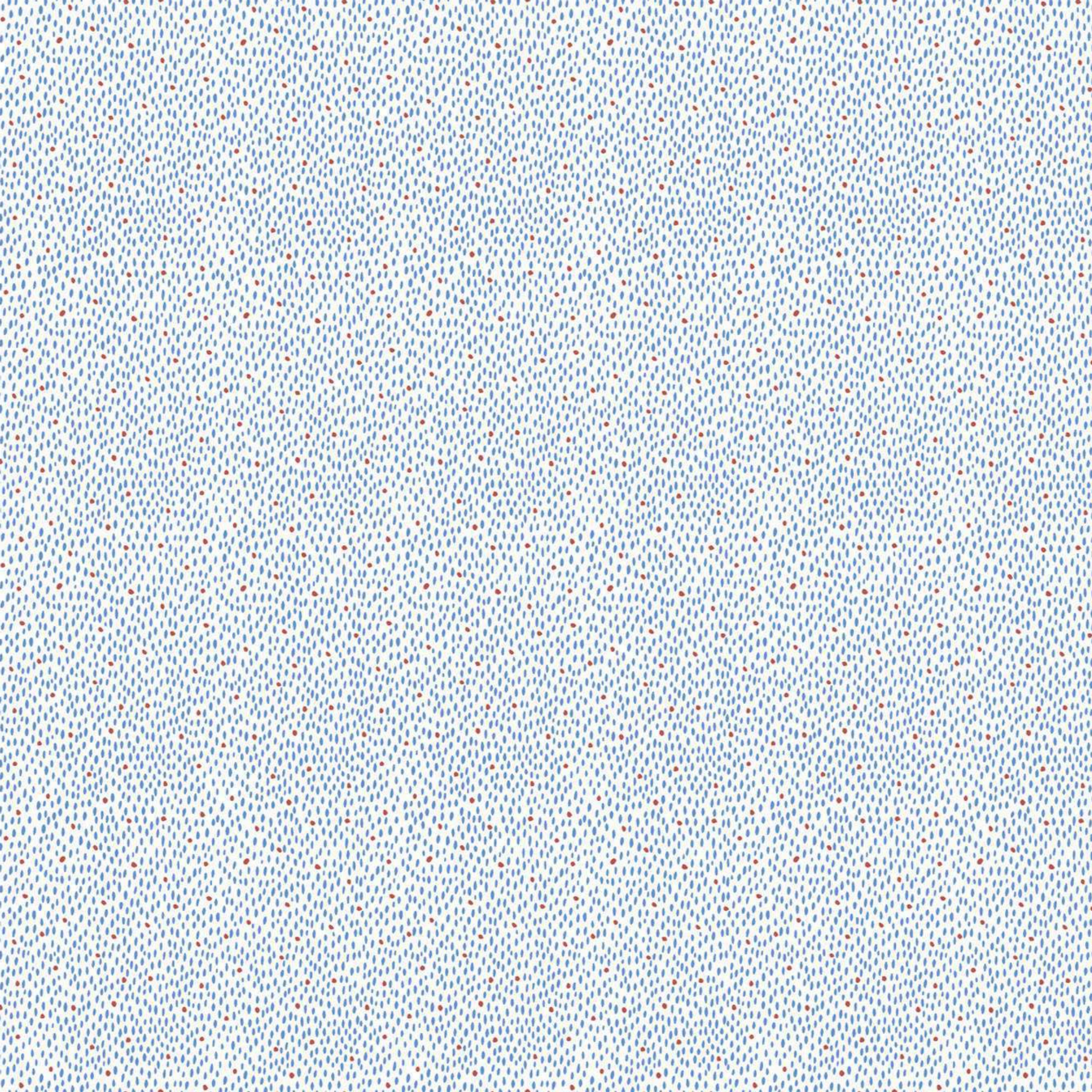
1. Allocate shops in Bandung that are engaged in creative industries such as fashion, art, performance, etc. to make it easier for consumers to access these shops. Making it easier for consumers to access these shops.
2. Improve the quality of creative industries in Bandung by designing a creative industry hub that suits the needs of industry players in Bandung.
3. Increase people's purchasing power related to local products, especially in the city of Bandung.

FUNCTION AND ROLE

1. Fashion hub: provides a place for fashion activists in the city of Bandung to work and market their work.
2. Culinary Park: allocates street vendors who are still selling in places that are not supposed to be.
3. Stage performance: provide a performance venue for musicians and theater performers.

PROBLEM LIMITATION

The design of the Creative Industry Hub in Bandung City focuses on the integration of local culture and environmentally friendly building technology. The building design reflects the unique culture of Bandung by combining traditional and contemporary elements. The Hub Creative Industry is designed to support the fashion, culinary and craft sectors by providing optimal space and facilities. A symbiotic approach is applied to create a harmonious balance between the functions of the creative industry and the surrounding environment. Utilization of the latest building technology supports efficiency and comfort. In addition, this design considers the characteristics of the local climate to create a comfortable environment. Thus, the Creative Industry Hub in Bandung City is expected to become a center of creativity that reflects cultural identity and supports the growth of the creative sector.



02

PROBLEM STUDY

STUDY OF LOCATION, SITE, AND CONTEXT

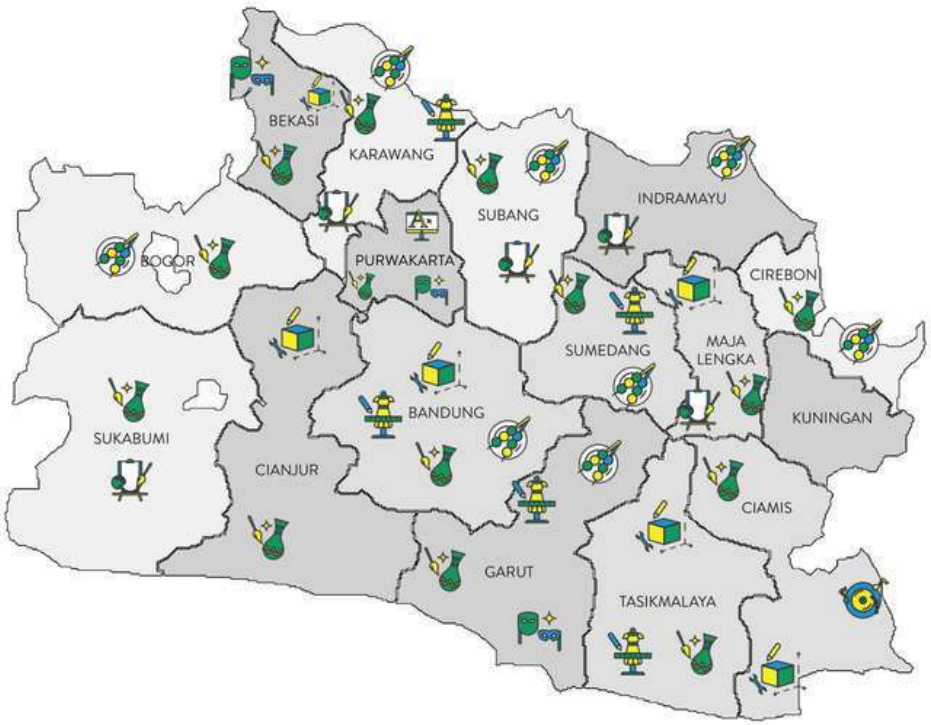


Figure 2.1 West Java Map
Source :https://jabartoday.com/profil-jawa-barat/, Author processed 2024

West Java has proven itself as a leader in creative economy development in Indonesia. Data in 2016 showed that the province contributed 31.96% to total national creative economy exports, equivalent to US$6.5 million. In addition, West Java is also one of the largest contributors to Gross Regional Domestic Product (GRDP) from the creative economy sector, reaching 11.81% or around Rp191.34 trillion. The COVID-19 pandemic poses significant challenges for the creative economy sector in West Java in 2020. Data shows that as many as 16,104 creative economy actors were economically affected by the pandemic. Overall, the West Java economy contracted by 4.08%
in 2020, with the services sector being the most affected, including a number of creative economy subsectors. To recover the post-pandemic economy, West Java continues to encourage the development of the creative economy, especially in rural areas with the Desa Kreatif Juara program. As the province with the largest number of creative economy business units in Indonesia (1,504,103 units in 2016) and a creative economy workforce of 3,808,368 people, West Java is committed to maintaining its position as a leader in the national creative economy sector.



Figure 2.2 Creative Industry Map of West Java
Source : https://tasransel.kemenparekraf.go.id/kompromi1-potensi-ekonomi-kreatif-jawa-barat/ show, Author processed 2024

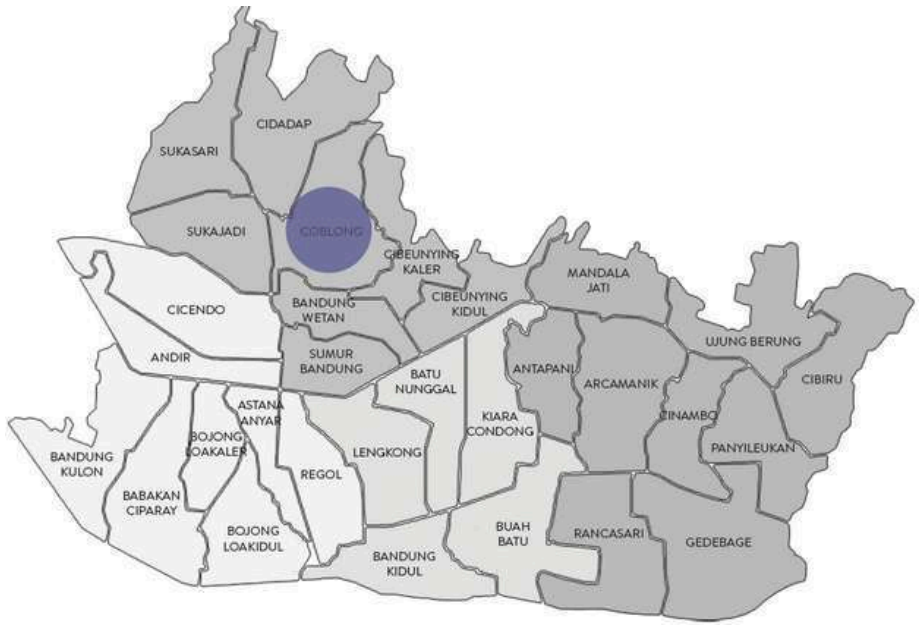


Figure 2.3 Bandung Map
Source : https://tasransel.kemenparekraf.go.id/kompromi1-potensi-ekonomi-kreatif-jawa-barat/ show, Author processed 2024

Bandung City has a policy to divide its area based on the function or development of the area. There are areas designated for residential, trade and services, health, etc. As a building that functions as an economic activity or trade and services, the site chosen must adjust the development of the Bandung City area to match what is planned by the Government. Comblong sub-district is one of the areas that has a function as trade and services, housing, education, etc. This makes it one of the areas that has a function as trade and services. This makes the area strategic for a commercial building.

STUDY OF LOCATION, SITE, AND CONTEXT



Figure 2.4 Site Location
Source : Author, 2024

The project located on Jl.Ir.H.Juanda or commonly called the dago area in Bandung, West Java. Dago, an area in Bandung, West Java, is famous for its diverse and functional land uses. The area has an interesting combination of housing, trade and services, education, and recreation. Dago is also equipped with complete public facilities such as public transportation, health facilities, and city parks.

Along Dago's main street, there are many cafes, restaurants, and boutiques, making it a busy hub of commercial activity and a favorite destination for tourists and locals alike. According to the RDTR, the area is a trade and service area that is in accordance with the design theme, which is the creative industry engaged in trade and services.

STUDY OF LOCATION, SITE, AND CONTEXT

PRIMARY AND SECONDARY ROAD

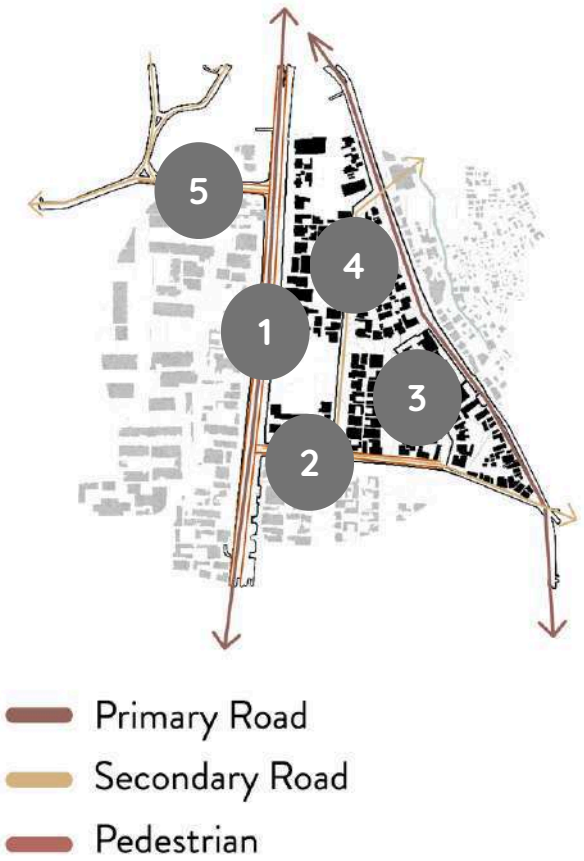


Figure 2.5 Primary and Secondary Road
Source : Author, 2024

There are 3 access roads around the site, these roads are primary, secondary and pedestrian. There is 1 primary road and 4 secondary roads connected to the site. The name of the primary road on the west side of the site is Ir.H.Juanda road while the secondary roads near the site are Teuku Umar road, Imam Bonjol road, Raden Patah raod, and Dayang Sumbi road. These five roads can provide access to the site, but the only access to the site is from Ir.H.Juanda road.

LAND USE



Figure 2.6 Land Use
Source : Author, 2024

In the site area there are many commercial buildings. Some are restaurants, cafes, and fashion stores. These buildings are scattered along the Ir.H.Juanda road, so this area is filled with buildings with commercial functions. This is an advantage for the site because the area is already filled with commercial activities so this is a positive thing to build commercial buildings do the area.



Figure 2.3 Existing Road Around The Site
Source : Google Maps, 2024

ACTIVITIES DENSITY

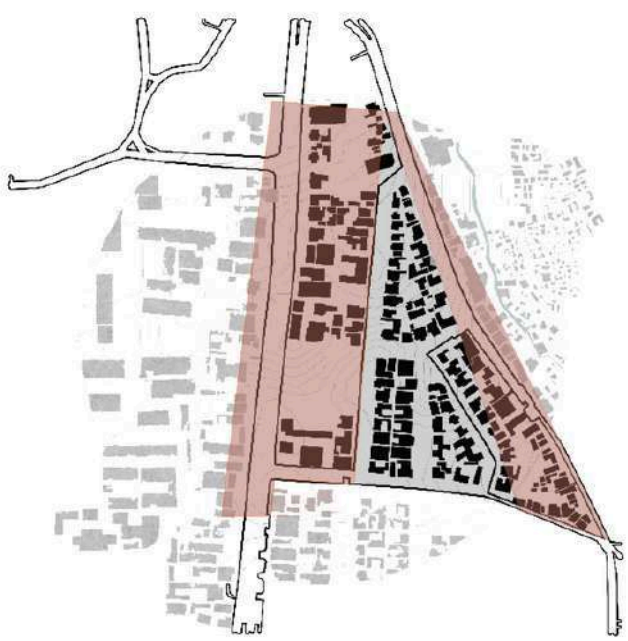


Figure 2.7 Land Use
Source : Author, 2024

PUBLIC TRANSPORTATION

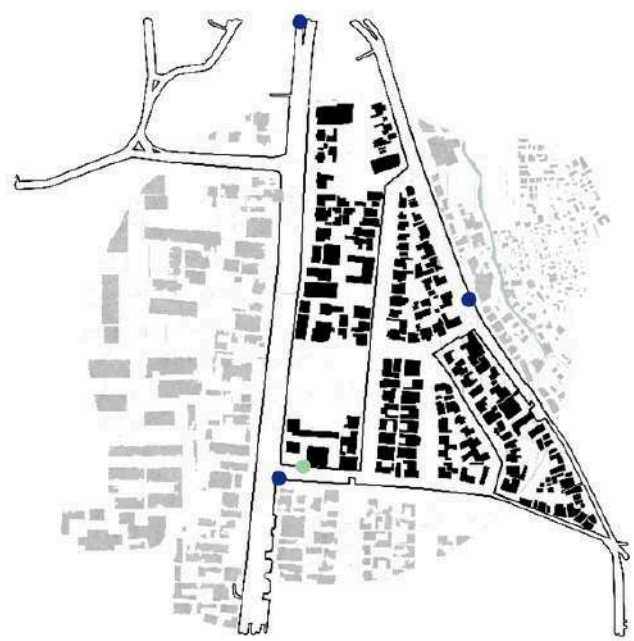


Figure 2.8 Land Use
Source : Author, 2024

There are 3 access roads around the site, these roads are primary, secondary and pedestrian. There is 1 primary road and 4 secondary roads connected to the site. The name of the primary road on the west side of the site is Ir.H.Juanda road while the secondary roads near the site are Teuku Umar road, Imam Bonjol road, Raden Patah raod, and Dayang Sumbi road. These five roads can provide access to the site, but the only access to the site is from Ir.H.Juanda road.

SITE REGULATION

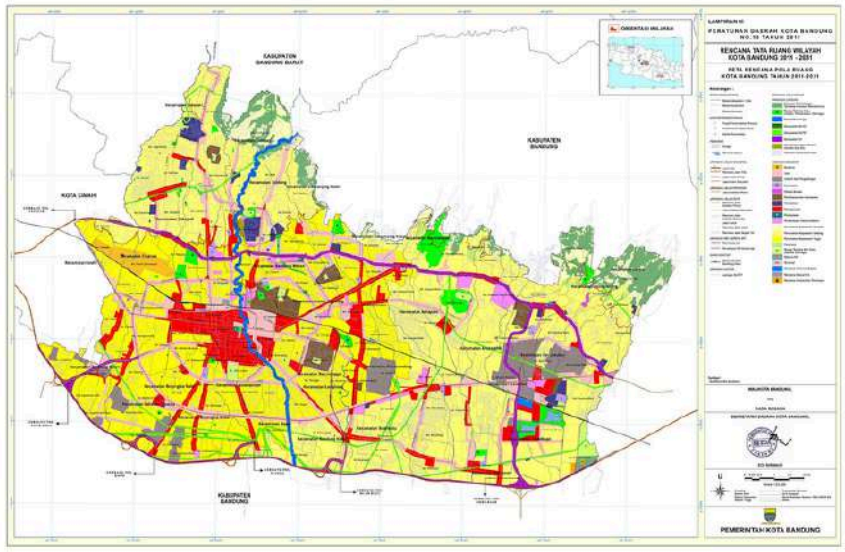


Figure 2.9 Regional Spatial Land
Source : Author, 2024

Ketentuan prasarana dan sarana minimal

1. Parking facilities for visitors according to minimum standard requirements
2. Loading and unloading facilities in accordance with minimum requirement standards
3. Storage/warehouse facilities as per minimum requirement standards
4. Restroom facilities for employees and visitors
5. Worship facilities and health posts
6. Provision of utilities for electricity, telecommunications, wastewater management, solid waste.
7. Provision of space for the informal sector

Ketentuan Umum

Not allowed include activities that interfere with the main function of trade and services and cause pollution and environmental impacts, such as large and medium industries, warehousing that is not to support trade and service activities.

BCR
70%

FAR
4.0

GAR
20%

GSB
4m

Calculation of the building area that can be built based on the above regulations

Site area : 9872,46 m^2
KDB : 9872,46 x 70% = 6.910,722 m^2
KLB : 6.910,722 x 4.0 = 27.642,888 m^2
Number of Building Floors : (KLB:KDB) : 27.642,888 : 6.910,722 = 4
KDH : 9872,46 x 20% = 1.974,492 m^2

ACCESS AREA / AKSES KAWASAN

Access to this area is only in the western part of the site, namely Jalan Ir.H.juanda, so access for users only exists in the west. This road is a secondary arterial road with a width of 4.5 m in each direction that connects the surrounding roads. This area is easily accessible because in addition to adequate road facilities, there are 3 bus stop near the site that can be access easily.

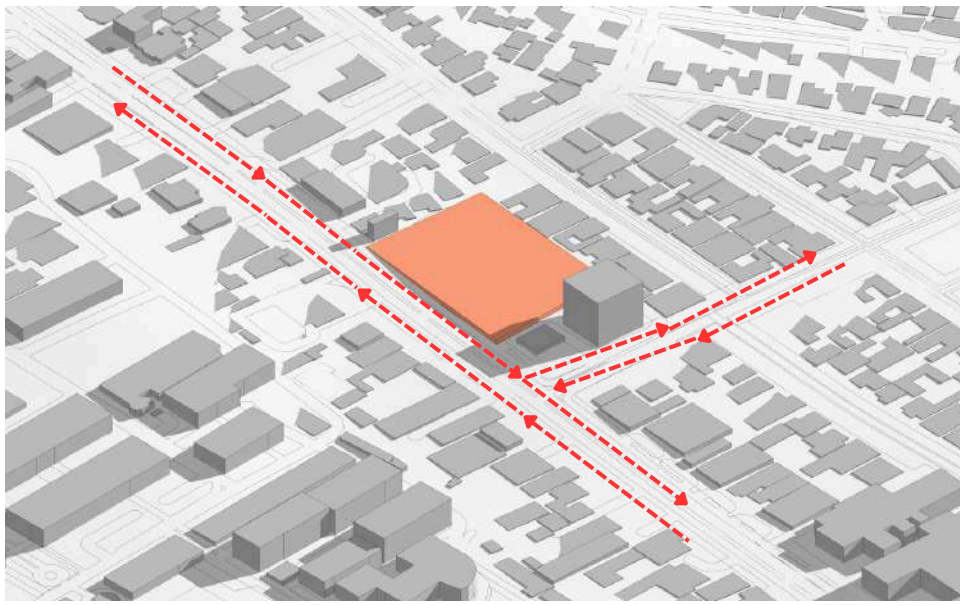


Figure 2.10 Economic Activities
Source : Author, 2024

DAGO AS AN AREA OF ECONOMIC ACTIVITIES IN BANDUNG

Dago used to be a residential area for noble natives in Bandung. But often used by youth at the time, Dago's long streets were often used as a place for wild racing and also a hangout for young people. Over time, in the late 90s, precisely after the reformation, residential buildings in the Dago area switched functions to commercial buildings.

With this development, Dago regained its historical role as a 'hangout place' for urban youth rather than farmers. Dago became a historically important place for rockers, punks and other subcultural youth whose alternative lifestyles and creative endeavors contributed substantially to the development of Bandung as a 'creative city' (Prasetyo, 2013).

SITE CLIMATE / IKLIM KAWASAN

The "mean daily maximum" (solid red line) represents the average highest temperature recorded each day throughout the year in Bandung. Similarly, the "mean daily minimum" (solid blue line) indicates the average lowest temperature. The dashed red and blue lines show the average temperatures of the hottest days and coldest nights for each month over the past 30 years. When planning a trip, you can rely on these average temperatures while also preparing for occasional hotter or colder days. Wind speeds are hidden by default but can be displayed by enabling the option at the bottom of the graph.

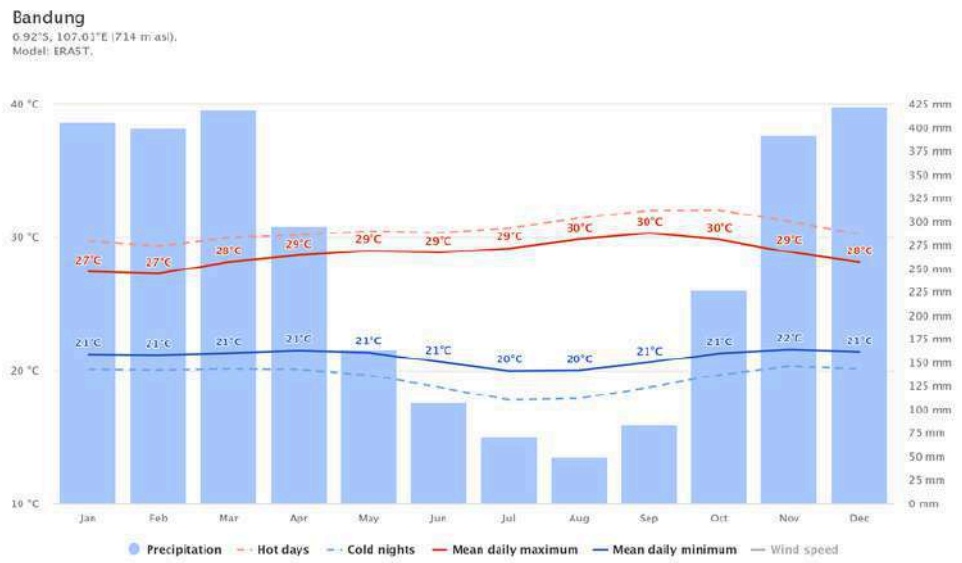


Figure 2.11 Economic Activities
Source : Author, 2024

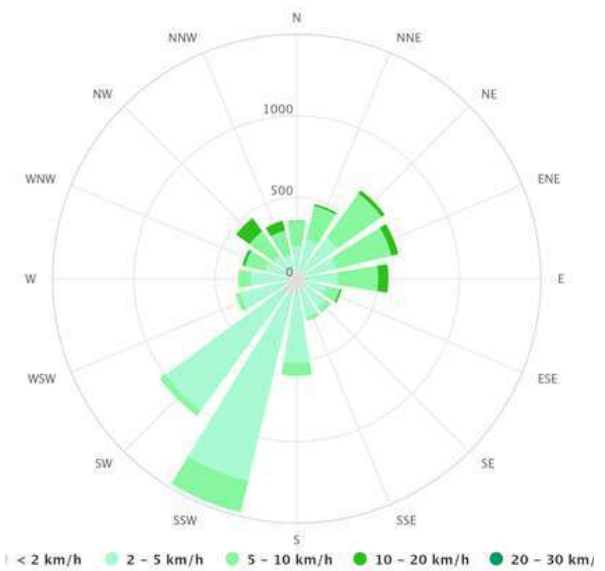


Figure 2.12 Wind Rose
Source : Author, 2024

DESIGN THEME STUDY

CREATIVE HUB DEFINITION

According to Cairney, et al. (2020), a creative hub is a physical or virtual space where creative individuals and organizations come together to collaborate, share ideas, and develop innovative projects. The concept aims to support the growth of the creative economy, facilitate knowledge exchange, and increase employment opportunities in the arts and culture sector.

According to Lazaroiu, et al. (2020), a creative hub is a center or area dedicated to bringing together creative professionals from various fields, such as art, design, technology, and other creative industries. This creative hub aims to encourage collaboration, innovation, and economic growth in the creative sector.

Creative Hub is an idea development space that encompasses various types of creativity, such as art, business ideas, and so on. This place is a meeting point for individuals and communities with diverse backgrounds, but have similar interests and focus in developing these ideas into something useful.

CREATIVE HUB FUNCTION

The construction of the creative industry hub is geared towards propelling the creative industry forward. The building is equipped with amenities to bolster the creative sector. The goals of the creative hub encompass:

1. Delivering services and facilities for various events, skills training, and other activities catering to individuals, organizations, and companies within a flexible timeframe.
2. Facilitating and promoting collaboration and interaction among communities.
3. Establishing connections between creative individuals and communities with other creative institutions and agencies, as well as industries beyond the creative sector.
4. Operating as a communication medium that broadens networking and engagement.
5. Recognizing and acknowledging creative individuals or communities that have boldly produced innovative work.

CLASSIFICATION OF CREATIVE HUB

Creative Hubs take many forms and can be described in many different ways. Some of the types of Creative Hubs that can be encountered involve:

1. Studio: A space for a group of individuals or a small company, such as a co-working space.
2. Network: A dispersed group of individuals and businesses focused on a few specific sectors.
3. Online Platform: Connecting with fellow communities only through online media.
4. Center: A large-scale building that provides supporting facilities such as cafes, bars, movie theaters, exhibition halls, shops, and so on.
5. Cluster: A location for groups of businesses, individuals and creative communities concentrated in a particular area.
6. Alternative: Focuses more on experimentation by involving new communities, different sectors, and financial aspects.

BUSINESS FORMS

Creative hubs have several categories of business forms. There are three categories of Creative Hub business forms, which involve:

1. Structural: Structurally, Creative Hubs are of two types, namely profit-oriented and non-profit.
2. Sector: In terms of sectors, there are two types of Creative Hubs, namely those that are a combination of several sectors, and those that are geared towards specific sectors.
3. Services: This category offers comprehensive facility services.

SYMBIOTIC ARCHITECTURE

Symbiosis theory is a term commonly used in the biological world. The origin of the word from the Greek sym which means with and biosis which means life. if the word Symbiosis can be interpreted into a relationship between 2 organisms, then architecture can be put as a "living thing", then the concept of Symbiosis in architecture can be interpreted into a relationship between 2 or more functions, which can stand alone but can also interact between the two & can be mutually beneficial.

PRINCIPLE SYMBIOTIC

The principles of symbiotic architecture according to Kurokawa are:

1. Symbiosis of history and present
2. Symbiosis of tradition and technology
3. Symbiosis of nature and man
4. Symbiosis of art and science
5. Symbiosis of regionalism and universalism

SYMBIOTIC CONCEPTS

Based on the theoretical works of Kisho Kurokawa, and the supporting book
to the design of symbiosis is obtained as follows:

a) Unity of dualism

Dualism is a fundamental principle of symbiotic architecture.
The unity of dualism is uniting two different things, which can be interpreted as uniting elements from two different cultures in a design.

b) intermediary space

The intermediate zone (intermediary space) which functions for the intermediate zone of two different functions or as a link between the outer space and the inner space. It can also be said to be the third zone to mediate the 2 elements. Its application in architectural design can be in the form of street space, plazas, parks, waterfronts, landmark towers, street scenes or urban infrastructure.

c) Ambiguity

Ambiguity is the meaning produced by reinforcing and rejecting contradictory identities and rejecting contradictory identities and identities at the conceptual level. Kisho Kurokawa explains how ambiguity is achieved:
- If two or more meanings are transformed into one
- If seemingly unrelated meanings are placed The combination of alternative meanings reveals more and more the complexity of the creator's mind
- If it is full of contradictions

Based on the explanation above, it can be concluded that ambiguity is giving relative meaning by combining two or more meanings. Ambiguity is not due to ambiguity of purpose, but rather with a specific purpose creatively.

d) Hybrid Style

The fusion/combination of elements from different cultures to produce a new form of innovation that implies these different elements. The principle of hybrid style at first glance looks the same as the first principle (dualism), but it is actually different, in this principle the emphasis is on the result of two symbiotic things, which must look innovative, but still implied/identifiable formations of the original elements.

e) Simularca (Symbolization)

Pseudo-reality functions as a symbolic value (image), which utilizes honor, status, & dignity. utilizes the honor, status, & dignity of a culture, in order to attract attention of the intended subject. While the real reality is the value of signs (signs) that want to be realized to give a positive impact in the design. positive impact in the design.

f) Whole and Part

Symbiotic architecture pays equal attention between the part (individual and private) with whole (whole, community, and public). An example of its application is to pay attention to the suitability of the overall design with the surrounding environment as well as the specific and detailed parts of each design element.
specific parts and details of each design element, such as: wall texture, pattern, etc.

PRECEDENT STUDY

KUTA BEACHWALK BALI



Figure 2.13 Kuta Beachwalk Bali
Source : www.arsitag.com

Beachwalk Bali, a shopping and entertainment center located in the center of Kuta, Bali, features an architectural concept of sustainable design, blending nature and traditional Balinese architecture with contemporary architecture, in an effort towards sustainable architecture. Inspiration from Bali's natural beauty is reflected in its open design, with a spacious atrium providing a refreshing open space for visitors. Local materials such as natural wood, natural stone and bamboo are used in its construction, creating an authentic and sustainable Balinese feel. The surrounding green landscaping and tropical gardens add natural beauty that beautifies the surroundings. In addition, Beachwalk Bali also features touches of local art such as traditional wood carvings and sculptures that add a distinctive Balinese cultural feel. Its design that pays attention to ease of access, comfort, and safety of visitors makes it an attractive destination for travelers from all over the world. With all these elements, Beachwalk Bali becomes not only a shopping center, but also an alluring tourist destination, offering an unforgettable experience for every visitor.

The application of symbiotic architecture to the Kuta Beachwalk Bali building is reflected in the harmonization between natural elements, local culture, and modern needs. The design shows harmony with the surrounding environment through the use of local materials such as natural wood and natural stone, which not only creates an authentic Balinese feel but also reduces environmental impact. The open concept and spacious atrium provides a balance between indoor and outdoor spaces, allowing for air circulation and natural daylight that enriches the visitor experience. Respect for local culture is reflected in the traditional wood carvings and local arts that adorn the building, creating a close symbiotic relationship between the building and Bali's cultural heritage. In addition, integration with the surrounding natural landscape, including tropical gardens and green vegetation, adds a natural feel that beautifies the surroundings. With comfort and sustainability in mind, Kuta Beachwalk Bali is not only a shopping and entertainment center, but also an example of how architecture can play a role in preserving culture and nature while providing an enchanting experience for visitors.



Figure 2.14 Kuta Beachwalk Bali
Source : www.pinterest.com

M7 DOHA, QATAR



Figure 2.15 M7 interior showing display
Source : www.qlife.com

Qatar Museums' M7 is Doha's newest epicentre for innovation and entrepreneurship in fashion, design, and technology. Located in the heart of Msheireb Downtown Doha, M7 is dedicated to developing Qatari talent through expert mentorships and connecting local innovators with influential creatives from around the world. Q Life profiled M7 to learn more about their creative endeavours.



Figure 2.16 M7 collaboration between designers
Source : www.qlife.com



Figure 2.17 M7 interior showing display
Source : www.qlife.com

The inspiration of M7 is because of many designers that cannot evolve because of the lack of a creative ecosystem. M7 is built on the notion that it would create a healthy and vibrant creative ecosystem and environment for those talents. It was clear that creatives needed the right infrastructure to grow and be able to be sustainable. M7 is part of many efforts to build a creative economy and create a thriving creative scene in Qatar.

QBIG BSD CITY



Figure 2.18 QBIG BSD CITY
Source : https://www.tangerangnet.com/2016/12/q-big-pusat-perbelanjaan-terbesar-di.html

QBig BSD is a shopping center located in BSD City, Tangerang. The semi-outdoor concept at QBig BSD reflects a design approach that combines indoor and outdoor elements to create a unique shopping experience.

One of the characteristics of this semi-outdoor concept is the presence of an open area or terrace that is integrated with the inner space of the shopping center. In this area, visitors can enjoy the open atmosphere while doing activities inside the shopping center. This element is usually supported by an open roof design or structure that allows sunlight to enter, creating a bright and natural atmosphere.

This concept not only provides visual comfort but also allows natural air circulation, creating a fresher and more comfortable environment. By combining indoor and outdoor elements, QBig BSD tries to provide a different feel from conventional shopping centers, creating a friendly and visitor-friendly space.





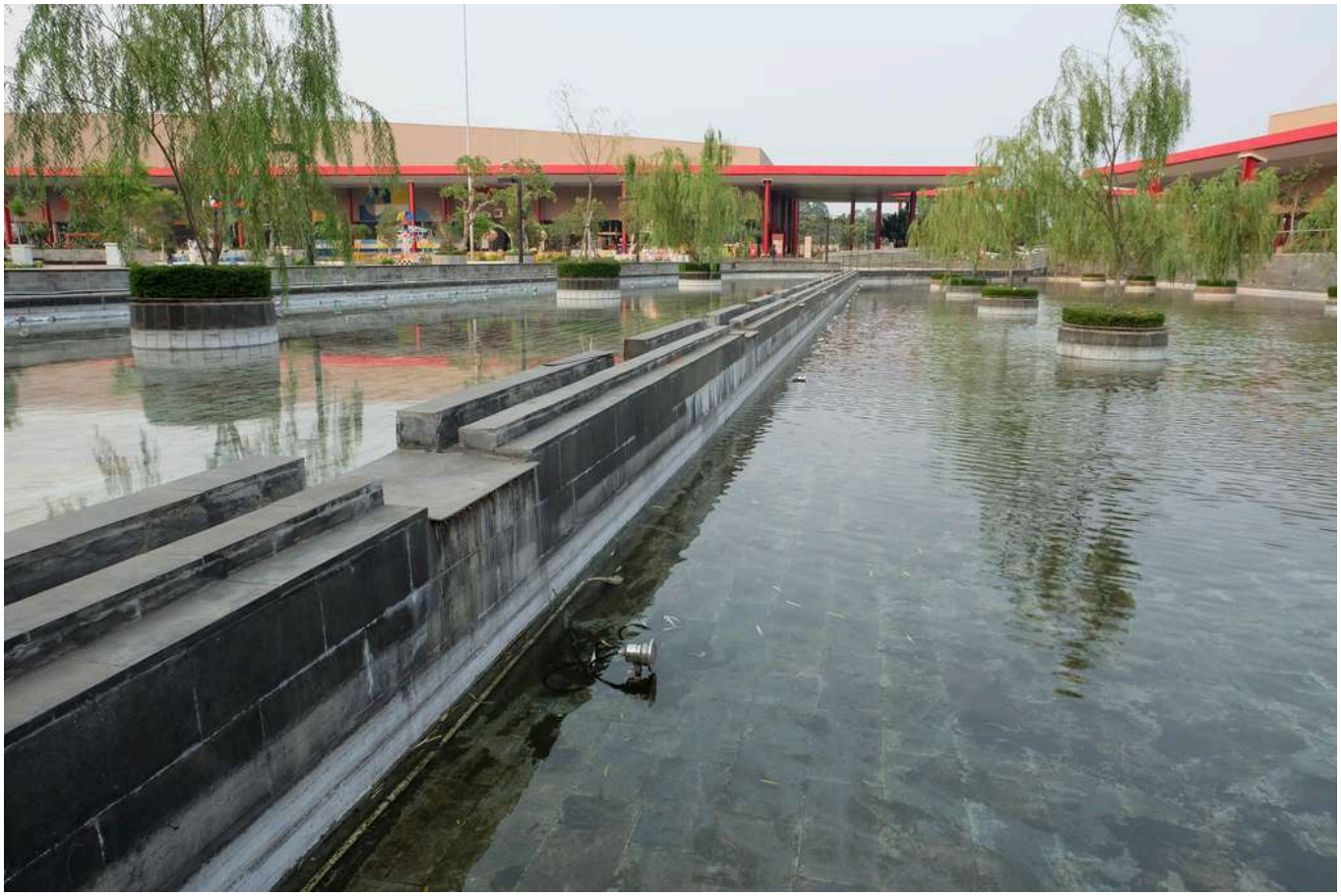


Figure 2.19 QBIG BSD CITY
Source : https://www.tangerangnet.com/2016/12/q-big-pusat-perbelanjaan-terbesar-di.html

BUILDING FUNCTION STUDY

FASHION SECTOR SPACE REQUIREMENTS

Fashion creative sector spaces must be designed taking into account the various special needs required to support and facilitate the development of the fashion industry. Some Fashion Hub space requirements that need to be considered includ

Design and Production Studio:

Providing adequate work and studio space for designers, fashion designers and clothing manufacturers to design, develop and produce their collections.

Showroom and Exhibition Hall:

A special area to showcase work, the latest collections and fashion products to stakeholders, buyers and the general public.

Creative Space and Collaboration:

Facilities to encourage collaboration between designers, artists and other creative professionals to stimulate innovation and exchange of ideas.

Training and Workshop Center:

Area to hold training, workshops and seminars that support the development of skills, knowledge and expertise in the fashion sector.

Research and Innovation Center:

Space to conduct research on fashion trends, innovative materials and the latest technology that can be applied in industry.

Office and Administration Room:

A place for administrative activities, business management, as well as an office for the Fashion Hub management team.

Production and Construction Facilities:

Production area equipped with equipment and construction facilities to support the production and assembly needs of fashion products.

Presentation and Launch Room:

A special area for collection presentations, product launches and fashion promotional events that can attract the attention of the media and buyers.

Storage and Distribution:

Safe storage space to store product stock, raw materials and finished products, as well as efficient distribution facilities.

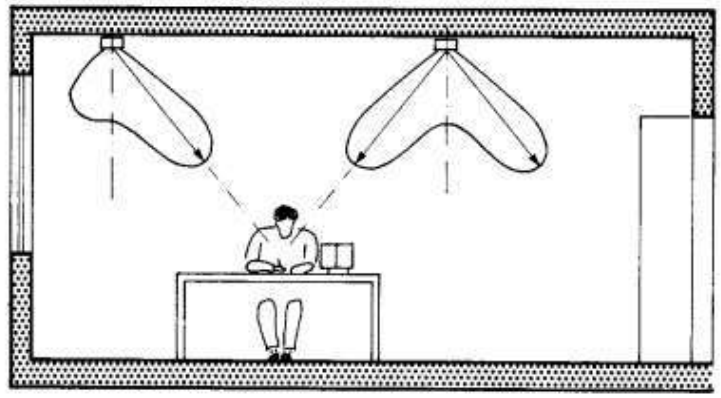


Figure 2.20 Figure Lighting Working Space Standard
Source : Data Arsitek

LIGHTING OFFICE (DESIGNING) ROOM STANDARD

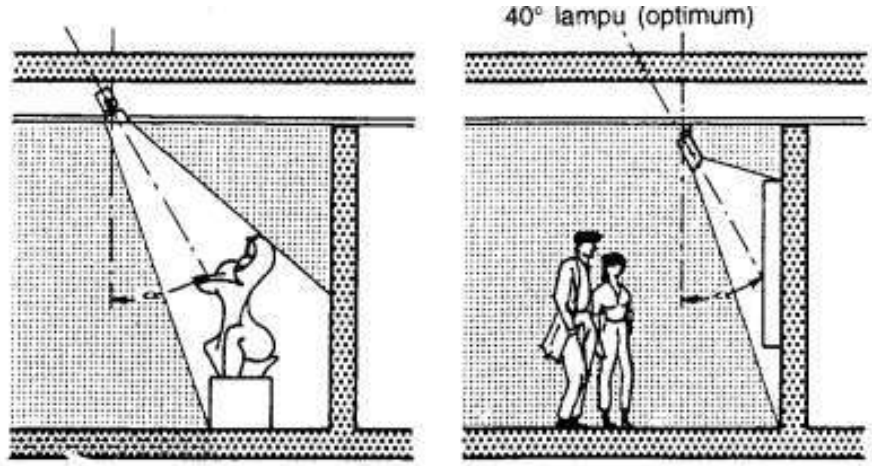


Figure 2.21 Figure lighting object display standard
Source : Data Arsitek

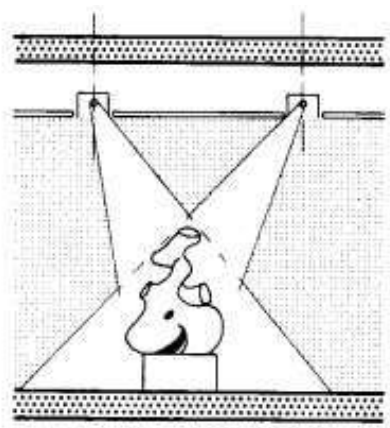


Figure 2.22 Figure lighting object display standard
Source : Data Arsitek

CULINARY SECTOR REQUIREMENTS

The restaurant space must be designed taking into account core needs that can create an efficient and comfortable environment. Some essential restaurant space requirements include:

1.Dining Room:

Efficient arrangement of tables and chairs to accommodate the optimal number of customers.

2.Kitchen and Prep Area:

A spacious and neatly arranged kitchen to support kitchen operations and ensure efficiency in serving food.

3.Reception area and queue:

Efficient customer reception area and queue management.

4.Bathroom Facilities:

Bathrooms are clean and easily accessible to customers.

CRAFT SECTOR REQUIREMENTS

Space requirements for craft stores must be carefully considered to create an environment that supports product display and provides a positive shopping experience. Some craft shop space requirements that need to be considered include:

1.Product Display Area:

Strategic product arrangement to maximize visual appearance and appeal.

2.Exhibition Tables and Display Racks:

Tables or shelves to display products neatly and attract customers' attention.

3.Warehouse Space:

Warehouse or storage behind the store to store additional product stock.

4.Special Exhibition Facilities:

Special area for exhibition of superior or new products.

5.Proper Lighting:

Sufficient, targeted lighting to highlight products and create a pleasant atmosphere.

6.Creative Area or Workshop:

If the craft shop has a creative or workshop element, it is necessary to consider a special area for these activities.

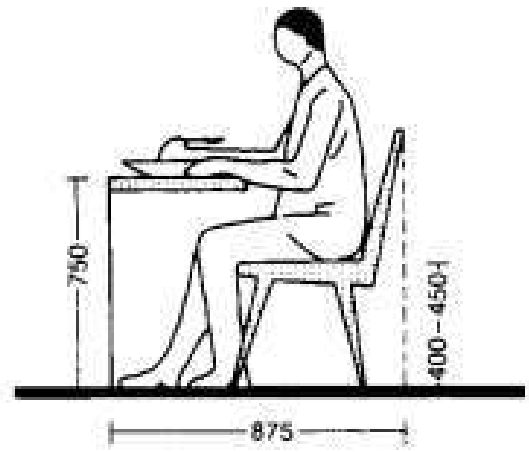


Figure 2.23 Dining Table Standard
Source : Data Arsitek

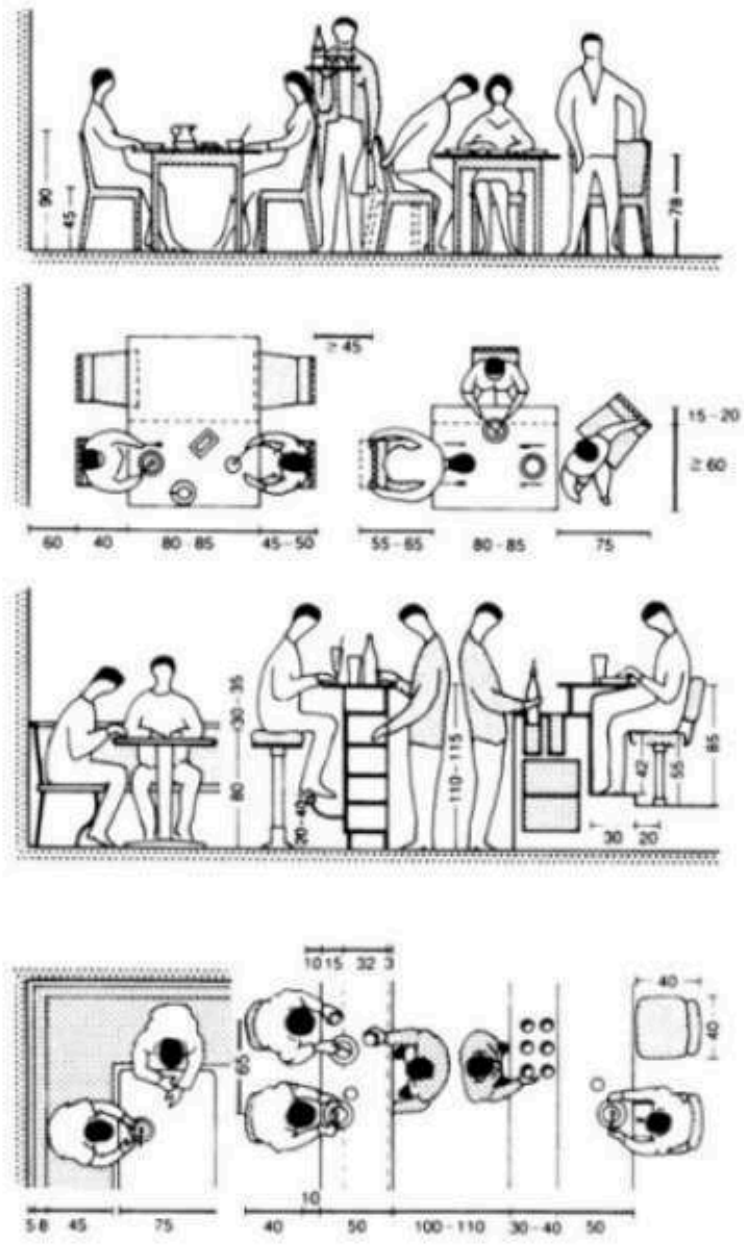
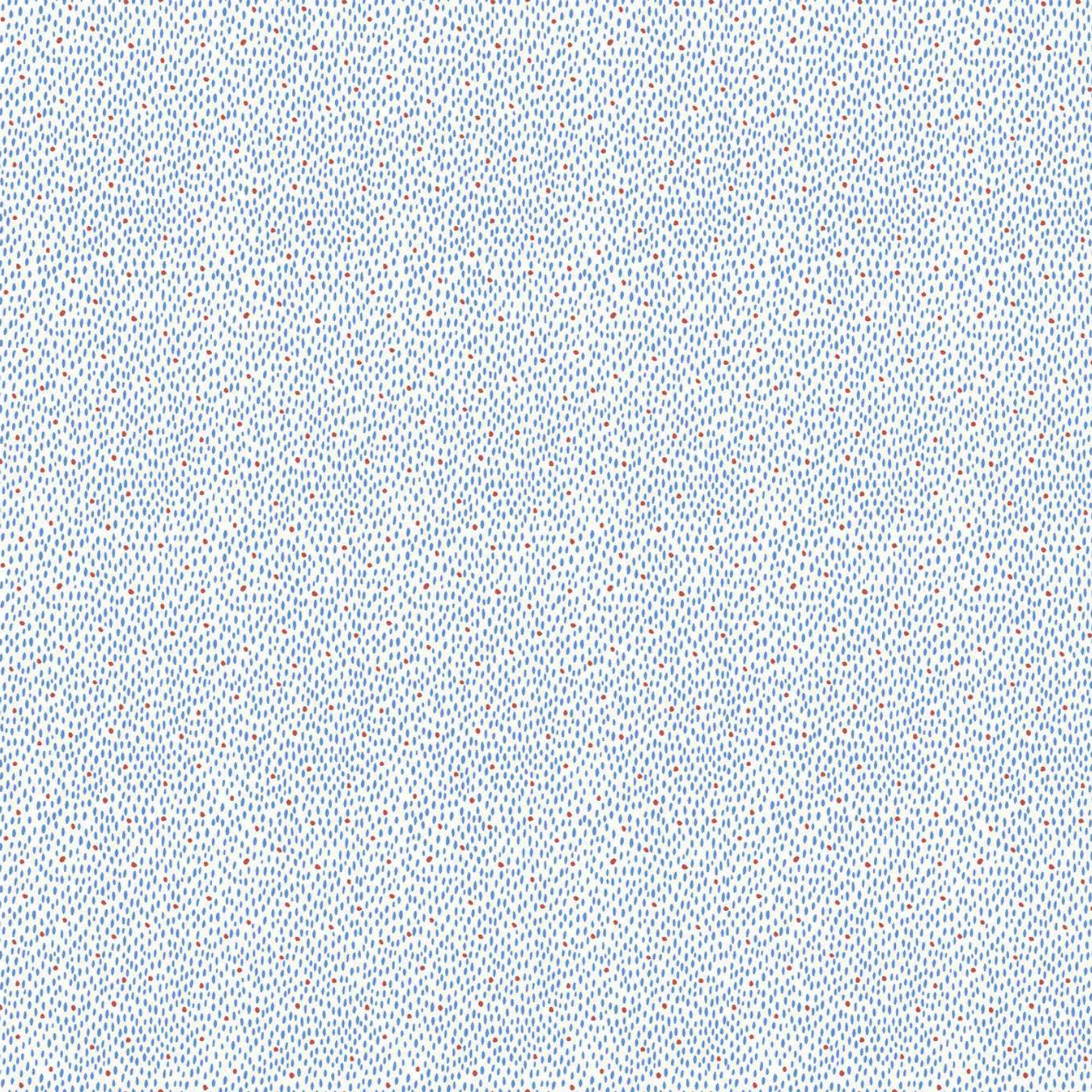


Figure 2.24 Dining Table Space Requirements
Source : Data Arsitek



03

ANALYSIS AND DESIGN CONCEPT

SUSTAINABLE DEVELOPMENT GOALS POINT 8

THEORY

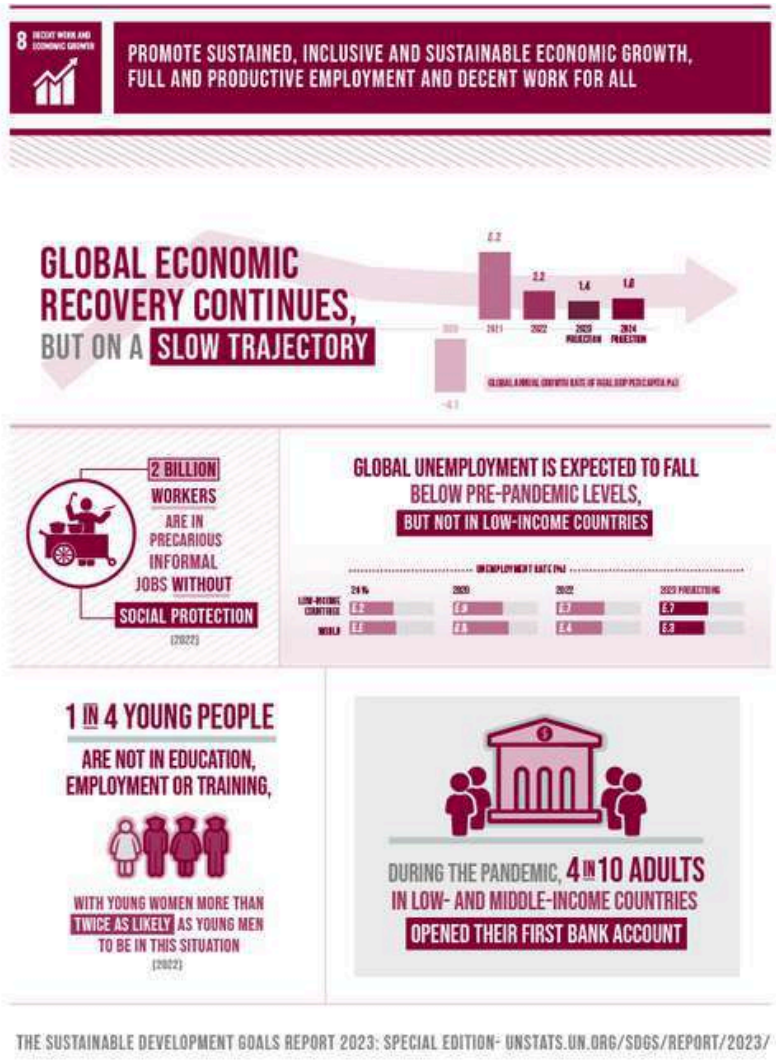


Figure 3.1 SDGS Point 8
Source : Data Arsitek

Decent Work and Economic Growth focuses on creating inclusive, sustainable and equitable economic growth by ensuring decent work for all. The goal emphasizes reducing unemployment, especially among youth, through job training, skills development, and support for micro, small, and medium enterprises (MSMEs). In addition, SDG 8 underscores the importance of a safe, inclusive and fair working environment by protecting workers' rights, preventing exploitation and ensuring equal access to employment opportunities, especially for vulnerable groups such as women and migrant workers. As such, this goal not only improves the welfare of workers, but also empowers local communities.

In addition to creating jobs, SDG 8 encourages economic transformation through innovation, diversification and increased productivity. Technology and industrialization play an important role in creating a modern and efficient economic ecosystem, supporting the growth of strategic sectors, and increasing economic competitiveness in the global market. This goal also emphasizes the role of MSMEs as key drivers of local economies, which need greater access to finance, technology, and markets. The economic growth envisioned in SDG 8 must also be sustainable, i.e. not damaging the environment and able to face the challenges of climate change through environmentally friendly business practices and green infrastructure development.

ANALYSIS

SDG 8: Decent Work and Economic Growth

Objective: Ensure inclusive and sustainable economic growth, full and productive employment, and decent work for all.

- Focus on job creation, empowering MSMEs, and encouraging innovation in the creative economy sector.
- In Bandung, which is known as a creative city, SDG 8 plays a major role in spurring the creative work ecosystem, including the art, design, fashion, digital technology and culinary sectors.
- This point is also relevant to ensure that creative industry players have access to stable employment opportunities and fair wages.

Context of Space Needs:

- Creative industries need workspaces that can support the creative process, such as art studios, workshops, coworking spaces, and creative laboratories.
- In addition, spaces to sell creative products such as art galleries, pop-up shops, and creative markets are also very important to support industry players to reach consumers directly.
- Without proper and affordable spaces, creative actors, especially MSMEs, will find it difficult to grow their businesses, which can hinder job creation and local economic growth.

SUSTAINABLE DEVELOPMENT GOALS POINT 9

THEORY

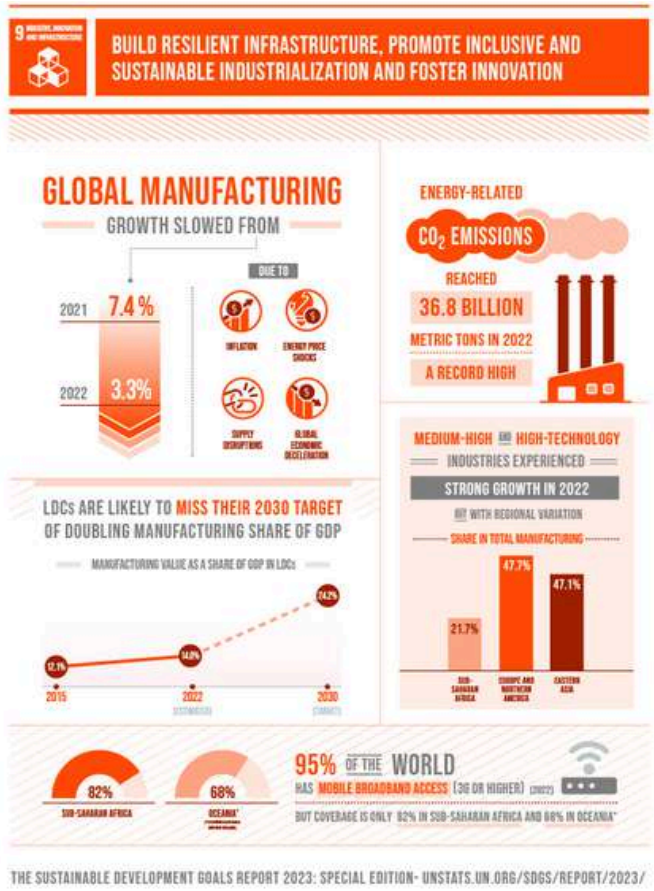


Figure 3.2 SDGS Point 9
Source : Data Arsitek

SDG 9: Industry, Innovation and Infrastructure aims to build resilient infrastructure, promote inclusive and sustainable industrialization, and support innovation as a key engine of economic growth and social development. Effective infrastructure, such as transportation, information technology, energy, and production facilities, plays an important role in improving connectivity, accelerating the flow of goods and services, and expanding market access for businesses, especially MSMEs. This goal also promotes inclusive industrialization that benefits all levels of society, creates jobs, and reduces social inequality. In addition, SDG 9 emphasizes the importance of innovation through the development of new technologies, research and development (R&D), and the adoption of digital solutions that can improve production efficiency and economic competitiveness globally.

SDG 9 also highlights the importance of sustainability in infrastructure development and industrialization. Environmentally-oriented industries, the use of renewable energy and clean technologies are prioritized to reduce negative impacts on the environment and face the challenges of climate change. This goal promotes collaboration between governments, the private sector and research institutions to create environmentally friendly production systems and support a circular economy, where waste can be managed and reused as resources. Through investments in green infrastructure and sustainable innovation, SDG 9 not only aims to accelerate economic growth, but also ensure development that is resilient, inclusive and aligned with sustainability principles for current and future generations.

ANALYSIS

Objective: Make cities and human settlements inclusive, safe, resilient and sustainable.

- SDG 11 focuses on urban planning that supports creativity, inclusive public spaces and healthy living environments.
- Creative spaces such as art galleries, music studios, urban parks and community meeting places support the sustainable growth of creative industries.

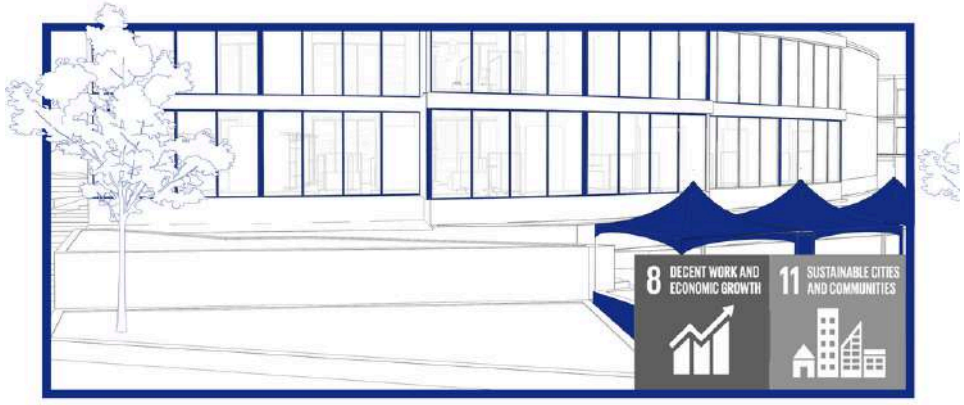
Context of Space Needs:

- SDG 11 promotes inclusive cities, which means creative spaces should be accessible to all segments of society, including small businesses, local arts communities, and youth.
- Multifunctional public spaces such as thematic parks, open-air art galleries and temporary art markets can provide expression and marketing space for creative products, while strengthening the city's appeal as a creative tourism destination.
- With eco-friendly design, these creative spaces can also support sustainability, such as using recycled materials, renewable energy sources, or green spaces to support environmental health.

DESIGN STRATEGIES

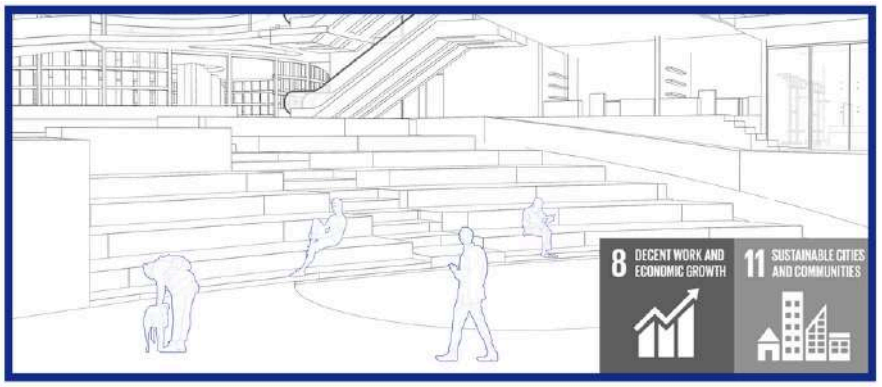
Correlating SDGs 8, 9, and 11 to Advance Creative Industries in Bandung:

1. Encouraging Local Innovation (SDG 9): Good digital infrastructure and support for innovation enables creative industry players to produce more competitive work.
2. Creating Creative Jobs (SDG 8): The development of creative industries will open up many new job opportunities, especially for Bandung's young generation who are full of fresh ideas.
3. Building a Creative City Ecosystem (SDG 11): An inclusive city with creative facilities and spaces will motivate local communities to continue contributing to the growth of the creative economy.
4. Inter-sector Collaboration: Bandung City Government, businesses, creative communities, and the public can work together to link technological innovation (SDG 9) with human resource development (SDG 8) and create environmentally friendly creative spaces (SDG 11).



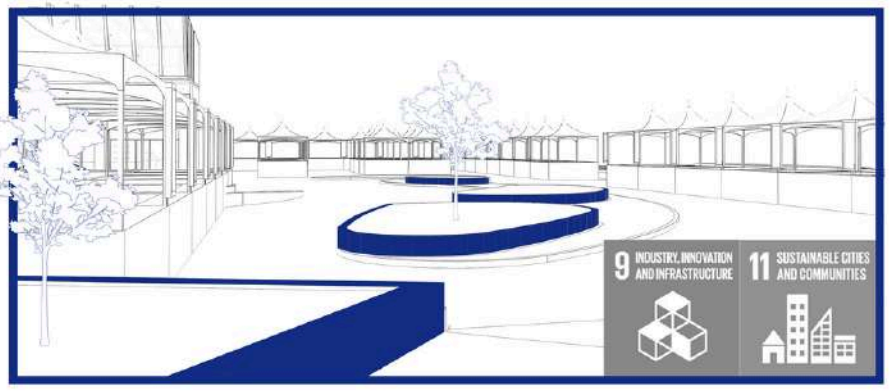
ECONOMIC CONNECTION FRAME

Creating an economic connection frame as a response to SDG's points 8 and 11 with commercial facilities and public spaces as connectors between activities.



DIFFERENT USER OF GROUPS

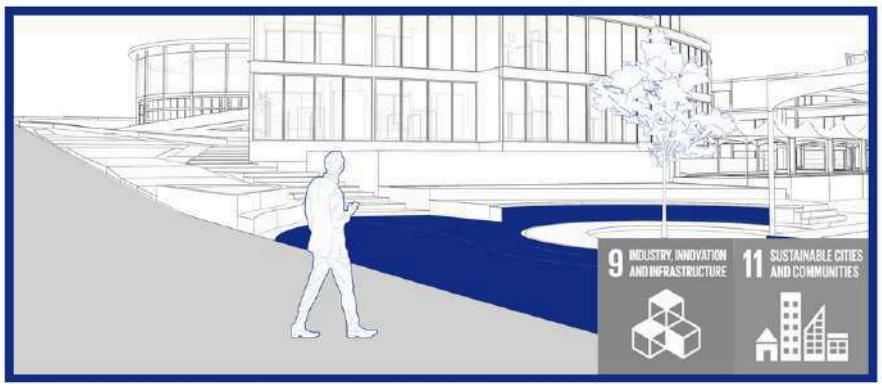
Diversity of user groups enhance the adaptability and functions of the town. It will provoke interaction between the groups.



RECLAIMING PUBLIC SPACE

Connection of route and engagement to extend the activieness to the public space and in front of the commercial building.

Figure 3.3 Design Strategies
Source : Author, 2024



LANDSCAPE STRATEGIES

Connectivity between the site and its surroundings is a strategy to create a sustainable environment in terms of interaction because it will trigger interaction between groups.



HERITAGE LINKAGES OF ARCHITECTURAL VALUE

Encourage and promote the historical value of the old town with linkages of architectural style

Figure 3.4 Design Strategies
Source : Author, 2024

CONTRADICTION

The contradiction in this design starts from the accessibility of the site which only has one side of the main door and also to connect the pedestrian area in the surrounding area and also the building, so the application of symbiotic architecture which focuses on the connectivity of the surrounding area creates a contradiction:

IF

If you want to connect the site with the surrounding area to create connectivity of spaces and activities.

THEN

So with a symbiotic architectural approach to connecting pedestrians and sites with plaza designs and public spaces, connections between spaces and activities are created.

BUT

But with plazas and public spaces, the area for commercial buildings will be reduced, which can reduce revenue.

RESPONSE

To maintain the commercial value of the areas used for plazas and public spaces, the open areas become a multifunctional area, for example it can be used as a bazaar and event area, so that these areas still have commercial value and still benefit from the area.

SYMBIOTIC ARCHITECTURE FOR CONNECTING THE SURROUNDING WITH PLAZA

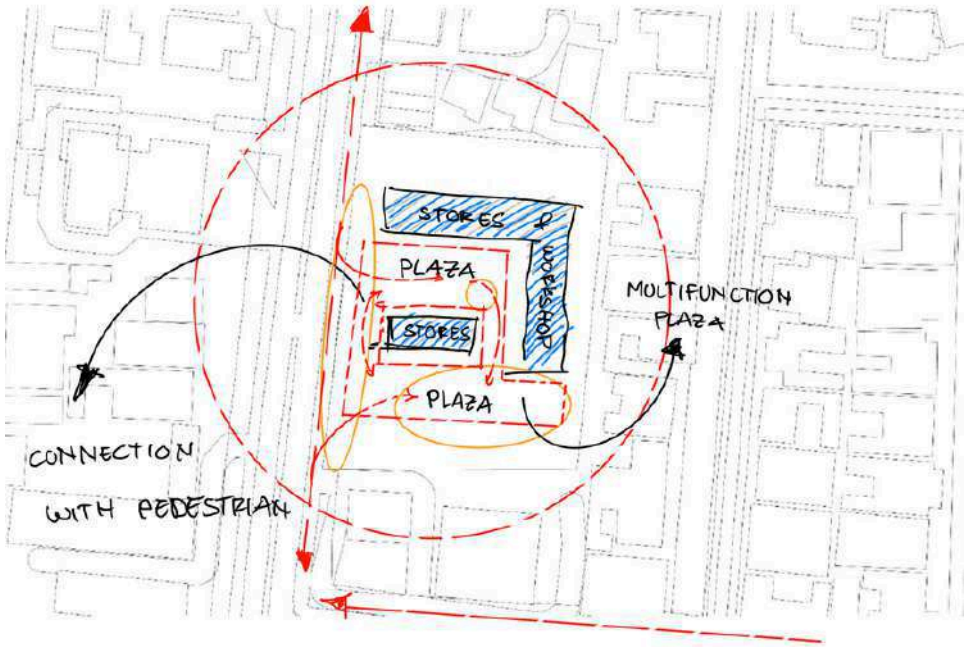


Figure 3.5 Symbiotic Concept
Source : Author, 2024

MULTIFUNCTION PLAZA TO MAINTAIN THE COMMERCIAL VALUE

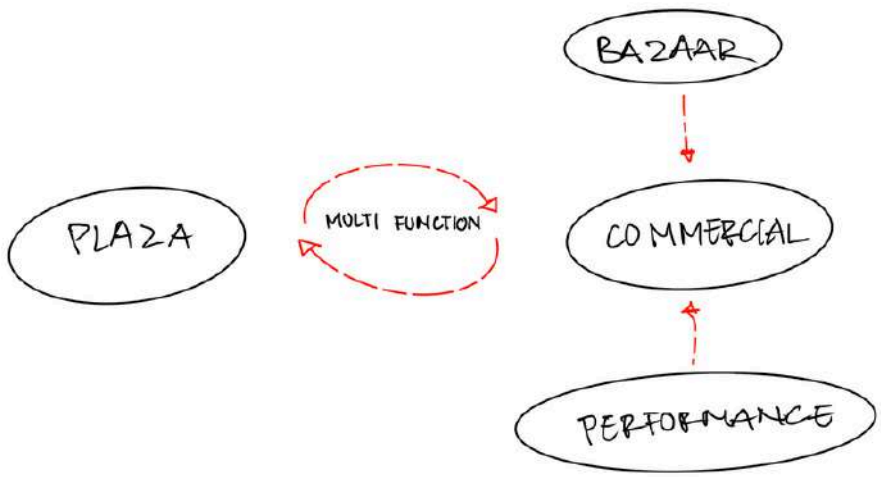


Figure 3.6 Multifunction Concept
Source : Author, 2024

PROPERTY SIZE

No	Room	Amount	Capacity	Standard	Size	Source	Private	Visible
	Fashion Sector							
1	Gallery/Exhibition	1	50	4m2/person	200m2	AP		
2	Workshop Studio	1	20	4m2/person	80m2	NAD		
3	Collaboration Space	1	10	4m2/person	40m2	NAD		
4	Office and Administration	1	10	4m2/person	40m2	NAD		
5	Stage	1						
6	Makeup Room	3	5	4m2/person	60m2	NAD		
7	Rest Room	1	5	4m2/person	20m2	AP		
8	Loading Area	1		50m2/unit	50m2	AP		
	Fashion Stores							
9	Display Area				20m2			
10	Cashier		1	3m2/person	3m2	AP		
11	Staff Room		3	4m2/person	12m2	NAD		
12	Fitting Room		1	2m2/person	2m2	SK		
13	Storage			10m2/unit	10m2	AP		
	Craft Sector							
14	Gallery/Exhibition	1	100					
	Workshop Studio	1	50					
	Collaboration Space	1	20					
	Office and Administration	1	10	4m2/person	40m2	NAD		
	Craft Stores							
	Display Area				20m2			
	Cashier		1	3m2/person	3m2	AP		
	Staff Room		3	4m2/person	12m2	NAD		
	Storage			10m2/unit	10m2	AP		
	Culinary Sector							
	Sitting Area	1	50	1,5m2/person	100m2	AP		
	Co-Working Space							
	Food Event	1	100	1,5m2/person	150m2	AP		
	Restaurants/Booths							
	Kitchen		1	5,6m2	6m2	NAD		
	Storage			10m2/unit	10m2	AP		
	Staff Room		10	2m2/person	20m2	AP		
	Cashier		1	3m2/person	3m2	AP		
	Eating Space		30	2m2/person	60m2	NAD		
	Other Sector							
	Theatre	1	50	1,5m2/person	75m2	AP		
	Stage	1	20	100m2/unit	100m2	NAD		
	Backstage	1	1	24m2/unit	24m2	SK		
	Control Room	1	1	12m2/unit	12m2	SK		
	Support Facilities							
	Lobby	1	100	0,5m2/person	50m2	NAD		
	Musholla	1	50	1,2m2/person	60m2	NAD		
	Wudhu Area	1	10	0,8m2/person	8m2	NAD		
	Lavatory	60	1	2m2/person	120m2	NAD		
	Services							
	Security Center	1		15m2/unit	15m2	SK		
	CCTV Room	1	2	6m2/person	12m2	NAD		
	Genzet Room	1		16m2/unit	16m2	SNI		
	MEE Room	1		25m2/unit	25m2	SK		
	GWT	1		50m2/unit	50m2	SK		
	Janitor	6		4m2/unit	24m2	NAD		
	Parking							
	Car			12,5m2/car		NAD		
	Bus			38,5m2/bus		NAD		
	Motorcycle			2,5m2/bike		NAD		

Table 3.1 Property Size
Source : Author, 2024

ACTIVITIES ANALYSIS

FASHION SECTOR

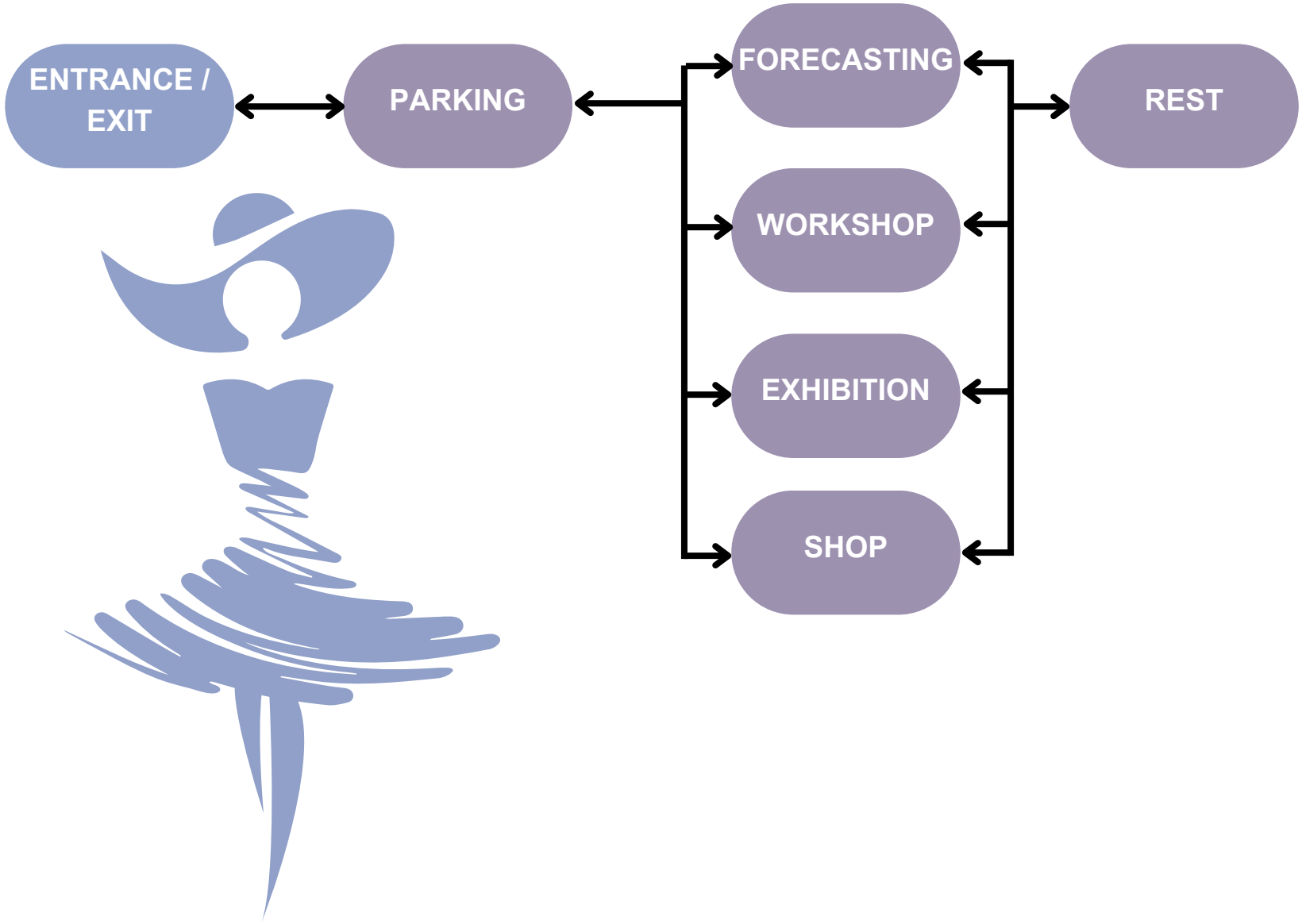


Figure 3.7 Fashion Analysis Activities
Source : Author, 2024

The fashion sector has 4 main activities in this building, the first of which is:

1. Forecasting : an activity for fashion designers to collaborate between fashion activists to create something creative and innovative.
2. Workshop: can be done by fashion activists and also guests to do an activity related to fashion.
3. Exhibition: this activity is an exhibition or gallery where the work of the designers will be displayed in the gallery building.
4. Shopping: an activity for fashion players to sell their work and also for guests to buy a fashion product.

CRAFT SECTOR

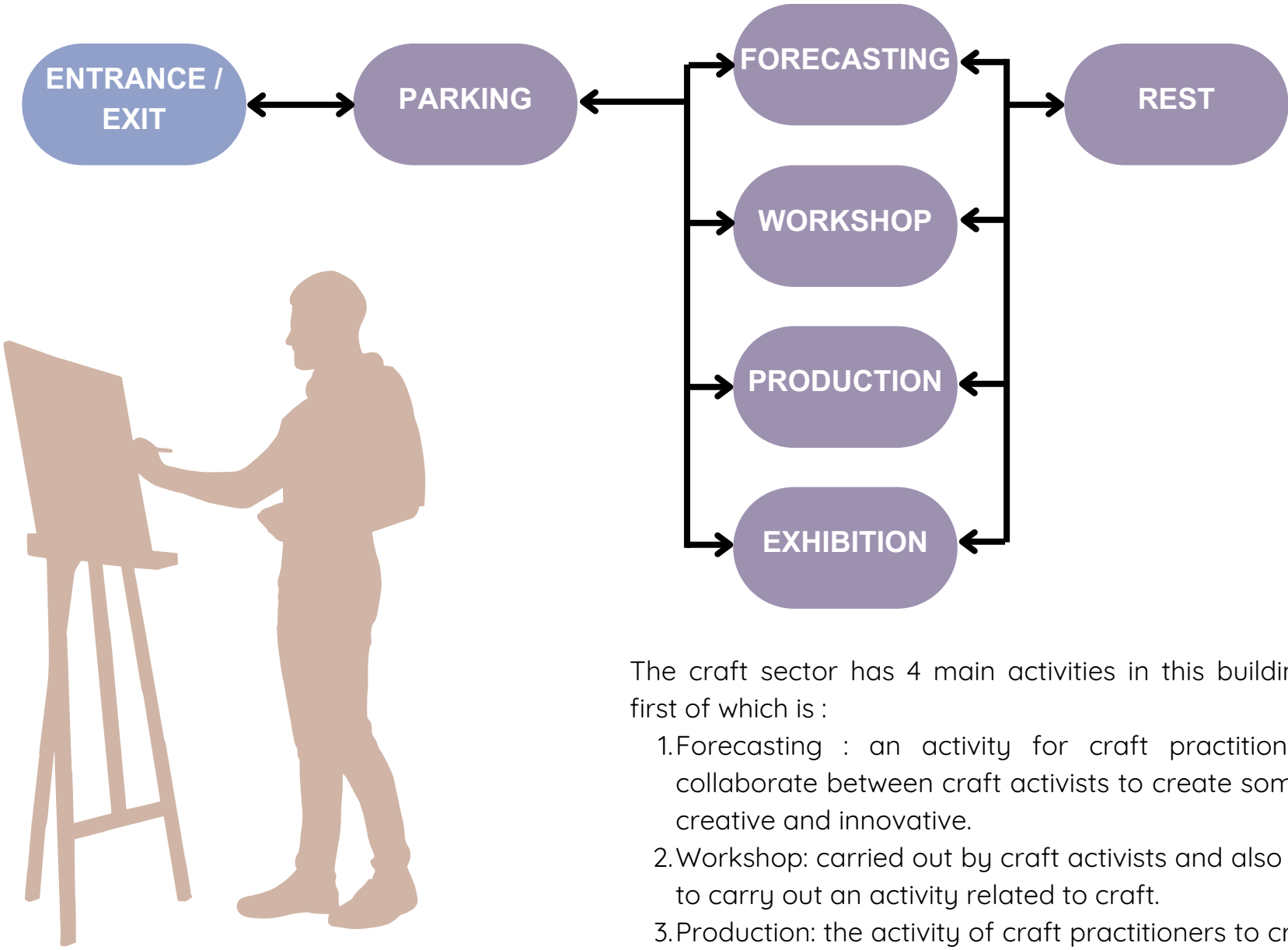


Figure 3.8 Craft Analysis Activities
Source : Author, 2024

The craft sector has 4 main activities in this building, the first of which is :

1. Forecasting : an activity for craft practitioners to collaborate between craft activists to create something creative and innovative.
2. Workshop: carried out by craft activists and also guests to carry out an activity related to craft.
3. Production: the activity of craft practitioners to create a creative and innovative work.
4. Exhibition: this activity is an exhibition or gallery where the work of the crafters will be displayed in the gallery building.

CULINARY

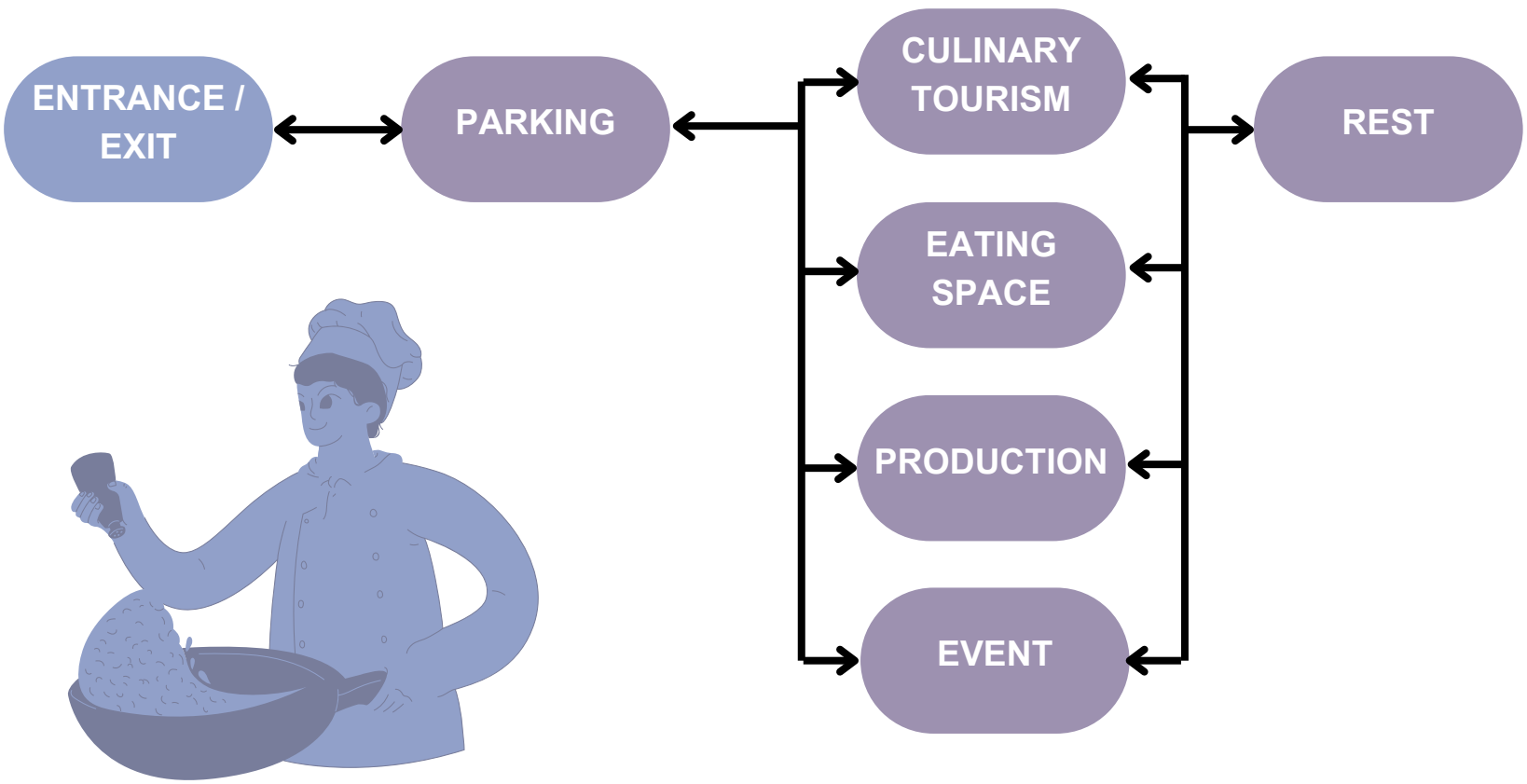


Figure 3.9 Culinary Analysis Activities
Source : Author, 2024

The culinary sector has 4 main activities in this building, the first of which is :

1. Culinary Tourism: culinary tourism activities offered within the building area for visitors.
2. Eating space: the activity of visitors to enjoy their food.
3. Production: activities of culinary actors to cook or make a dish.
4. Event: bazaar activities or other culinary events that can be carried out by event organizers in this building,

PERFORMANCE

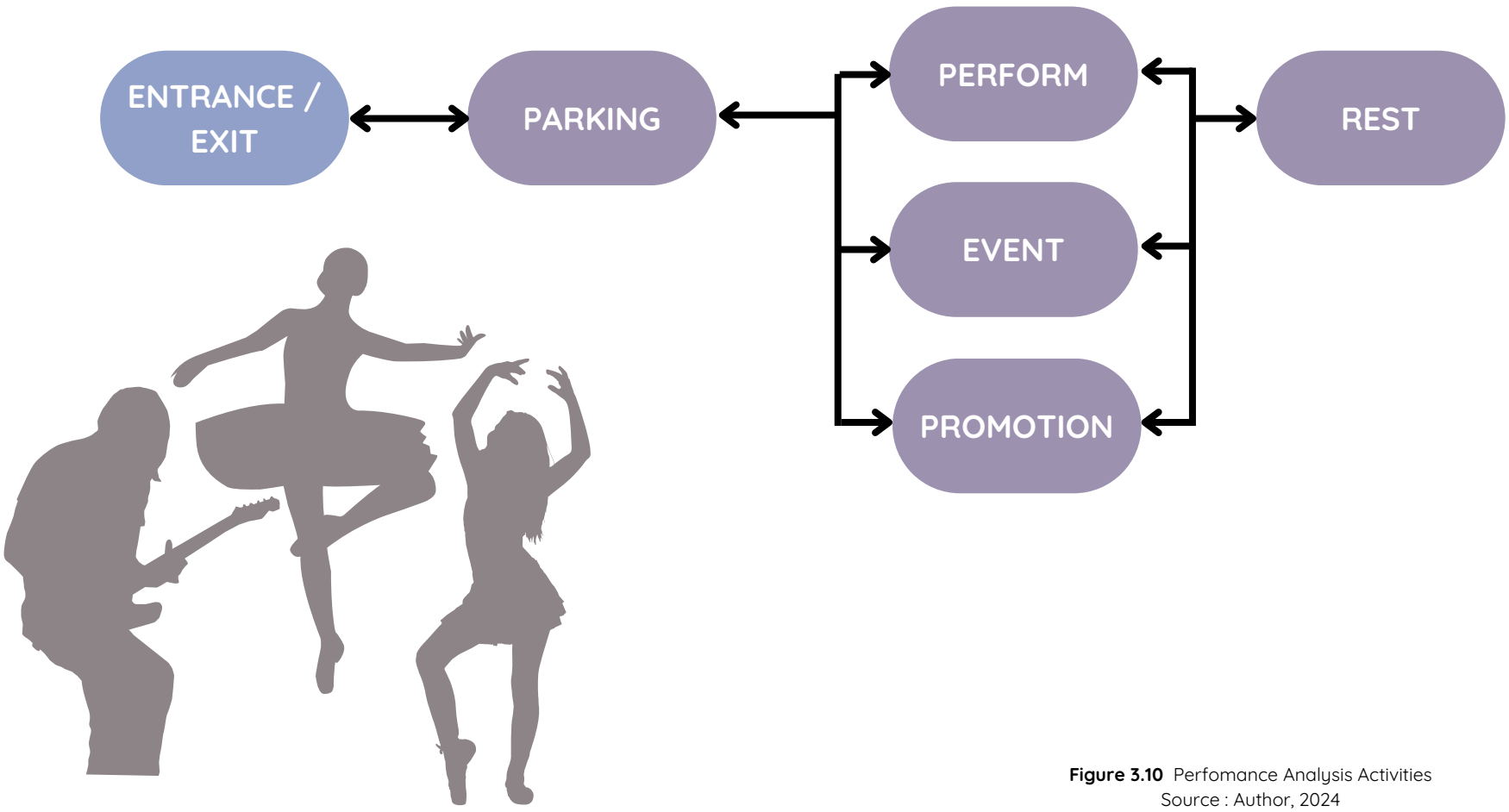


Figure 3.10 Perfomance Analysis Activities
Source : Author, 2024

The performance sector has 3 main activities in this building,

1. Perform: performance activities of musicians or other performers to show their creativity in their respective fields.
2. Event: event activities carried out specifically by an event organizer related to music and performance.
3. Promotion: promotional activities of the work of the performers to introduce their work.

SERVICES

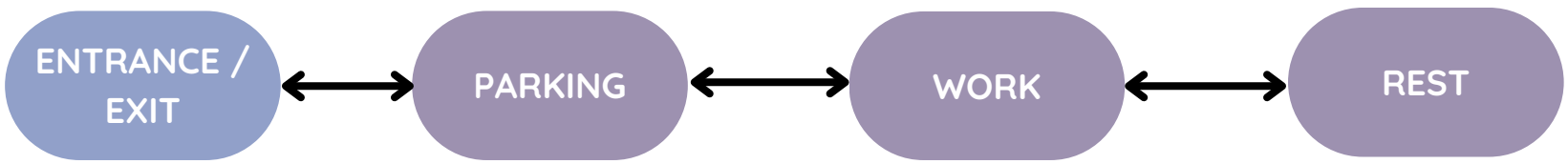


Figure 3.11 Perfomance Analysis Activities
Source : Author, 2024

Management and other staff manage the building and also control the activities in the building.

SPACE PROGRAMMING FASHION SECTOR

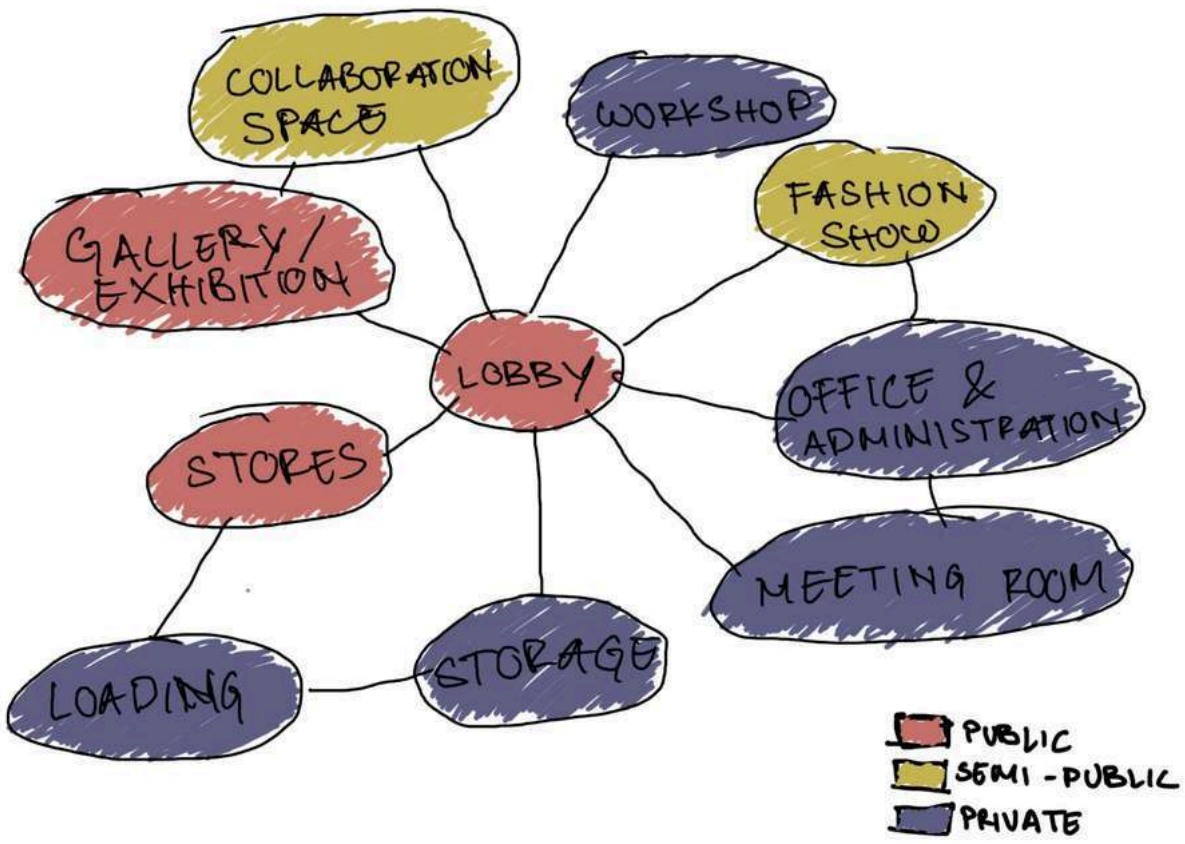


Figure 3.11 Space Programming Fashion
Source : Author, 2024

Based on the previous activity analysis, there are 3 categories of space in the fashion sector space program, namely public , semi-public, and also private.

- Public:
  1. Lobby / plaza: entrance or transition space in the building area.
  2. Gallery / exhibition: space for exhibition activities and exhibitions.
  3. Stores: space for shopping activities.

- Semi Public:
  1. Collaboration Space: space for forecasting and designing activities.
  2. Fashion show / workshop: workshop space for fashion actors and guests.

- Private:
  1. Workshop: special space for fashion workshop.
  2. Office: management and staff room.
  3. Meeting Room: meeting room for fashion players or others.
  4. Storage: storage space for goods in each store.
  5. Loading: loading space for stores.

SPACE PROGRAMMING CRAFT SECTOR

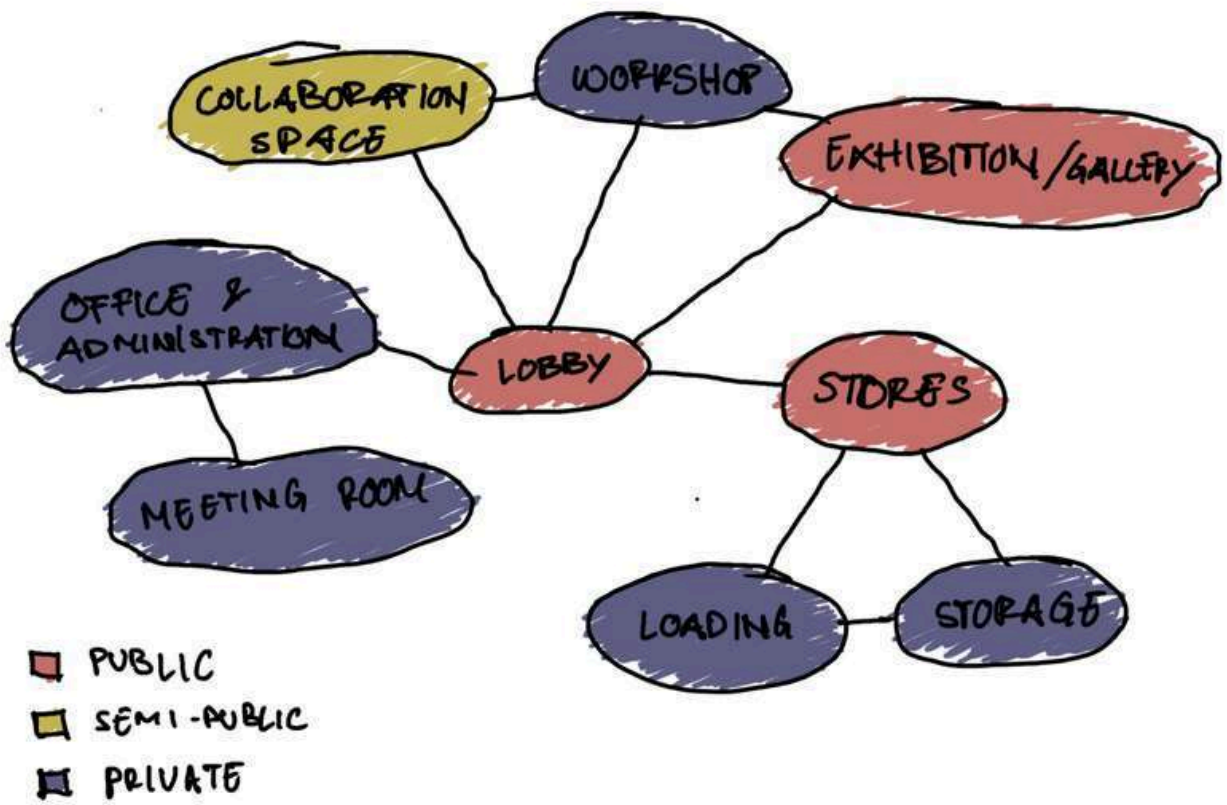


Figure 3.12 Space Programming Craft
Source : Author, 2024

Based on the previous activity analysis, there are 3 categories of space in the craft sector space program, namely public , semi-public, and also private.

- Public:
  1. Lobby / plaza: entrance or transition space in the building area.
  2. Gallery / exhibition: space for exhibition activities and exhibitions.
  3. Stores: space for shopping activities.

- Semi Public:
  1. Collaboration Space: space for forecasting and designing activities.

- Private:
  1. Workshop: special space for craft workshop.
  2. Office: management and staff room.
  3. Meeting Room: meeting room for craft players or others.
  4. Storage: storage space for goods in each store.
  5. Loading: loading space for stores.

SPACE PROGRAMMING CULINARY SECTOR

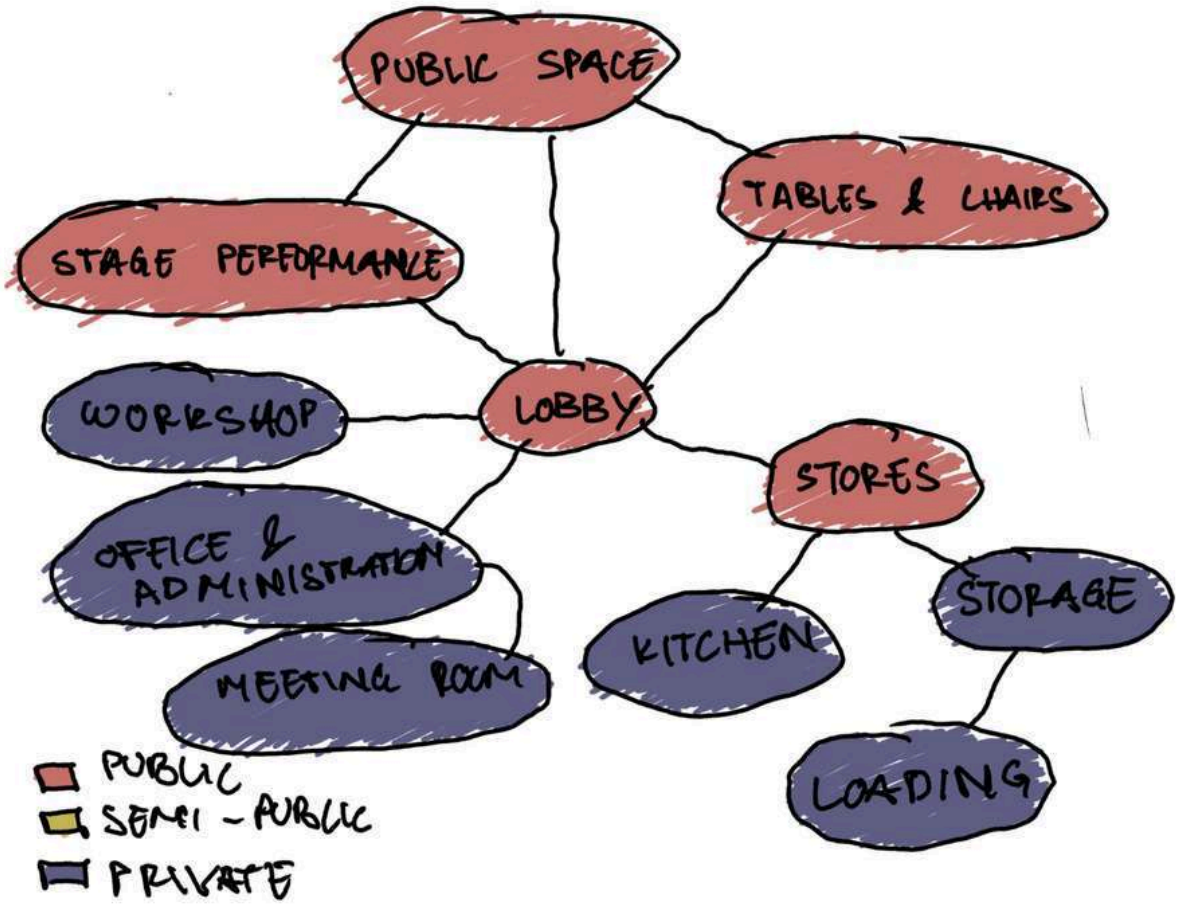


Figure 3.13 Space Programming Culinary
Source : Author, 2024

Based on the previous activity analysis, there are 2 categories of space in the culinary sector space program, namely public and private.

- Public:
  1. Lobby / plaza: entrance or transition space in the building area.
  2. Public space
  3. Stage performance
  4. Tables and chairs

- Private:
  1. Workshop: special space for workshop.
  2. Office: management and staff room.
  3. Meeting Room: meeting room for culinary players or others.
  4. Kitchen : cooking room for chef.
  5. Storage: storage space for goods in each store.
  6. Loading: loading space for stores.

SPACE PROGRAMMING PERFORMANCE

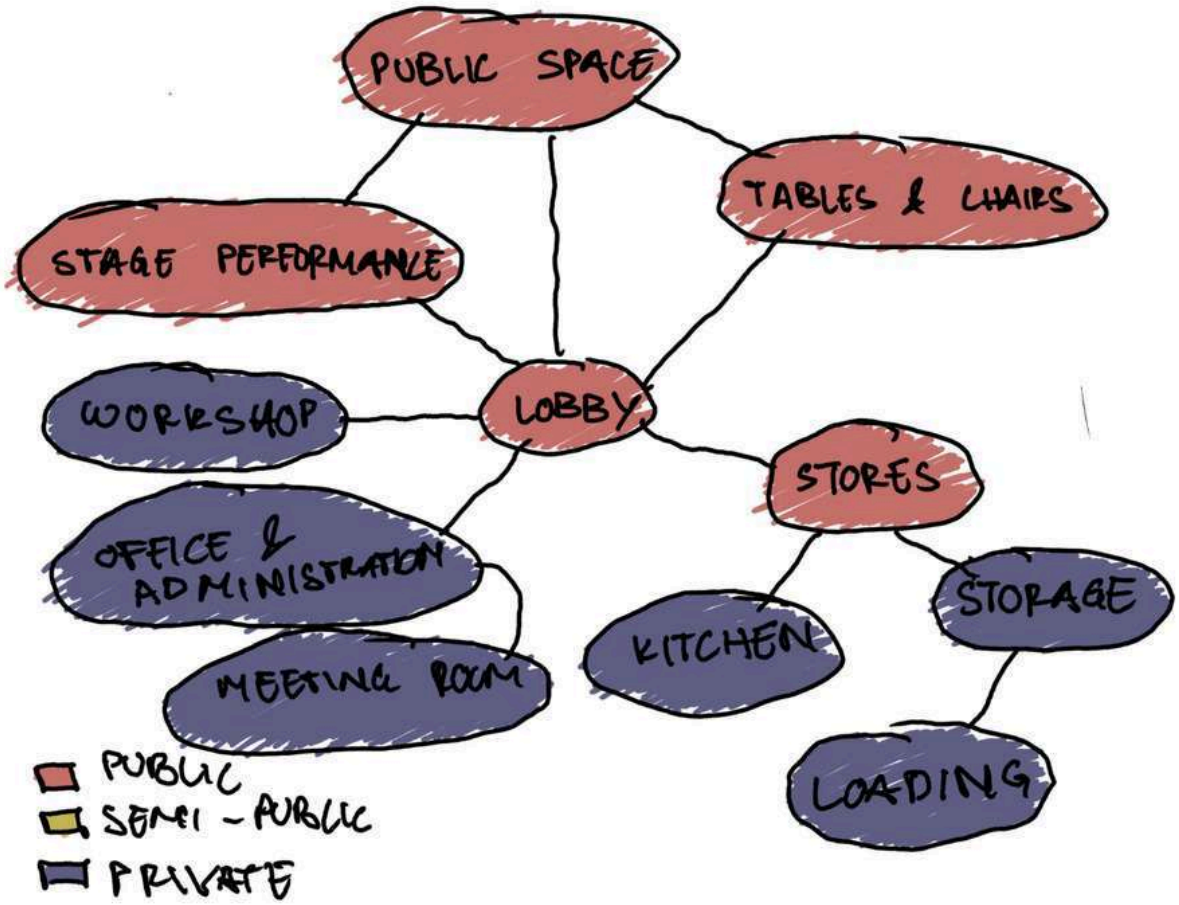


Figure 3.13 Space Programming Perfomance
Source : Author, 2024

Based on the previous activity analysis, there are 2 categories of space in the culinary sector space program, namely public and private.

- Public:
  1. Lobby / plaza: entrance or transition space in the building area.
  2. Public space
  3. Stage performance
  4. Tables and chairs

- Private:
  1. Workshop: special space for workshop.
  2. Office: management and staff room.
  3. Meeting Room: meeting room for culinary players or others.
  4. Kitchen : cooking room for chef.
  5. Storage: storage space for goods in each store.
  6. Loading: loading space for stores.

ROOM CONNECTIVITY

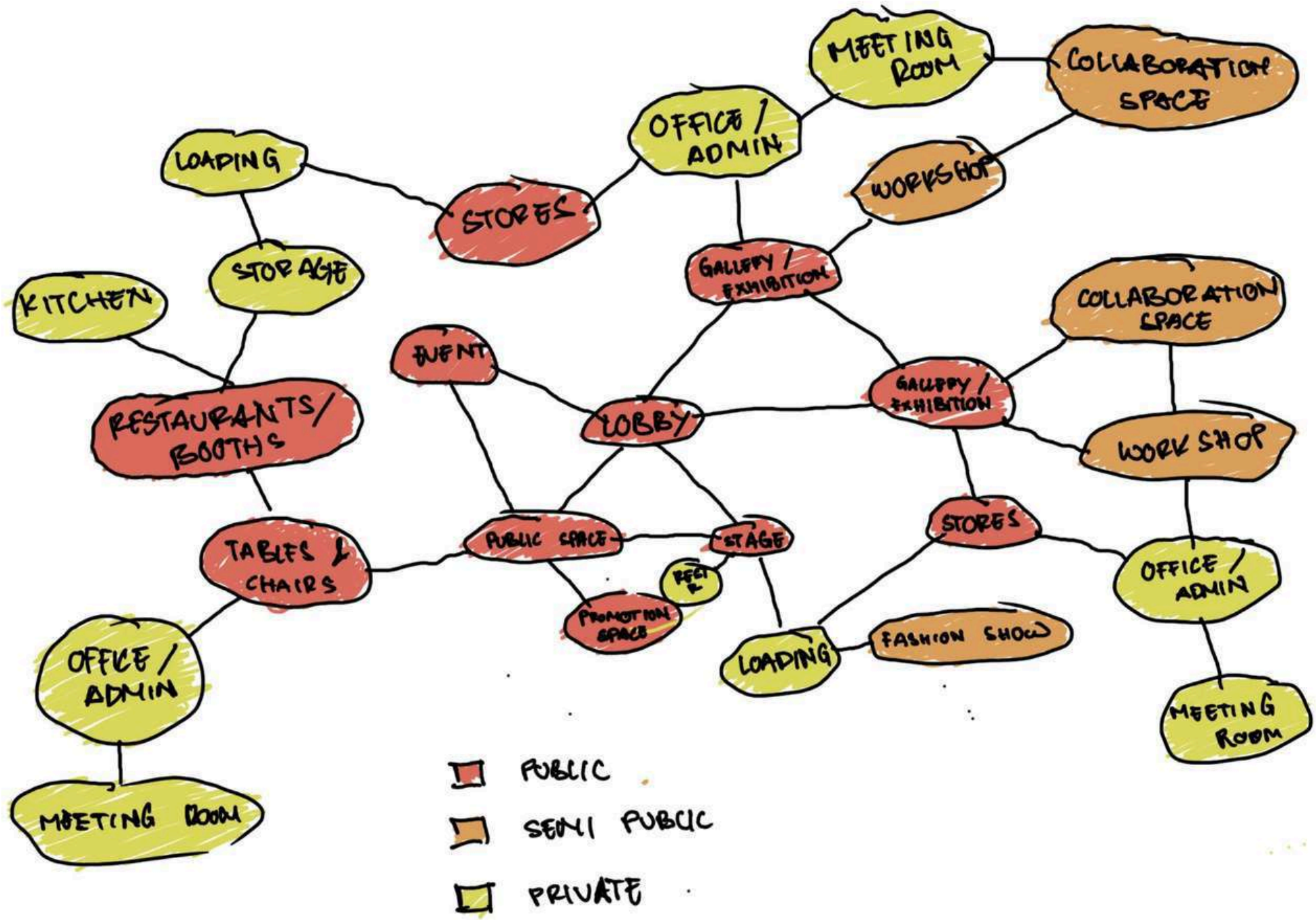


Figure 3.14 Space Programming Room Connectivity
Source : Author, 2024

Connectivity between spaces is at the plaza/lobby. The plaza/lobby becomes the connectivity between spaces and activities. There are several plazas in this building, namely the plaza for the entrance, the plaza for the bazaar, and also the plaza for stage performance.

3.6 CREATIVE HUB CONCEPT



Figure 3.15 Creative Hub Concept
Source : Author, 2024

Based on the analysis around the site, the idea exploration is how commercial activities around the site which are creative industry acivities can become an integrated environment so as to provide equal opportunities to develop and create competition in terms of creativity in order to trigger the development of product produced.

SCHEMATIC DESIGN

SITE DEVELOPMENT

In the front area of the site there is a plaza as a unifier between the pedestrian and also the building, in order to create unity between the building and the existing pedestrian which is the main pedestrian circulation there, the parking area is placed at the back so as not to interfere with visitor circulation. Then around the site becomes a green area to fulfill KDH regulations on the site.

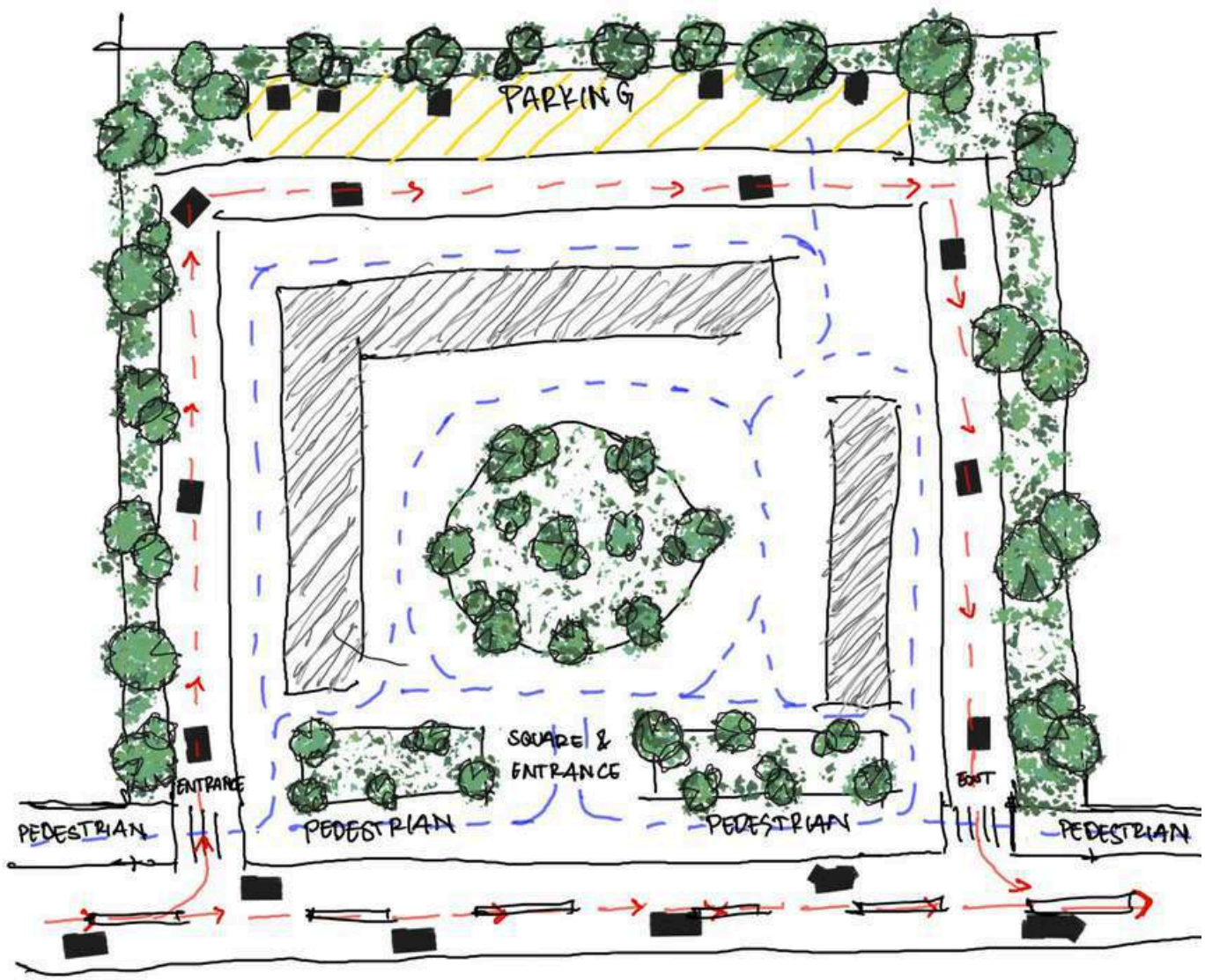


Figure 3.16 Creative Hub Concept
Source : Author, 2024

HUMAN CIRCULATION

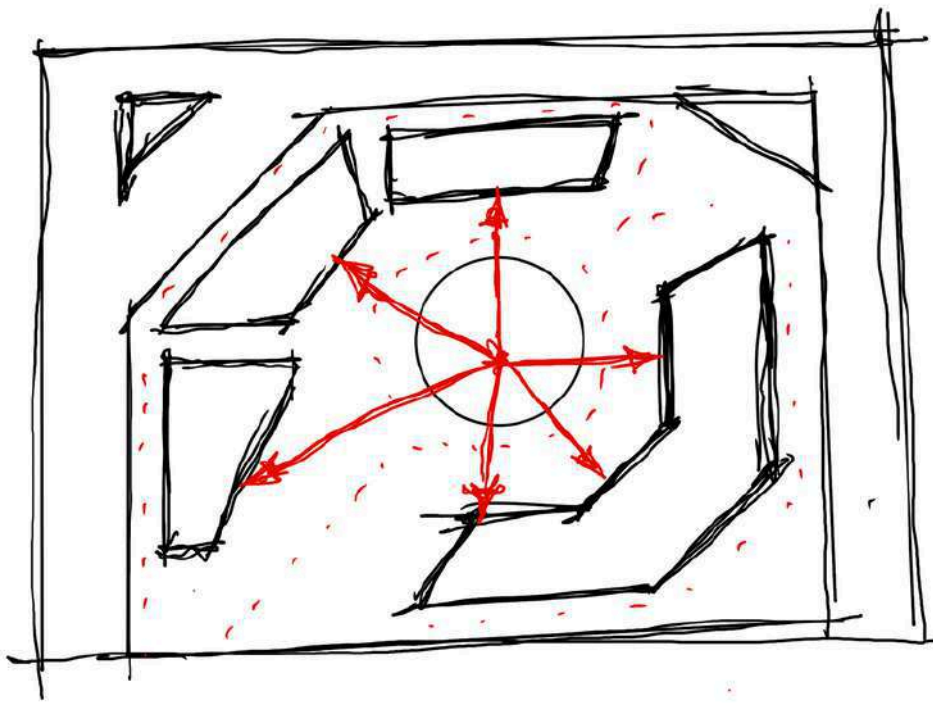
VEHICLE CIRCULATION

SPATIAL CONCEPT

The circulation concept applied to this design is a radial circulation pattern in which the amphitheater stage is the center. With this pattern, visitors can access all rooms easily. On the ground floor of the building, the zone is divided into 2, namely the zone for fashion and also the zone for crafts. The distinction of the two zones has the aim of classifying shops so that it makes it easier for visitors to find the items they need.

MASSING CONCEPT

In the front area of the site there is a square as a unifier between the pedestrian and also the building, in order to create unity between the building and the existing pedestrian which is the main pedestrian circulation there, the parking area is placed at the back so as not to interfere with visitor circulation. Then around the site becomes a green area to fulfill KDH regulations on the site.



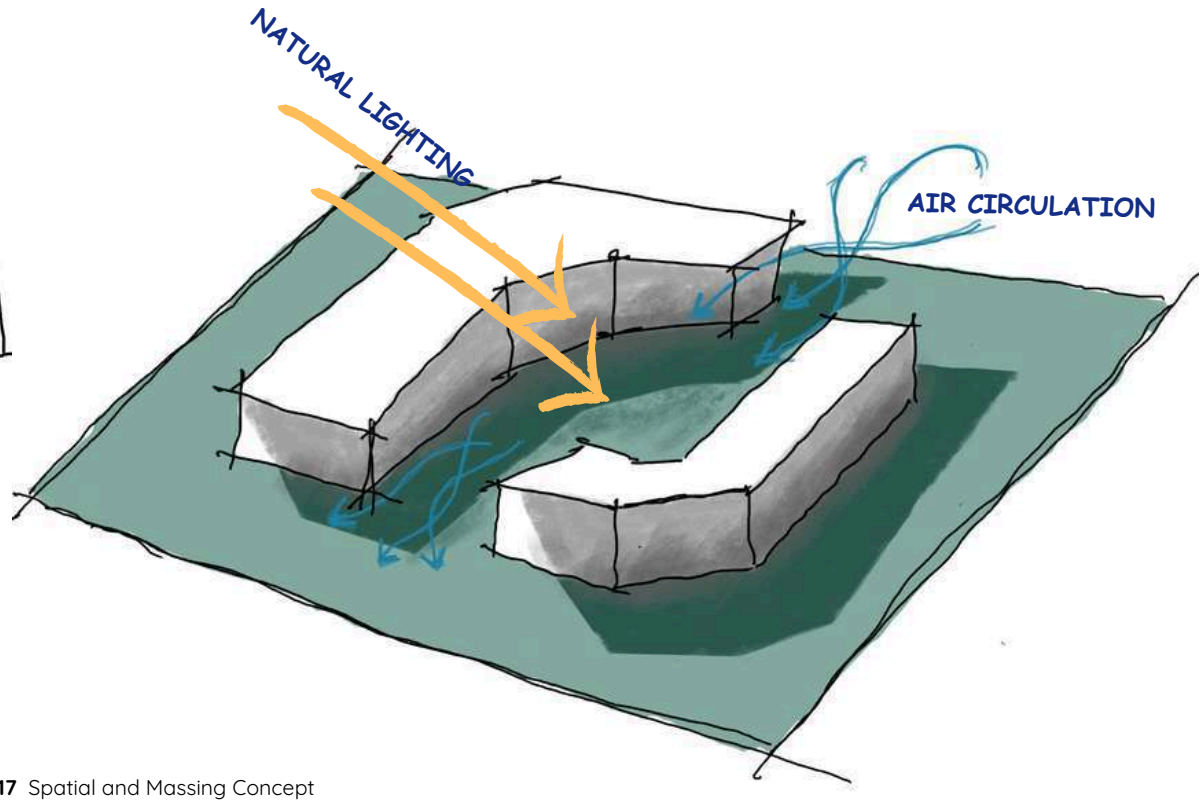


Figure 3.17 Spatial and Massing Concept
Source : Author, 2024

SYMBIOTIC ARCHITECTURE CONCEPT

In the front area of the site there is a square as a unifier between the pedestrian and also the building, in order to create unity between the building and the existing pedestrian which is the main pedestrian circulation there, the parking area is placed at the back so as not to interfere with visitor circulation. Then around the site becomes a green area to fulfill KDH regulations on the site.

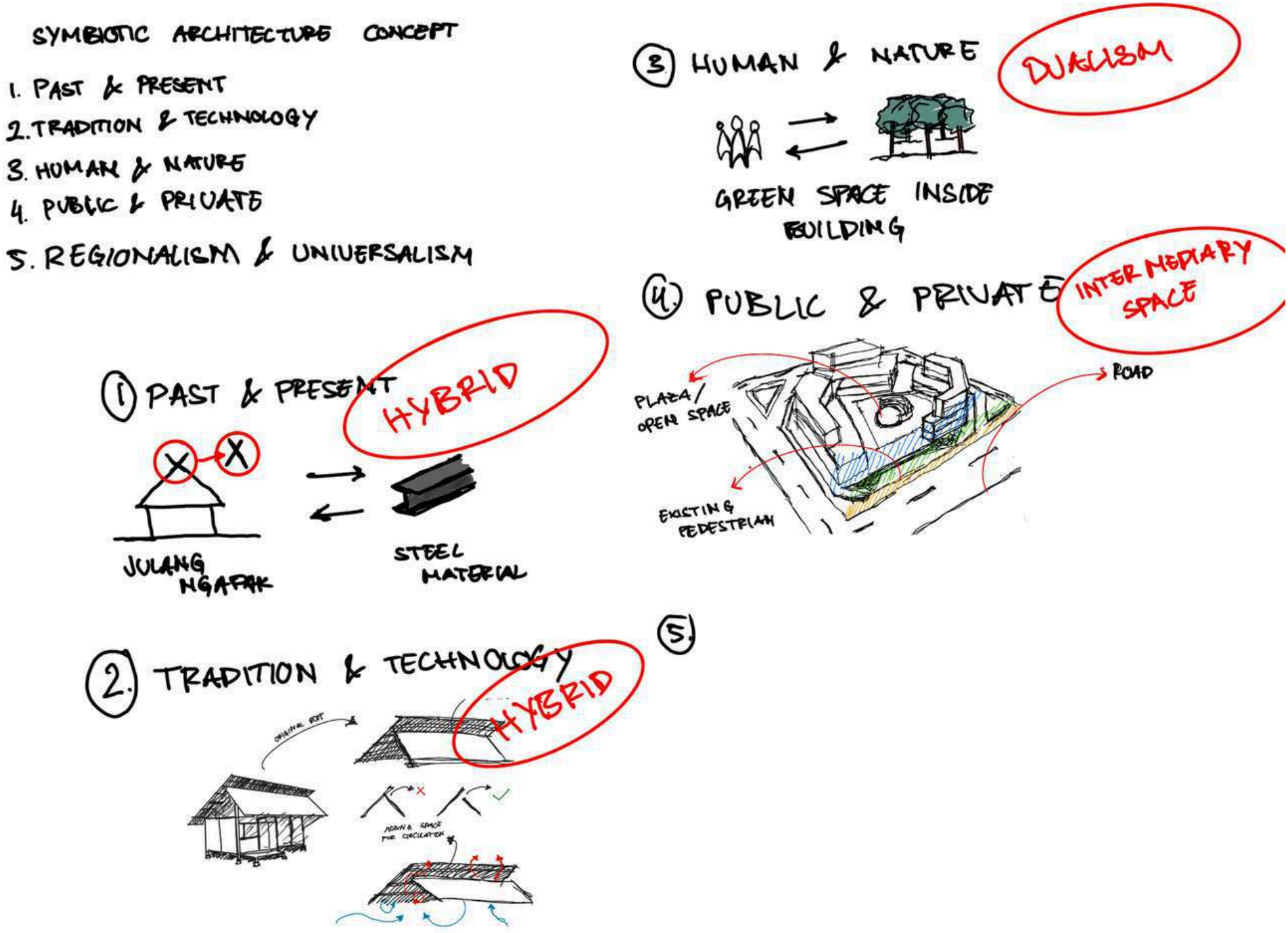


Figure 3.18 Symbiotic Concept
Source : Author, 2024

PAST & PRESENT CONCEPT

The symbiotic concept of past and present is applied by adapting the roof shape of traditional Sundanese houses, namely julang ngapak and badak heuay, which acts as the "past" while the change of material from wood to steel is the concept of "present" as a more modern material.

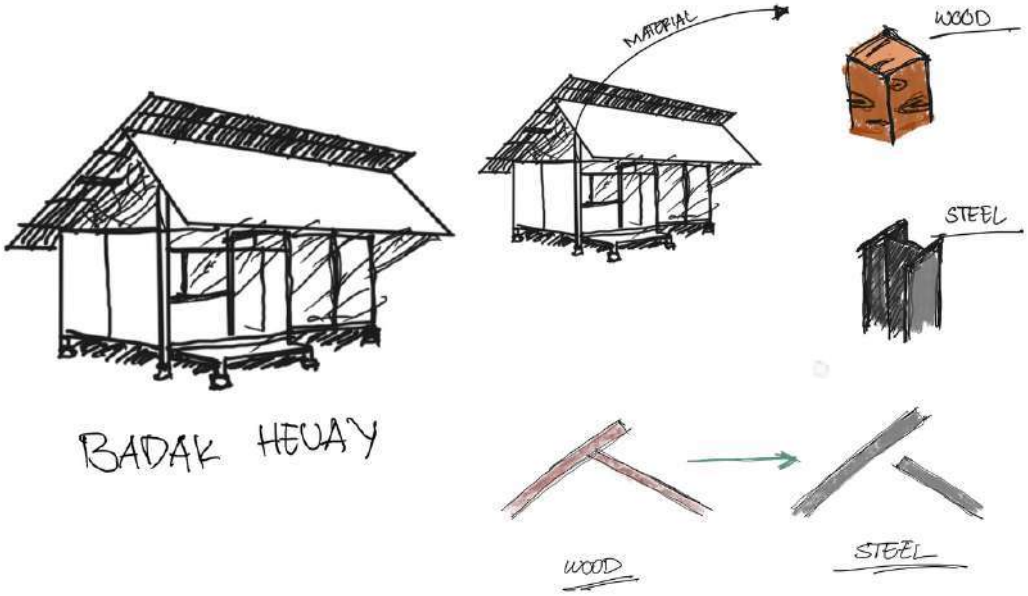


Figure 3.19 Past and Present
Source : Author, 2024

TRADITION &TECHNOLOGY CONCEPT

The badak heuay roof shape that has no gaps is then transformed into having openings as circulation for sunlight and air.

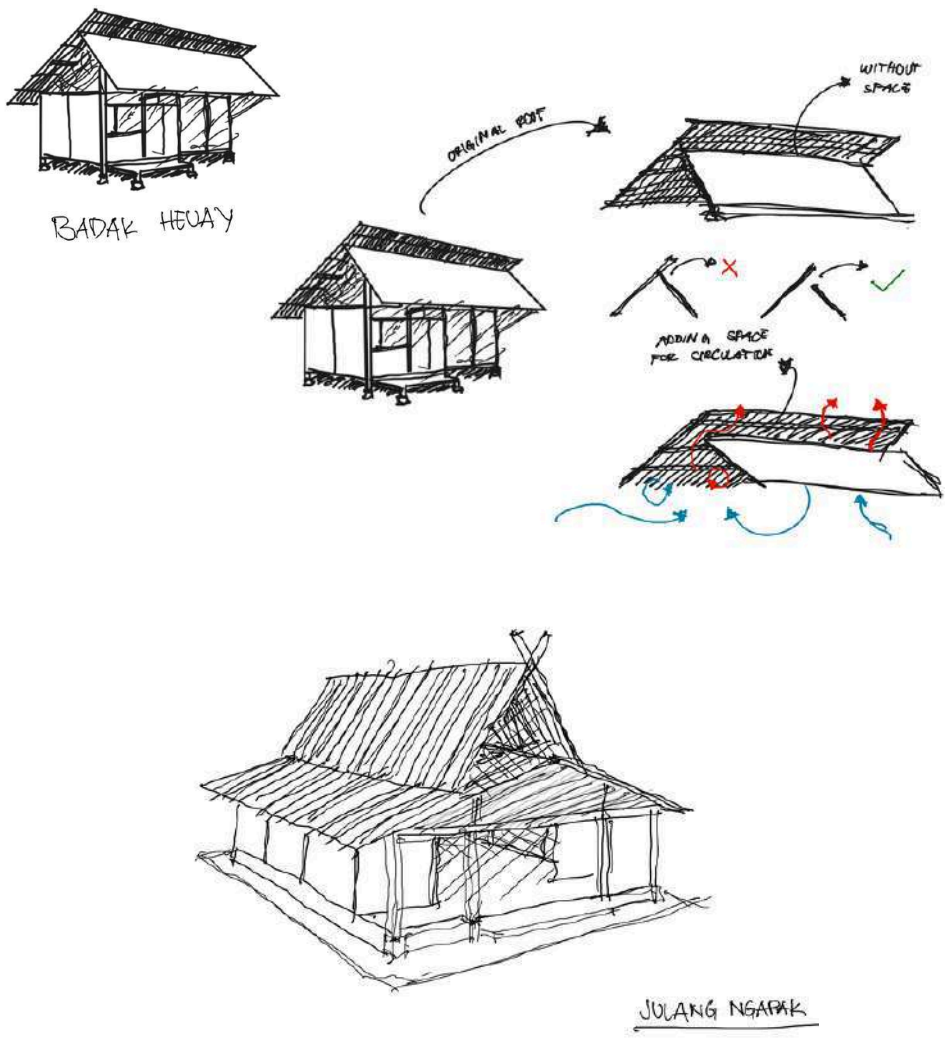


Figure 3.20 Tradition and Technology Concept
Source : Author, 2024

HUMAN & NATURE

The application of the concept of the relationship between humans and nature is done by placing trees or green areas around user activities, namely in the center and around the building. The green area aims to create a micro climate in the building. And also buildings that are made semi-open aim to create a connection between users and the surrounding climate.

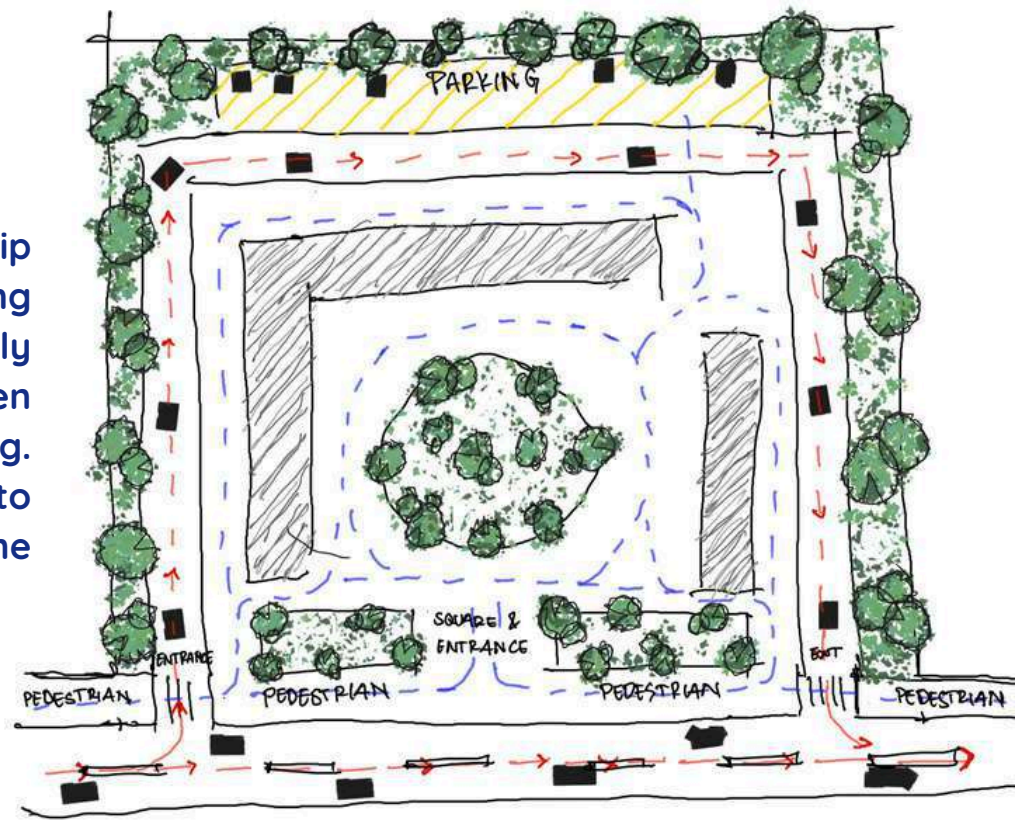
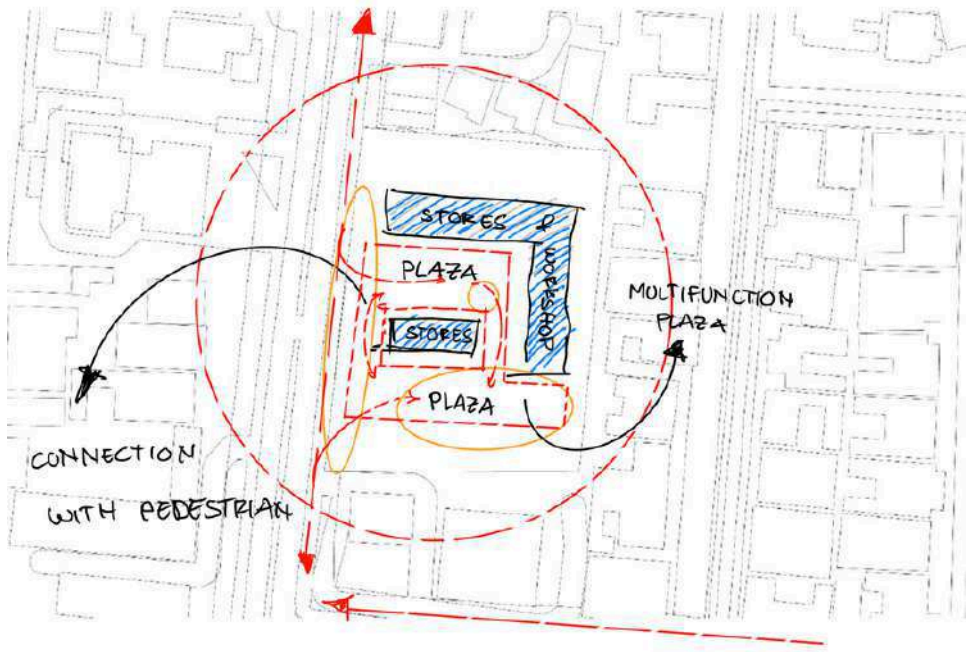




Figure 3.21 Human and Nature Concept
Source : Author, 2024

PUBLIC &PRIVATE (COMBINING 2 FUNCTION OF SPACE)

The plaza at the front of the site becomes a link between 2 spaces that have different functions, namely pedestrian and shopping areas. With the plaza being the application of the symbiotic concept that unites between 2 different space functions.



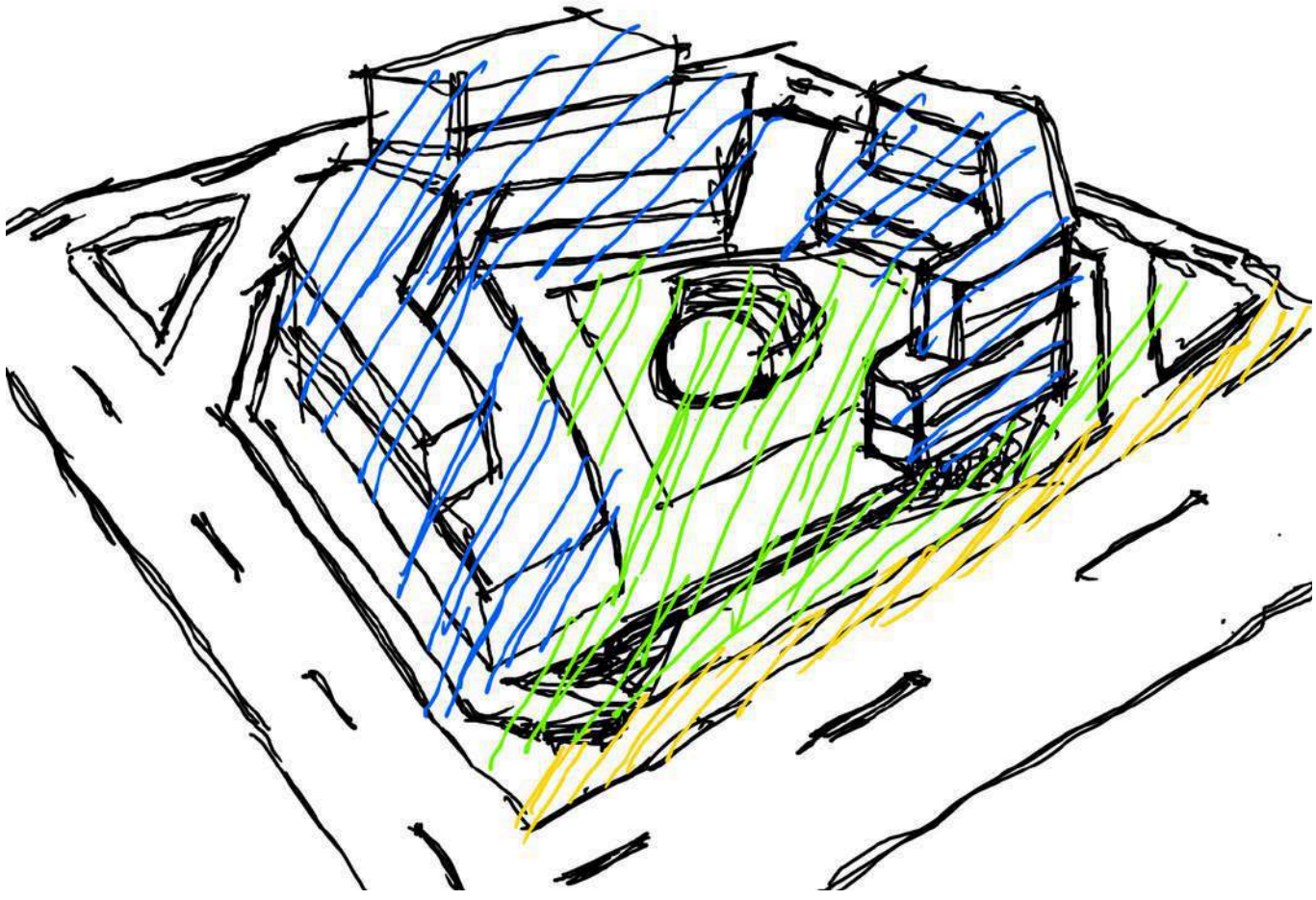
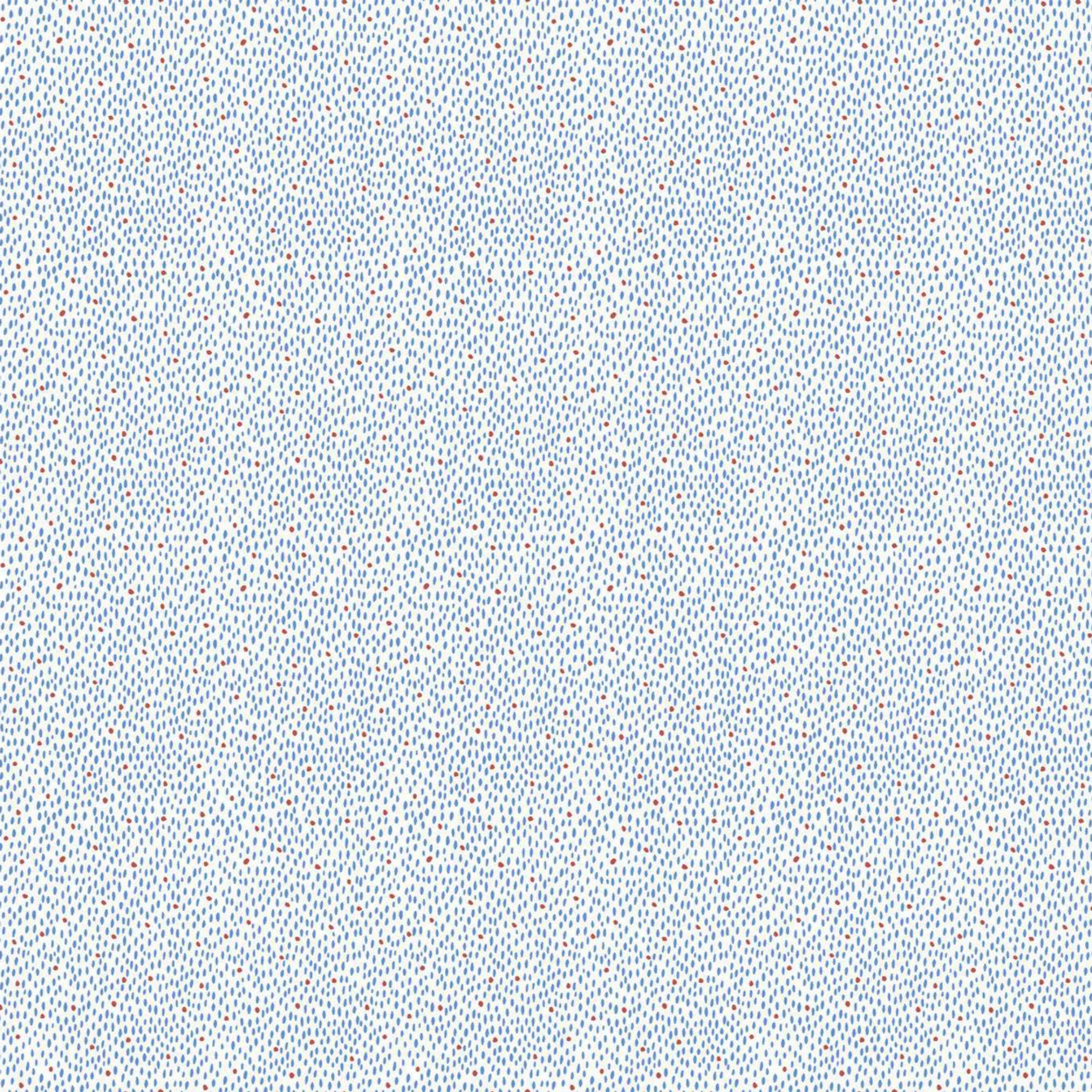


Figure 3.22 Public and Private Concept
Source : Author, 2024



04

DESIGN RESPONSE AND SCHEMATIC

BLOK PLAN

The site is located on Jl.Ir.H.Juanda or commonly called Dago. This area is one of the areas with commercial activities around it, making it a strategic place to create a creative hub.

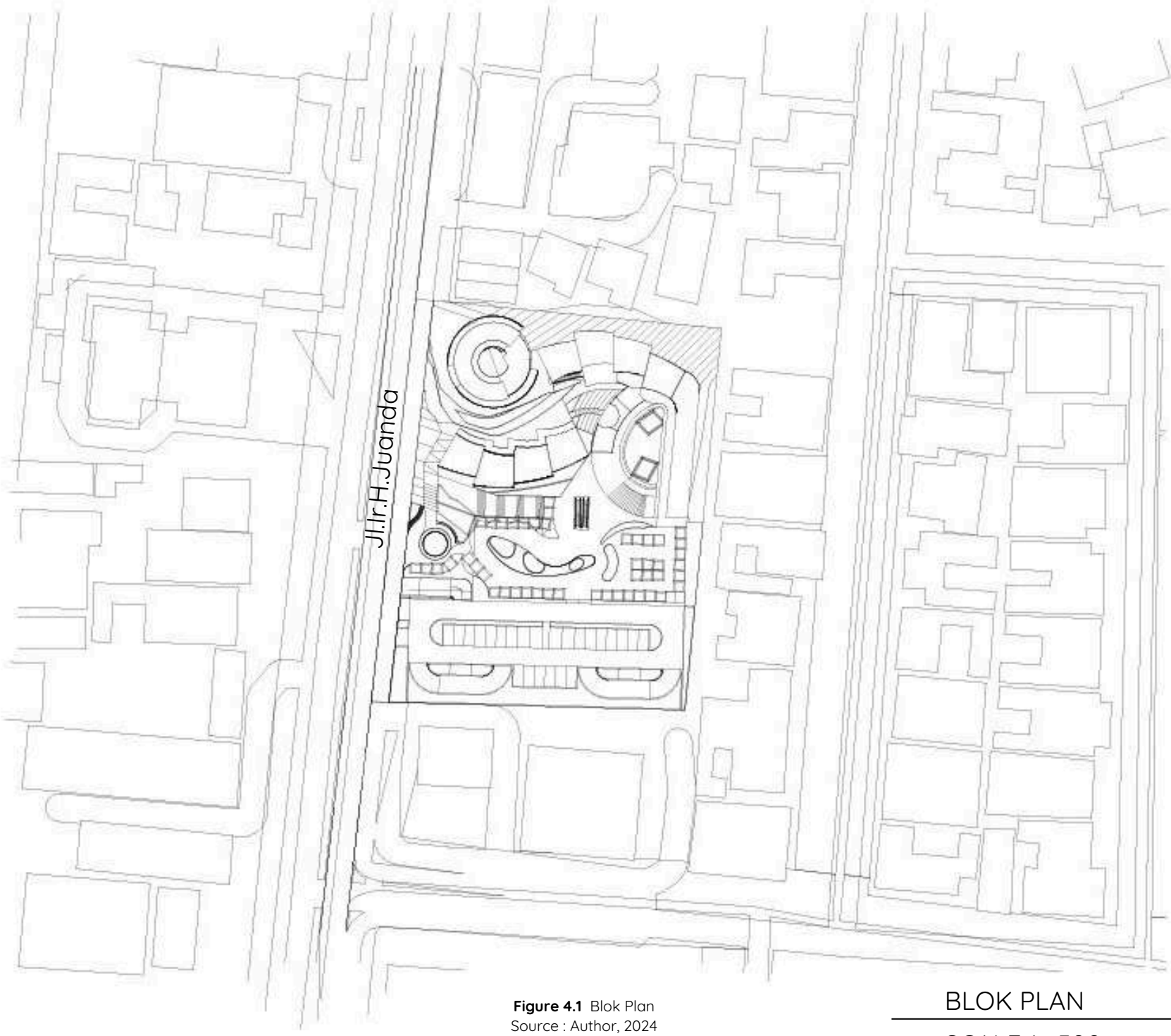
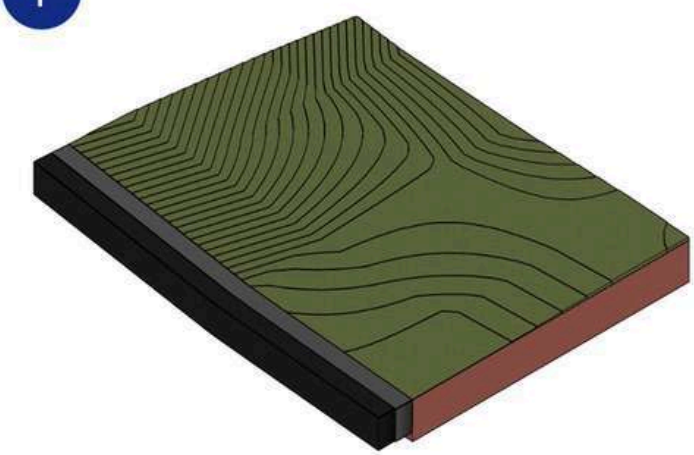


Figure 4.1 Blok Plan
Source : Author, 2024

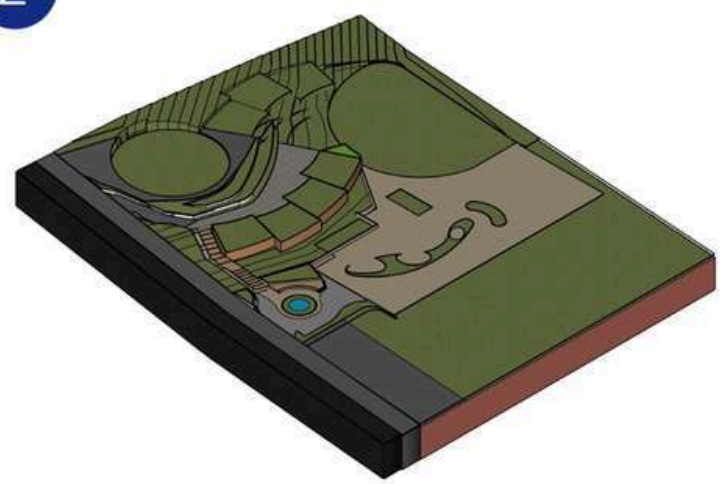
SITE TRANSFORMATION

1



The site has contours that are not too steep, the difference between lines has a height of 20 cm.

2



The site only has one access road on the west side, therefore there is a plaza on the west side of the site to connect the pedestrian and the site.

3



There can also be a plaza in the center of the building to create a connection between spaces and activities, and the plaza space can also be used as a bazaar area.

4



The building is divided into 3 masses with the aim of providing more open spaces to create a comfortable environment with sufficient sunlight and air circulation and connectivity between spaces and activities.

Figure 4.2 Site Transformation
Source : Author, 2024

SITEPLAN

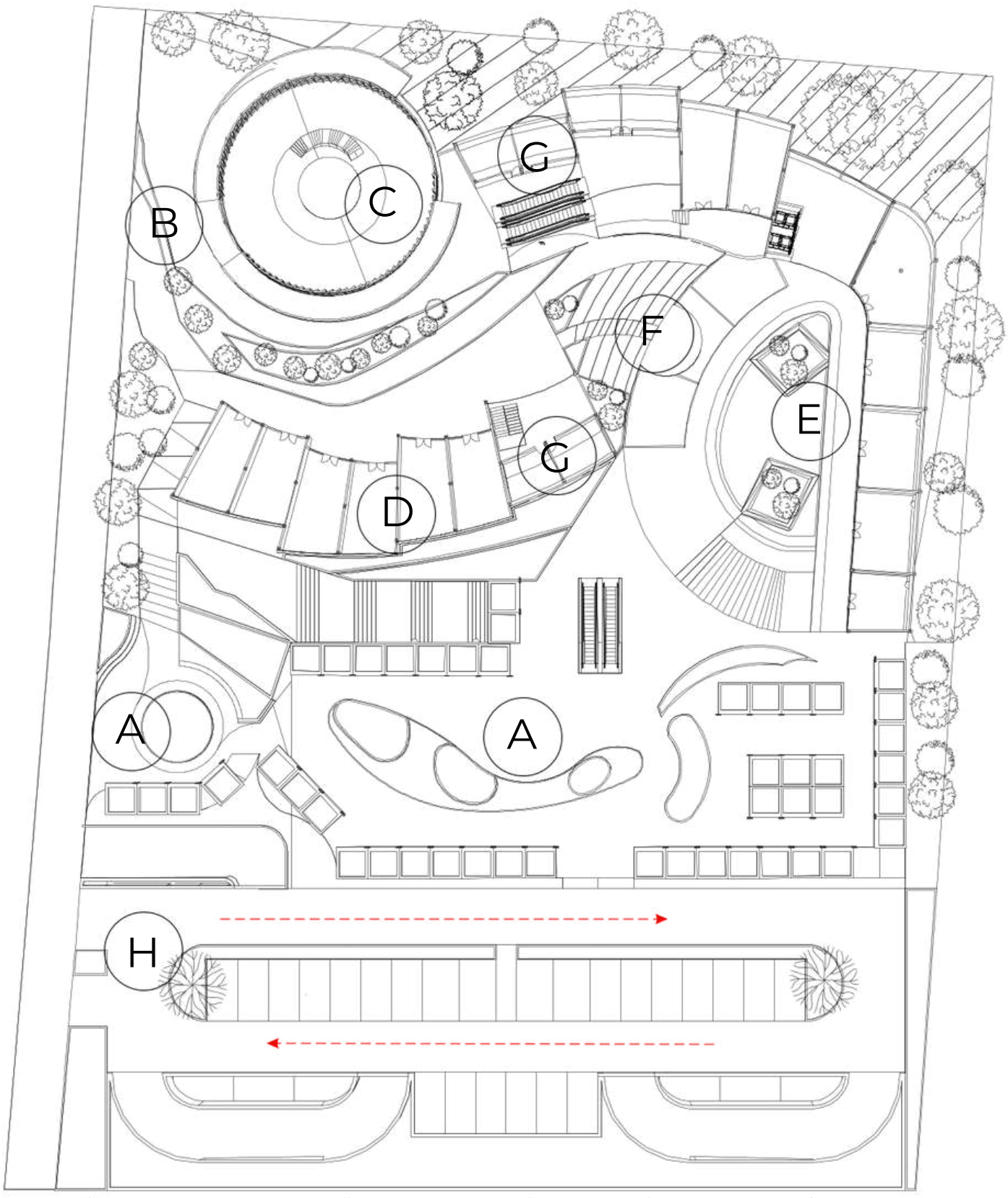


Figure 4.3 Siteplan
Source : Author, 2024

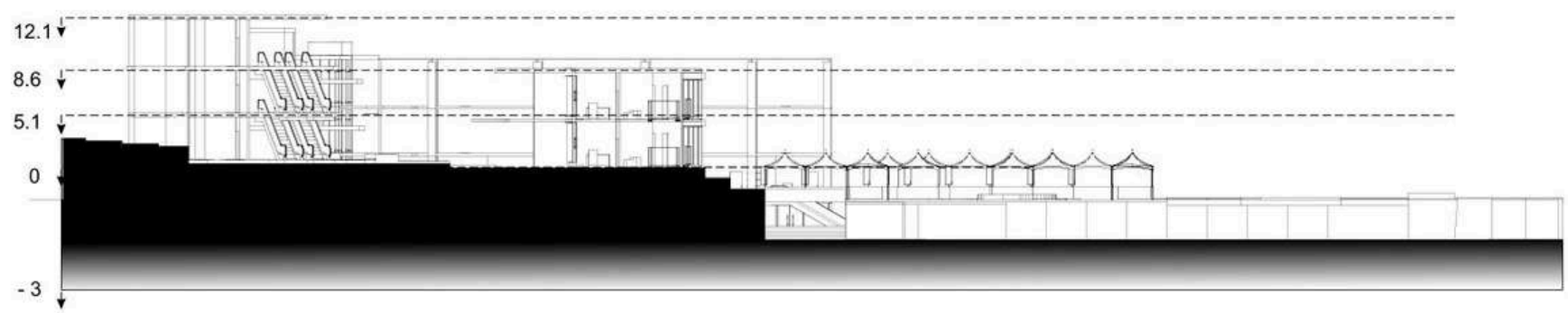
Areas A and B are entrances for pedestrians where the access is directly connected to the sidewalk so that these two areas become a link between creative spaces and also public spaces (sidewalks).

Area A is a plaza that is connected to the existing sidewalk so that this area also becomes a “magnet” or as an attraction for people passing by.

Then the mass of building C is a gallery space. This space is placed in front close to the entrance of area B with the aim of attracting pedestrians passing through the road and being the first space that can be accessed so that visitors will see the work of the creative industry in Bandung.

A : PLAZA AND BAZAAR AREA
B : PEDESTRIAN ENTRANCE
C : GALLERY AND EXHIBITION
D : STORES BUILDING 1
E : STORES BUILDING 2
F : AMPHITHEATRE / STAGE
G : TOILET
H : ENTRANCE CAR AND PARKING

SITE SECTION



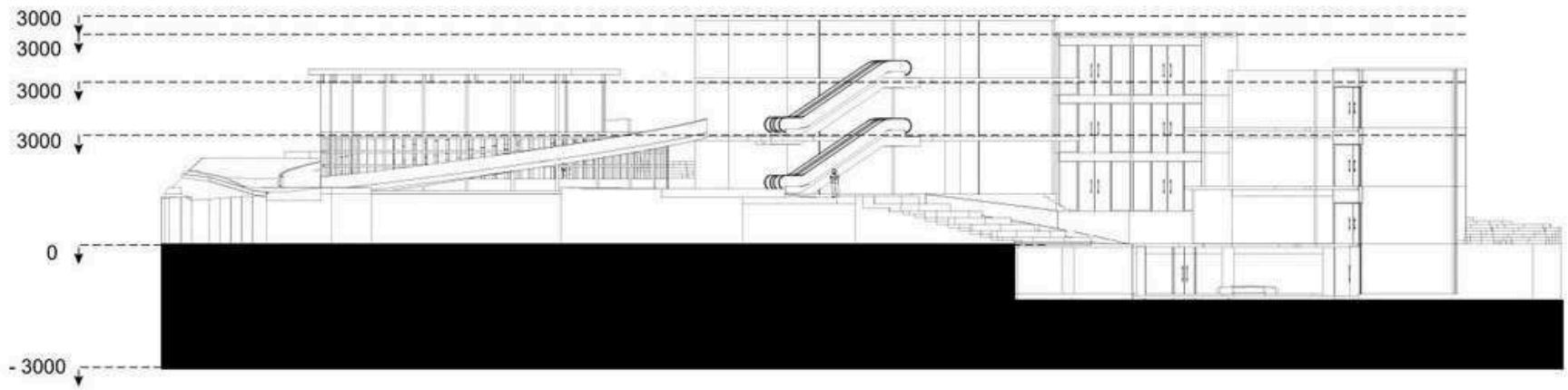
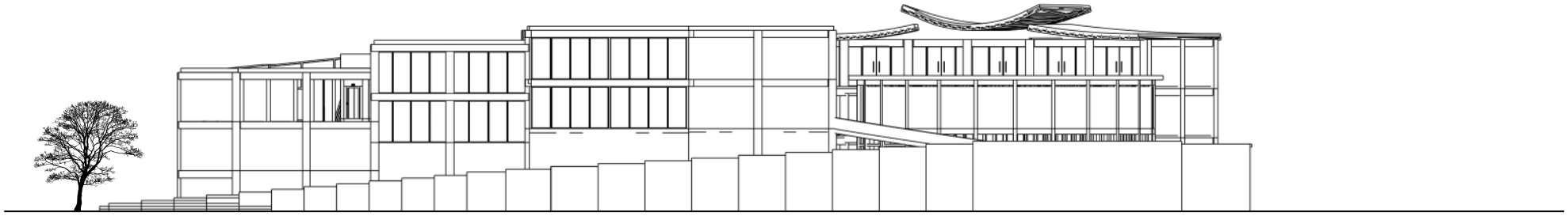


Figure 4.4 Site Section
Source : Author, 2024

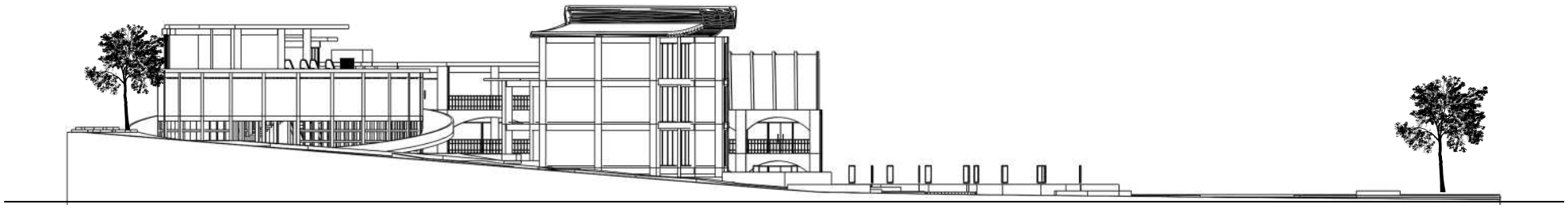
BLOK PLAN

SCALE 1 : 500

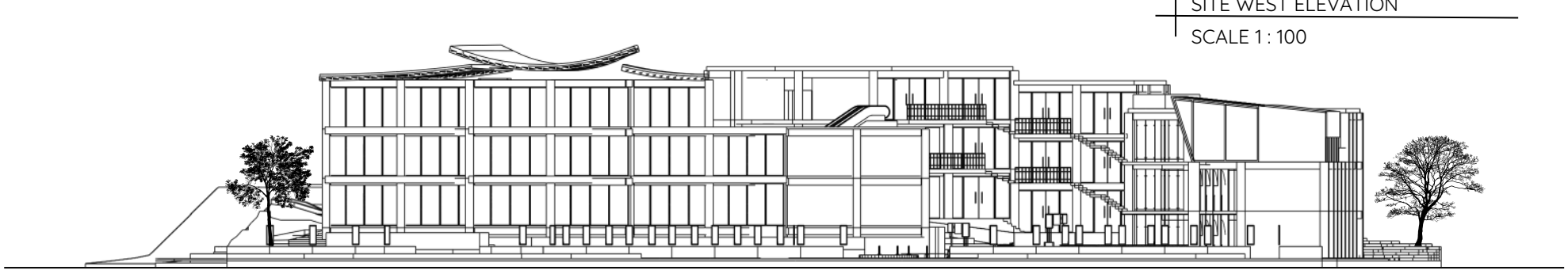
SITE ELEVATION



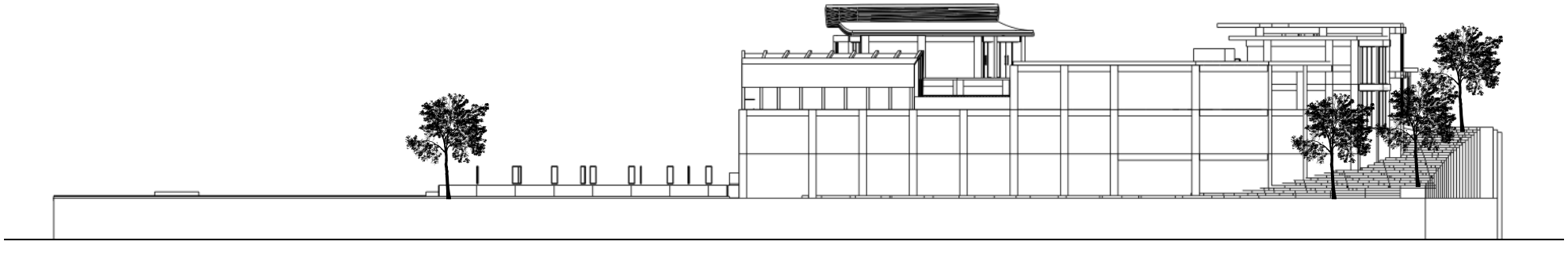
SITE NORTH ERLEVATION
SCALE 1 : 100



SITE WEST ELEVATION
SCALE 1 : 100



SITE SOUTH ELEVATION
SCALE 1 : 100



SITE EAST ELEVATION
SCALE 1 : 100

Figure 4.5 Site Elevation
Source : Author, 2024

BASEMENT PLAN

The basement area has a parking capacity of 60 cars and 127 motorcycles. There is a loading dock area and service rooms such as cctv room, staff room, storage, etc.

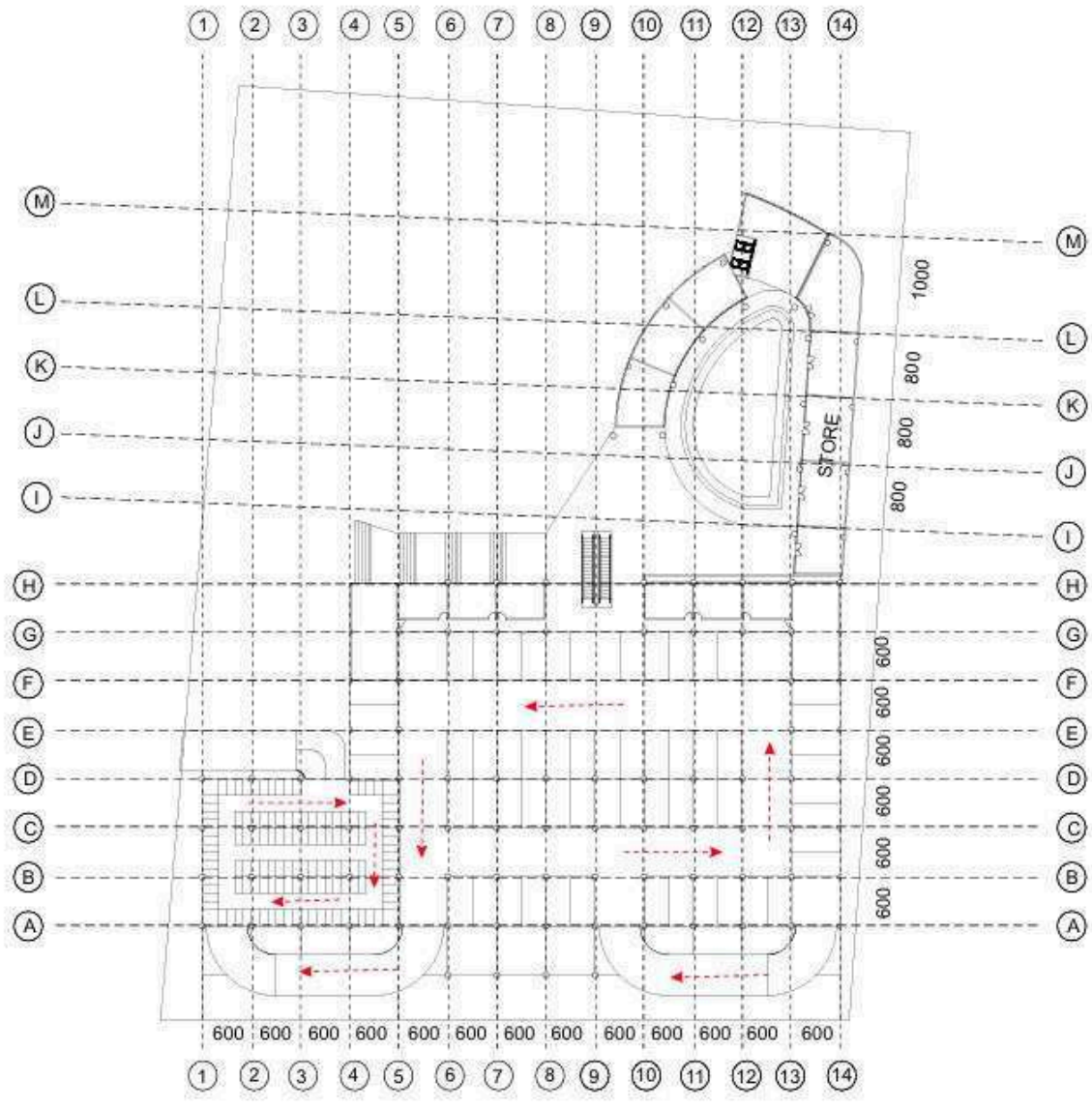


Figure 4.6 Basement Plan
Source : Author, 2024

BASEMENT PLAN

SCALE 1 : 500

GALLERY

The gallery space is located in area C on the siteplan. This space functions as a place where creative industry players can exhibit or display their work in this gallery space. This space is a semi-outdoor space with a brick roster that becomes the wall of the room. The roster wall aims to create comfort in the space and also maximize natural sunlight. The mass form of the building is a circle with an indoor garden inside. Display areas are placed around the perimeter of the space creating a clear flow of visitors.

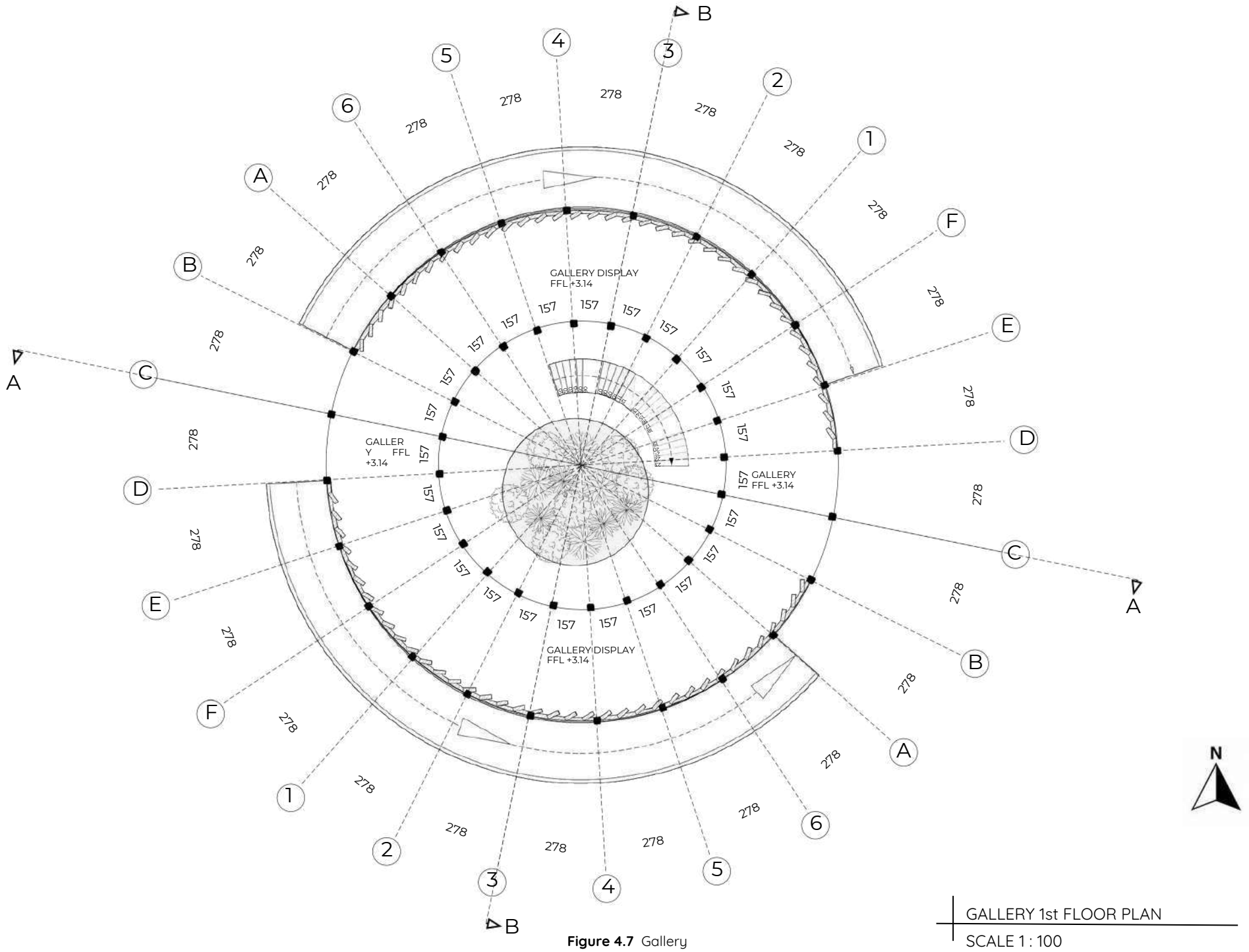


Figure 4.7 Gallery
Source : Author, 2024

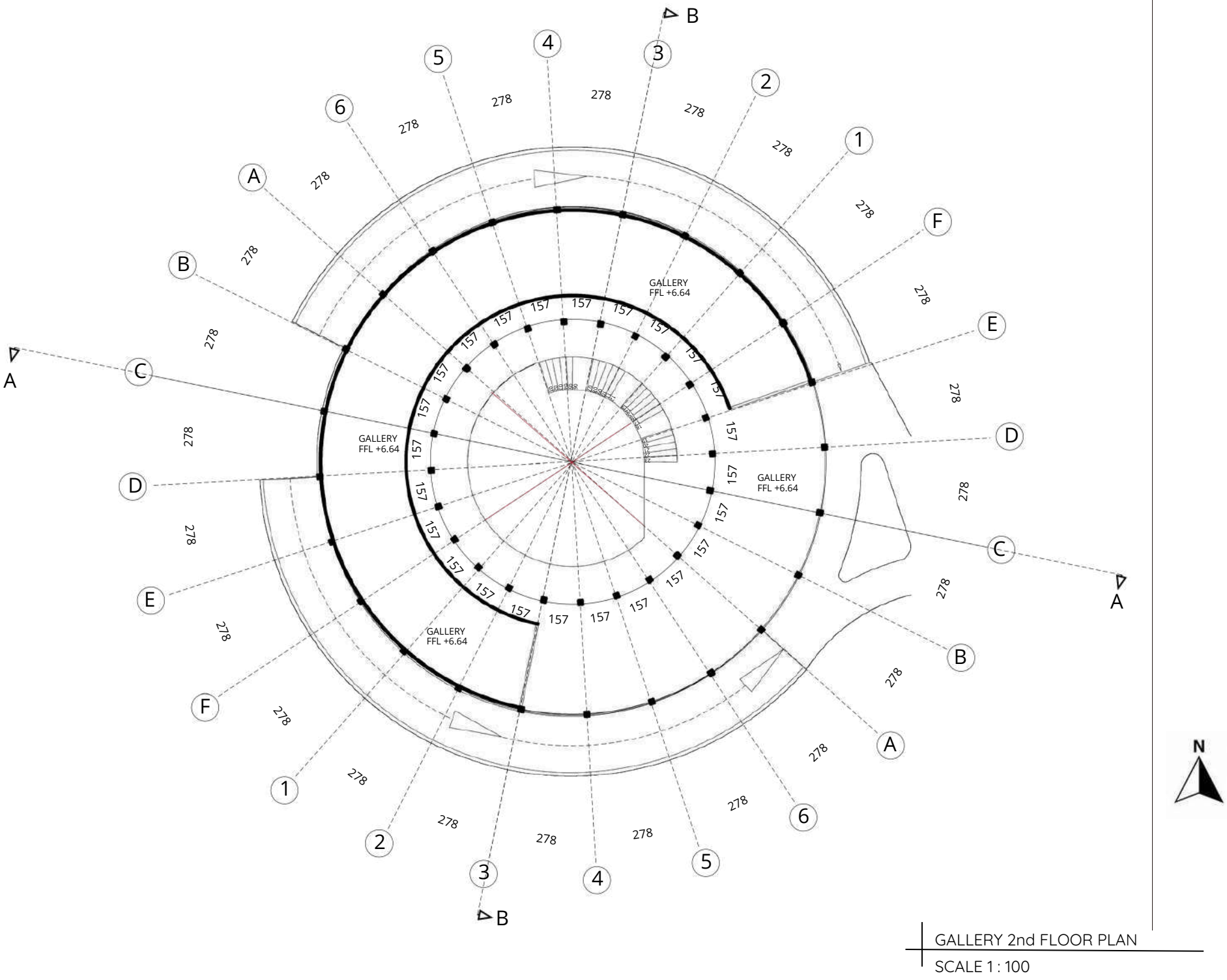
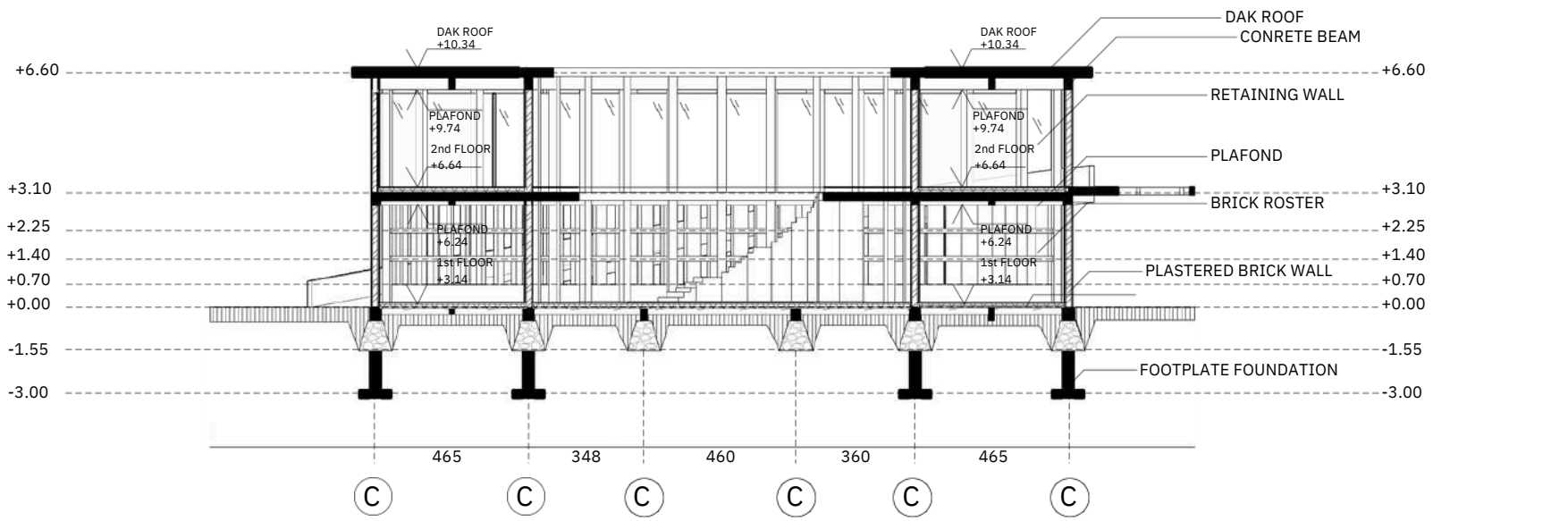


Figure 4.8 Gallery 2nd Floor
Source : Author, 2024

GALLERY



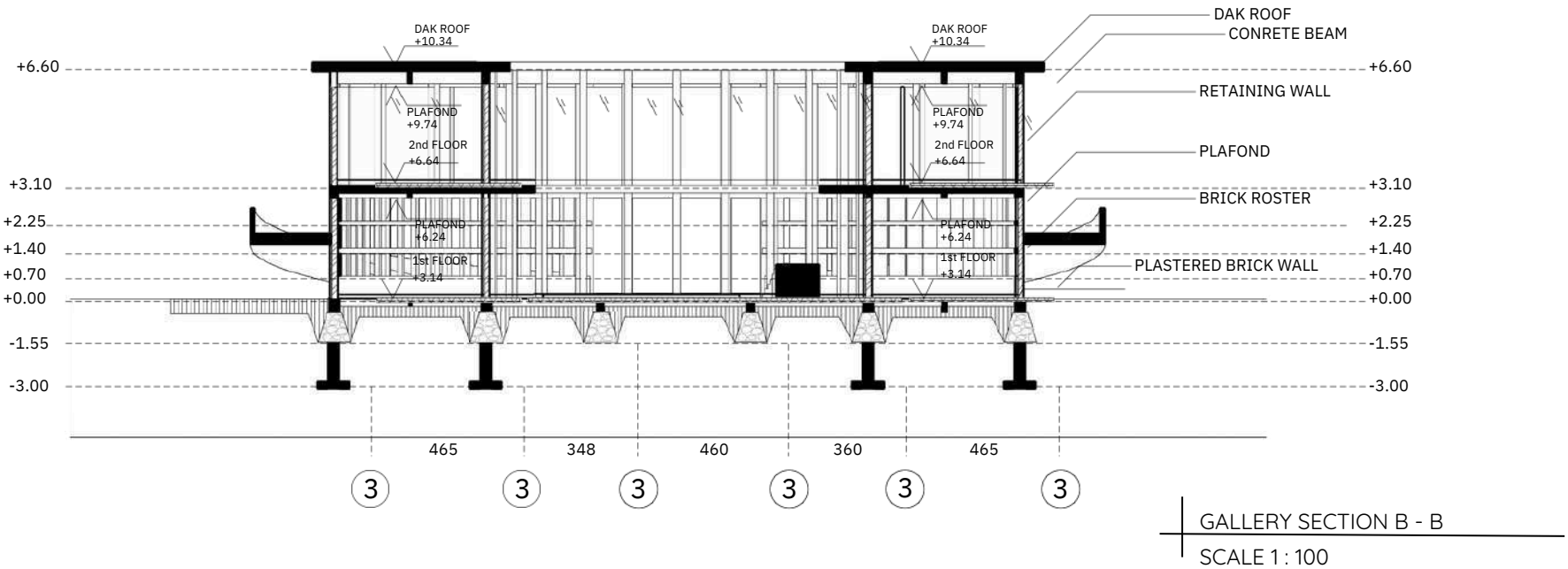


Figure 4.9 Gallery Section B
Source : Author, 2024

GALLERY

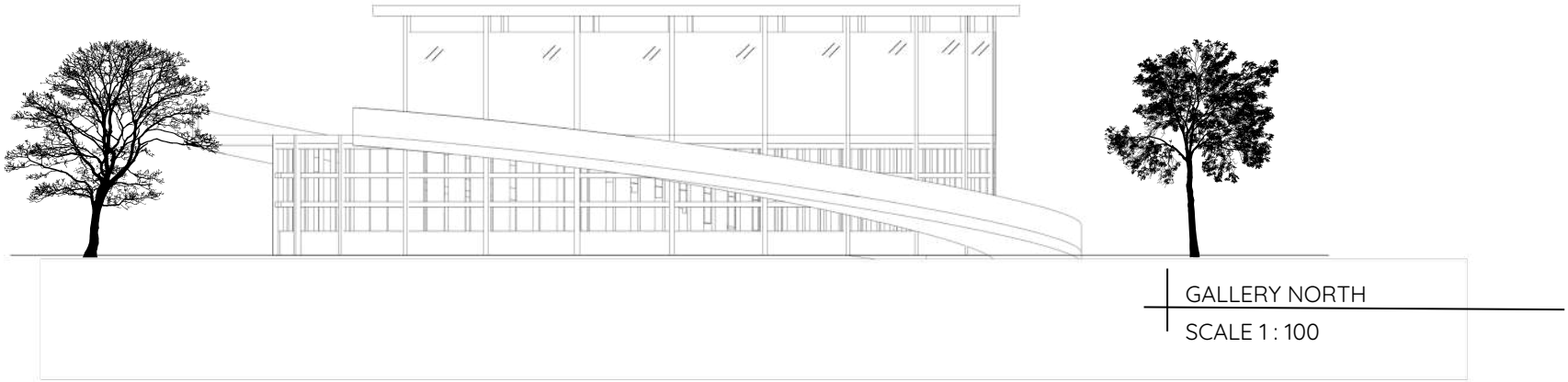


Figure 4.10 Gallery East Elevation
Source : Author, 2024

GALLERY

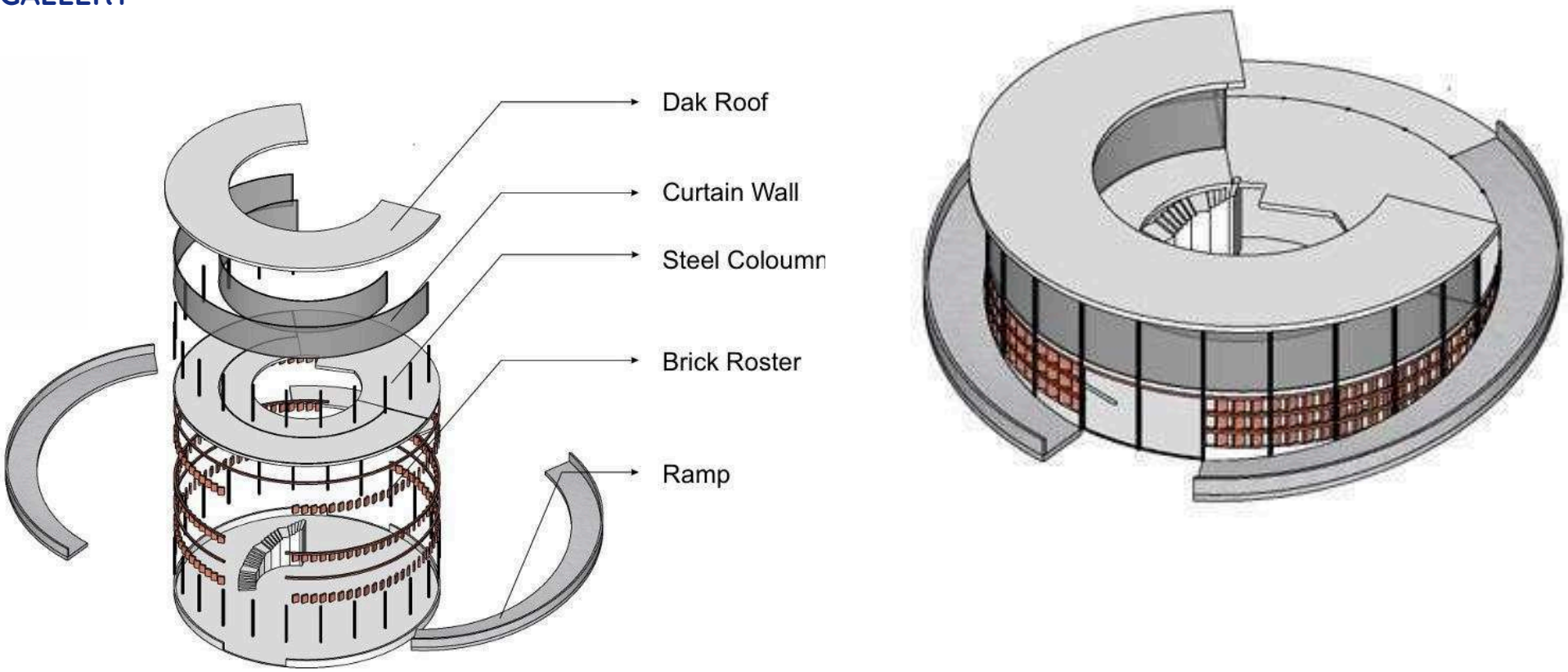


Figure 4.11 Axonometry Gallery East
Source : Author, 2024

Figure 4.12 Visualitation Gallery
Source : Author, 2024

Building Envelope Detail (Natural Lighting and Natural Air Scheme)



Glass Material and Brick roster as building envelope with the aims for entering natural light and air especially for gallery building.

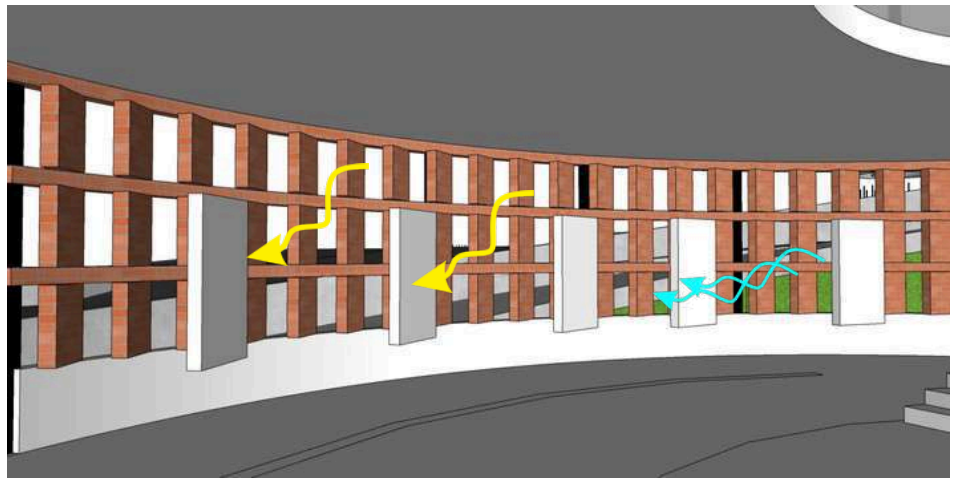


Figure 4.13 Selubung
Source : Author, 2024

STORES BUILDING 1

Bangunan pertokoan 1 memiliki sebanyak 18 unit toko yang dapat disewa oleh para penggiat fashion. Setiap toko memiliki luas sekitar 46 m2.

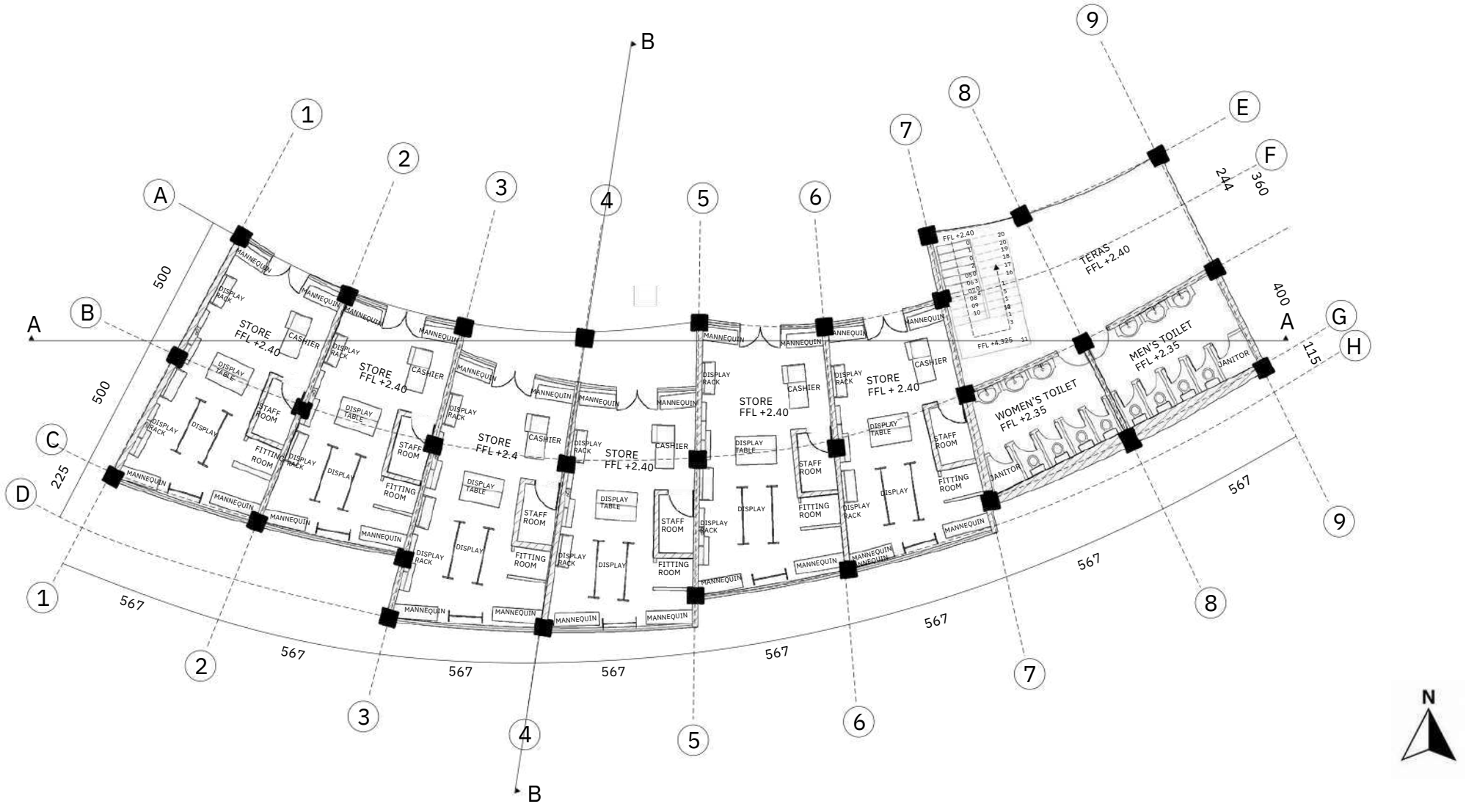
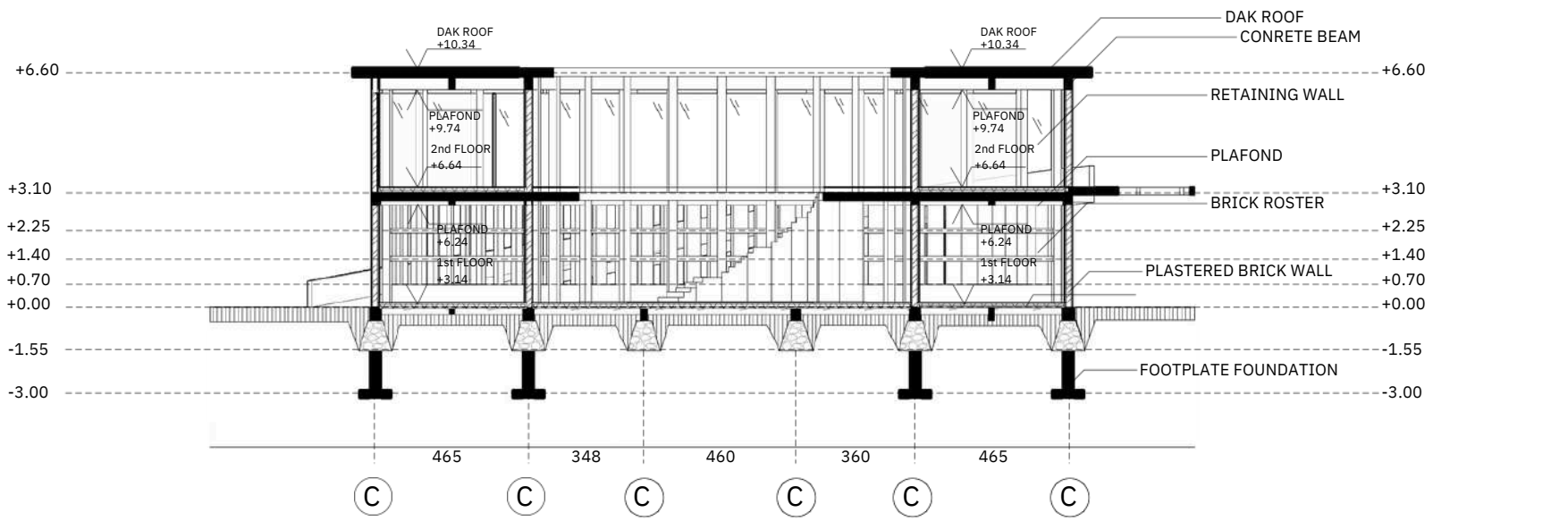


Figure 4.14 Stores Building 1st Plan
Source : Author, 2024

STORES BUILDING 1 1st FLOOR PLAN

SCALE 1 : 100

GALLERY



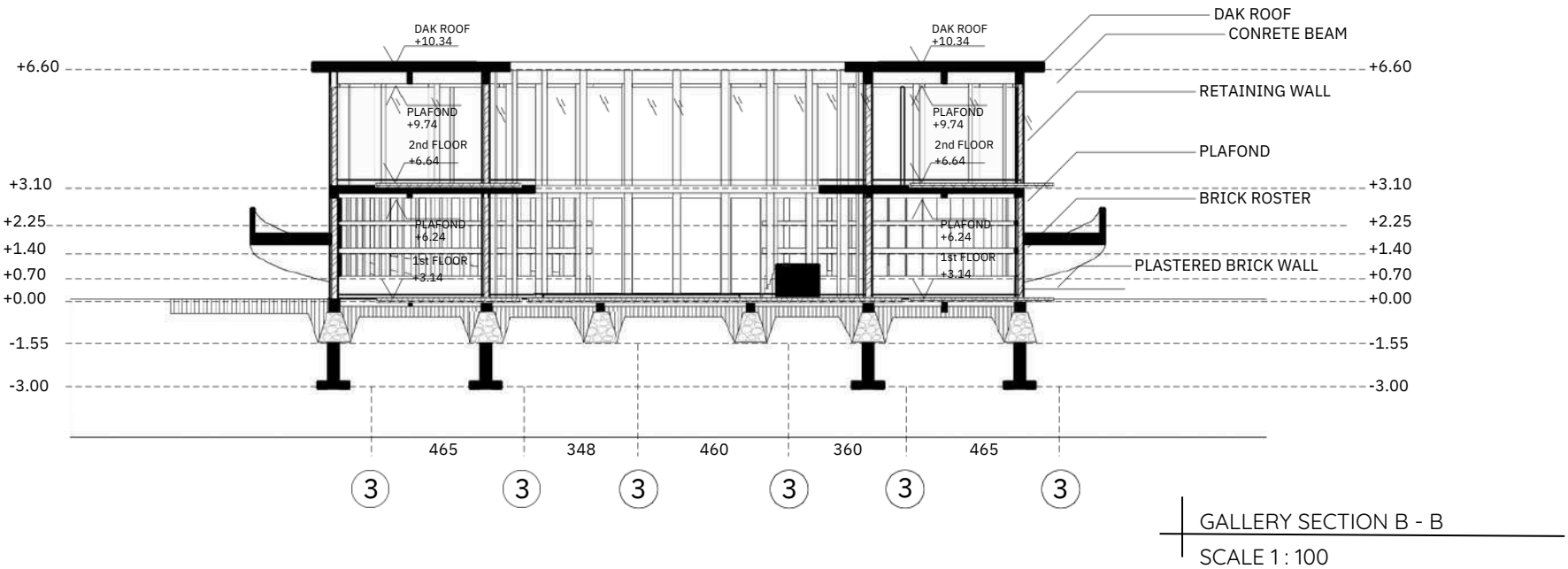
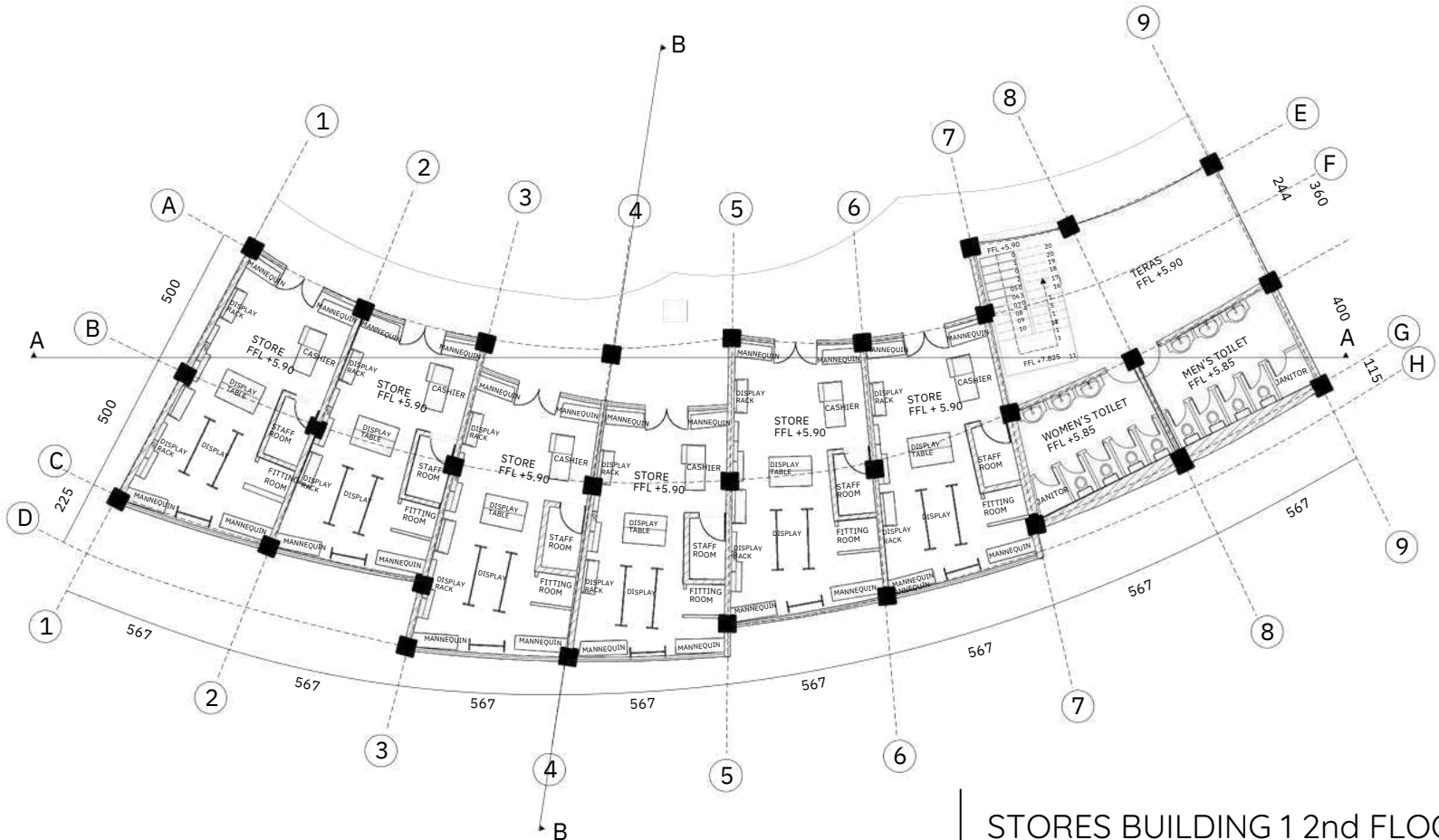


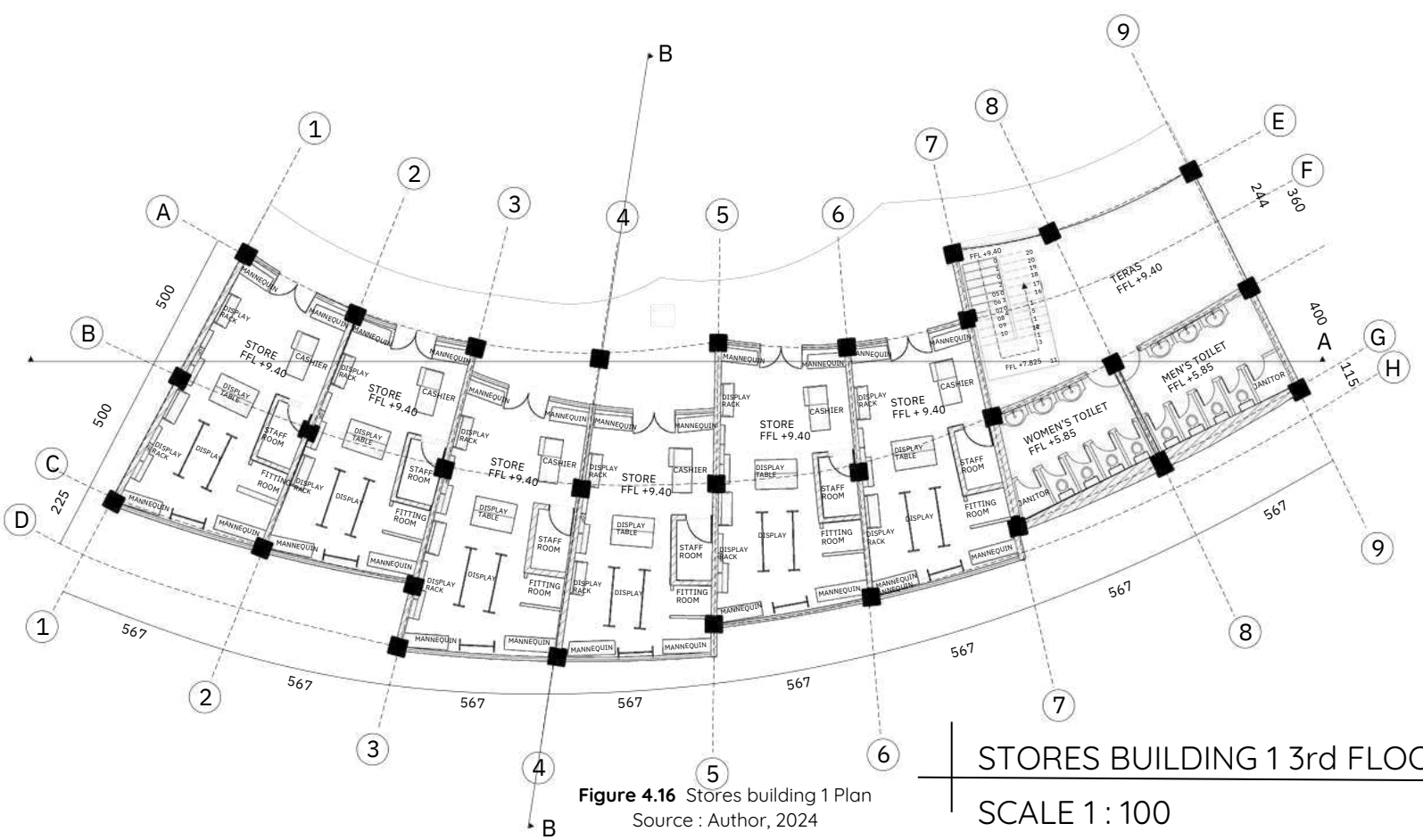
Figure 4.15 Gallery Section
Source : Author, 2024

STORES BUILDING 1



STORES BUILDING 1 2nd FLOOR PLAN

SCALE 1 : 100

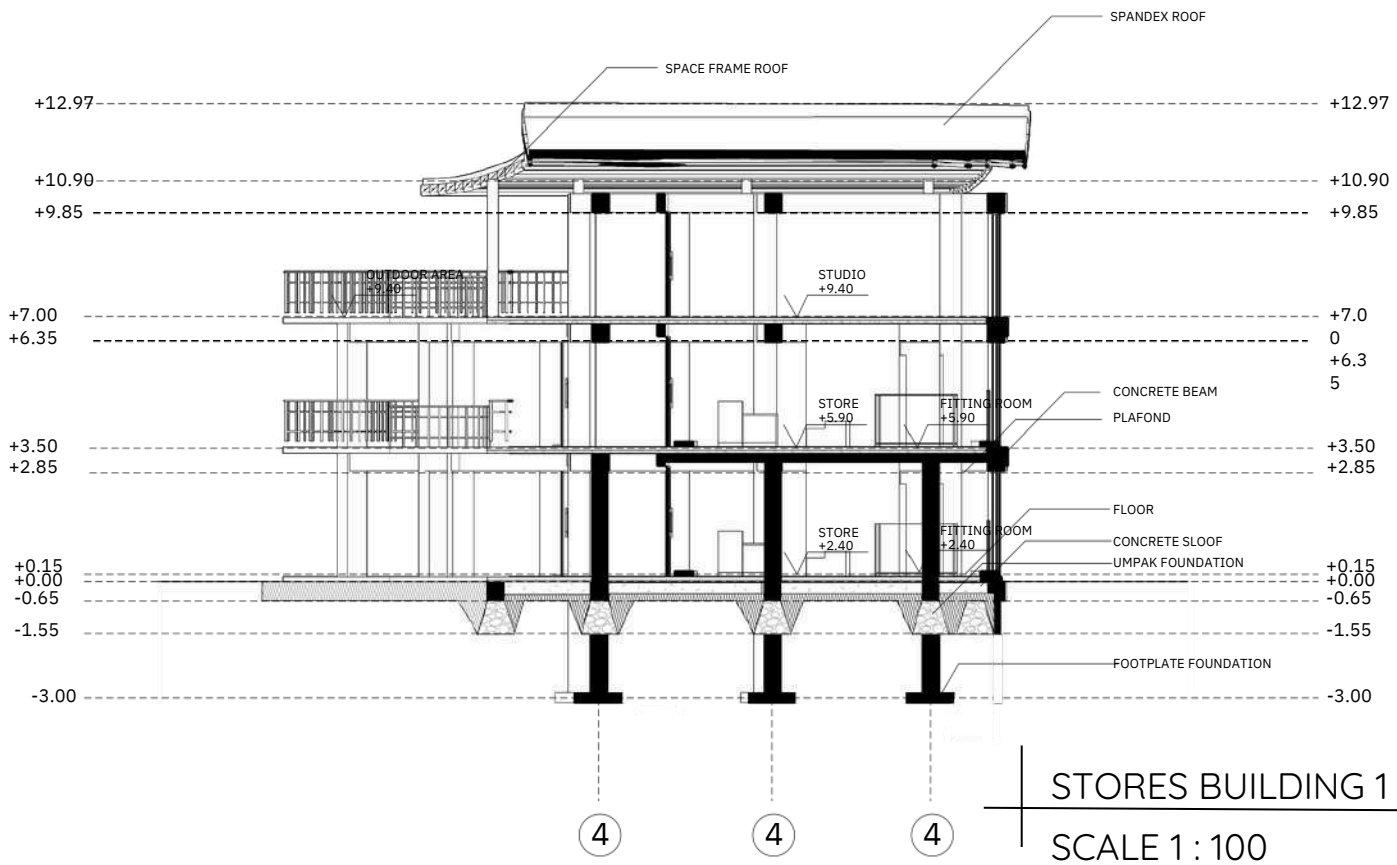


STORES BUILDING 1 3rd FLOOR PLAN

SCALE 1 : 100

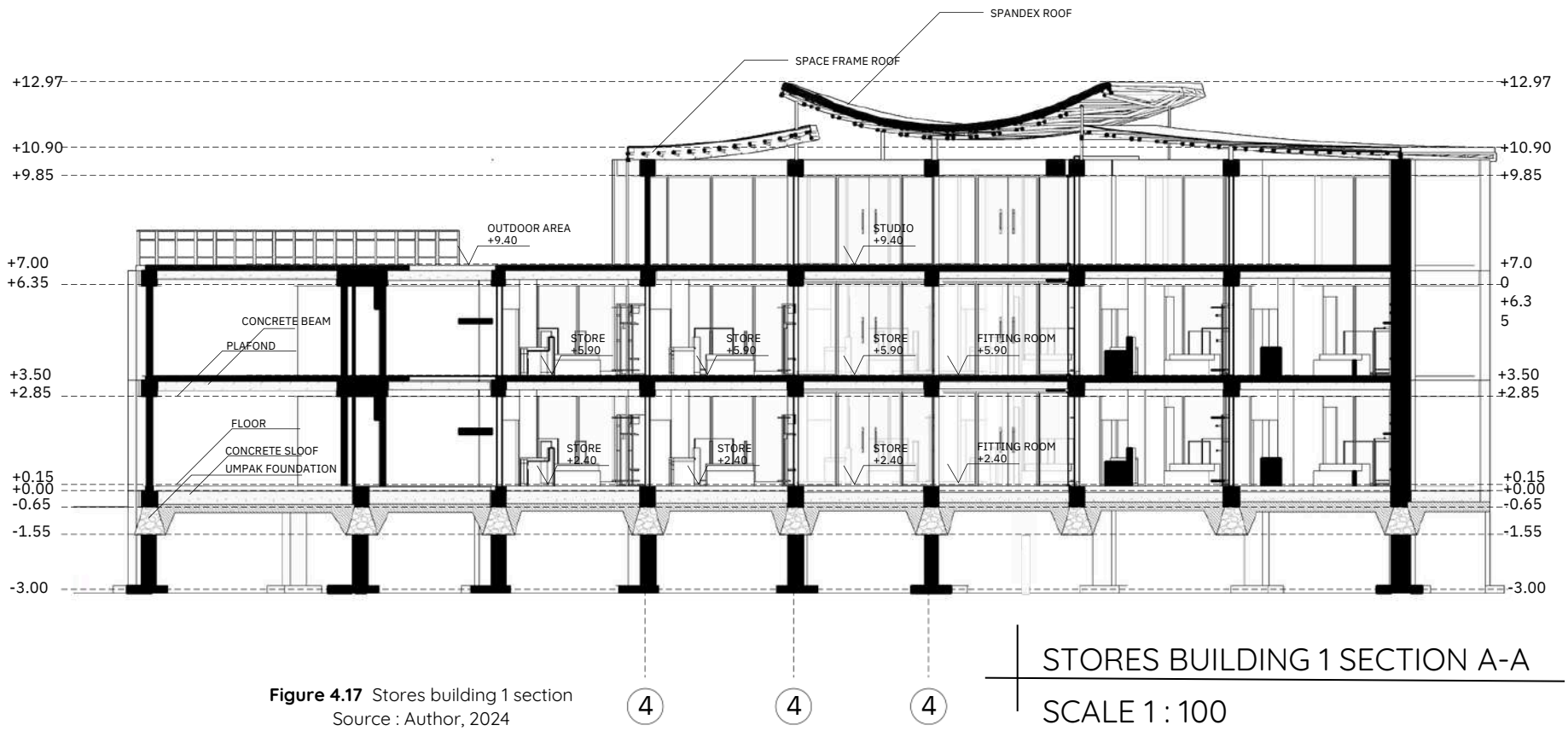
Figure 4.16 Stores building 1 Plan
Source : Author, 2024

STORES BUILDING 1



STORES BUILDING 1 SECTION B-B

SCALE 1 : 100

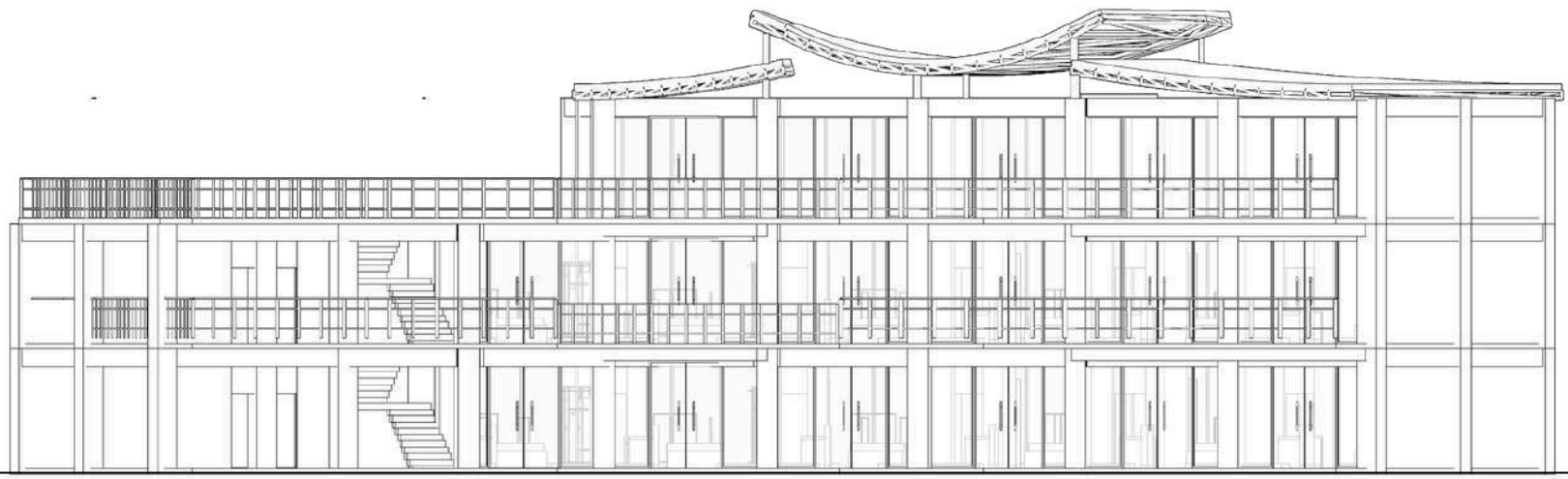


STORES BUILDING 1 SECTION A-A

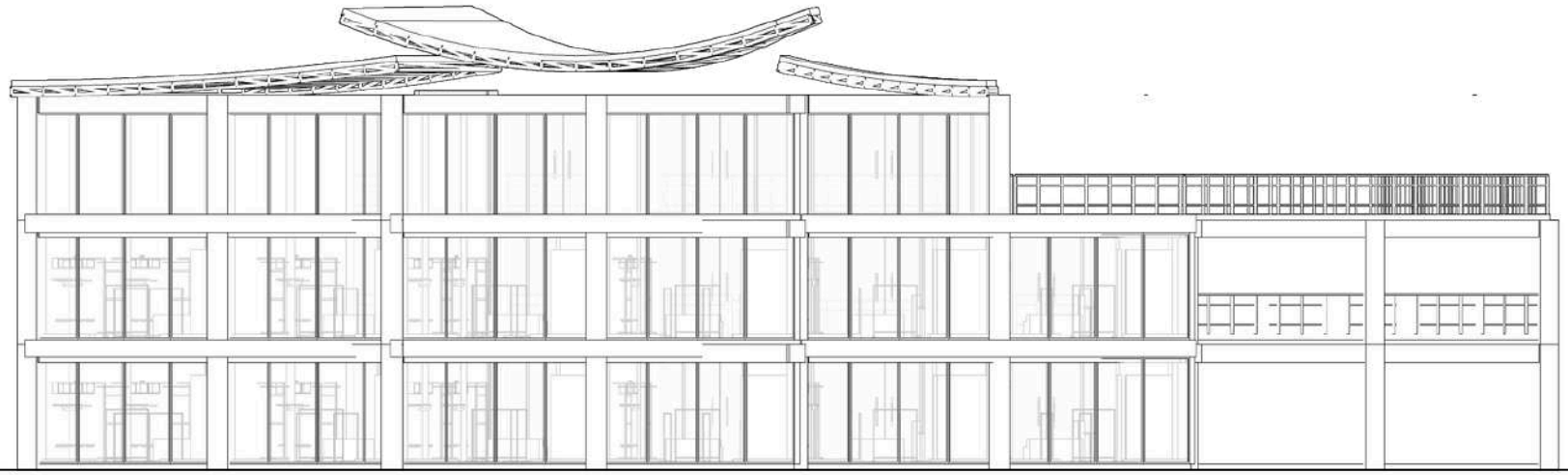
SCALE 1 : 100

Figure 4.17 Stores building 1 section
Source : Author, 2024

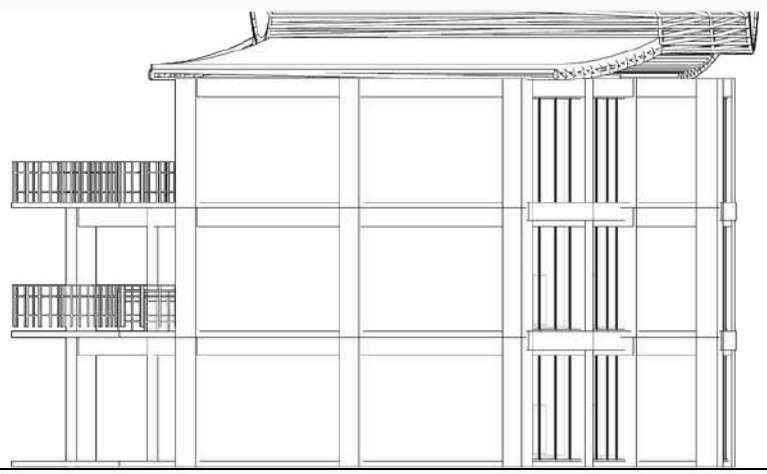
STORES BUILDING 1



STORES BUILDING 1 NORTH ELEVATION
SCALE 1 : 100



STORES BUILDING 1 SOUTH ELEVATION
SCALE 1 : 100



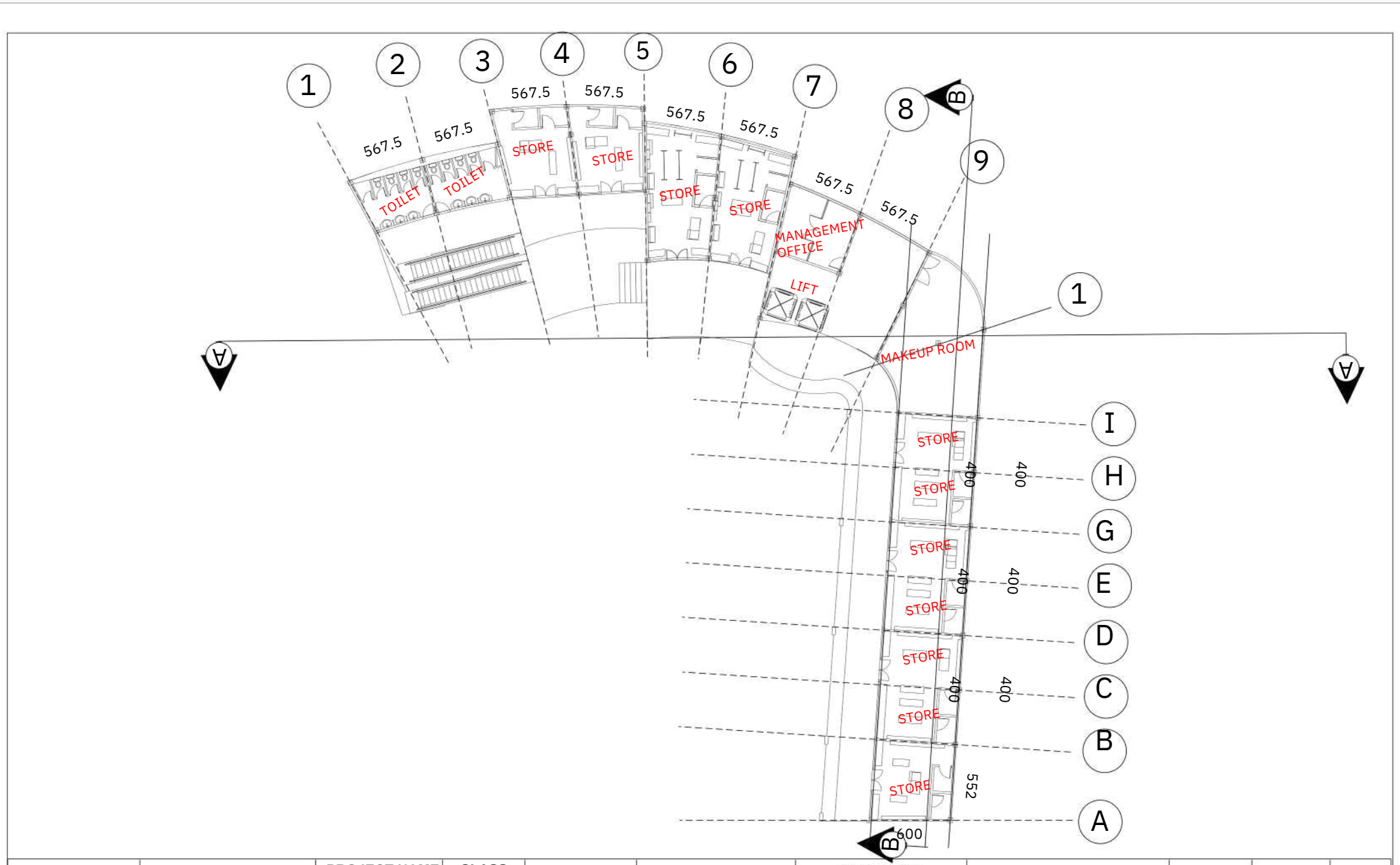
STORES BUILDING 1 WEST ELEVATION
SCALE 1 : 100



STORES BUILDING 1 EAST ELEVATION
SCALE 1 : 100

Figure 4.18 Stores building 1 elevation
Source : Author, 2024

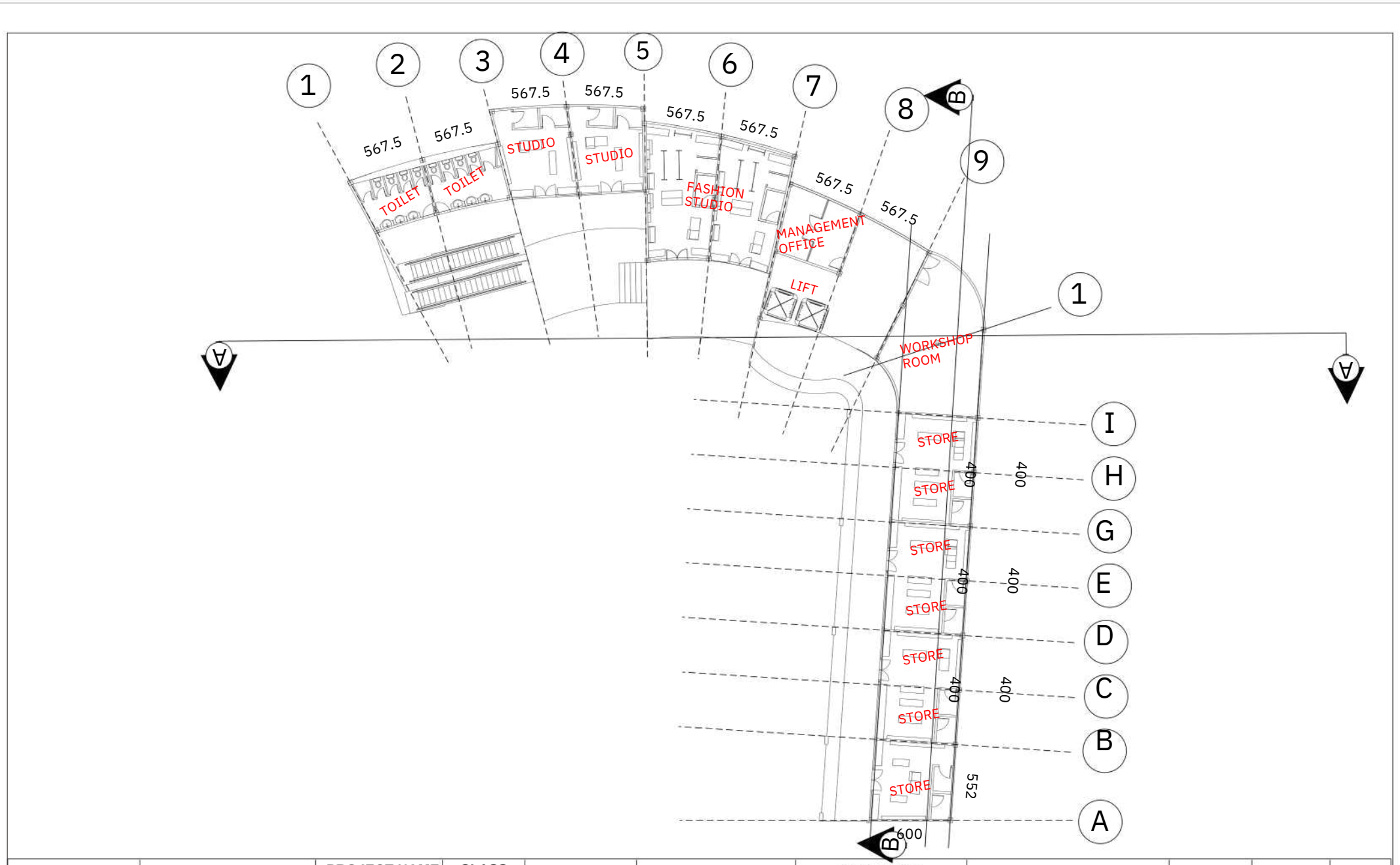
STORES BUILDING 2



		PROJECT NAME	CLASS	IDENTITY	LECTURE	ASSISTENT	DRAWING TITLE	SCALE	PAGE	TOTAL
	ARCHITECTURE DESIGN STUDIO 3 ARCHITECTURE DEPARTMENT FACULTY OF CIVIL ENGINEERING AND PLANNING UNIVERSITY OF ISLAM INDONESIA 2021/2022	FINAL ARCHITECTURAL DESIGN STUDIO	KBA	MUHAMMAD DZULFIQAR FAJRI / 20512168	Ir.Hanif Budiman,. M.T, Ph.D	-	Commercial Building B 2nd Floor Plan	1:250	22	

Figure 4.19 Stores building 2 plan
Source : Author, 2024

STORES BUILDING 2



		PROJECT NAME	CLASS	IDENTITY	LECTURE	ASSISTENT	DRAWING TITLE	SCALE	PAGE	TOTAL
	ARCHITECTURE DESIGN STUDIO 3 ARCHITECTURE DEPARTMENT FACULTY OF CIVIL ENGINEERING AND PLANNING UNIVERSITY OF ISLAM INDONESIA 2021/2022	FINAL ARCHITECTURAL DESIGN STUDIO	KBA	MUHAMMAD DZULFIQAR FAJRI / 20512168	Ir.Hanif Budiman,. M.T, Ph.D	-	Commercial Building B 3rd Floor Plan	1:250	23	

Figure 4.19 Stores building 2 plan
Source : Author, 2024

SYMBIOTIC ARCHITECTURE
CONNECTIVITY BETWEEN PEDESTRIAN AND SITE WITH PLAZA

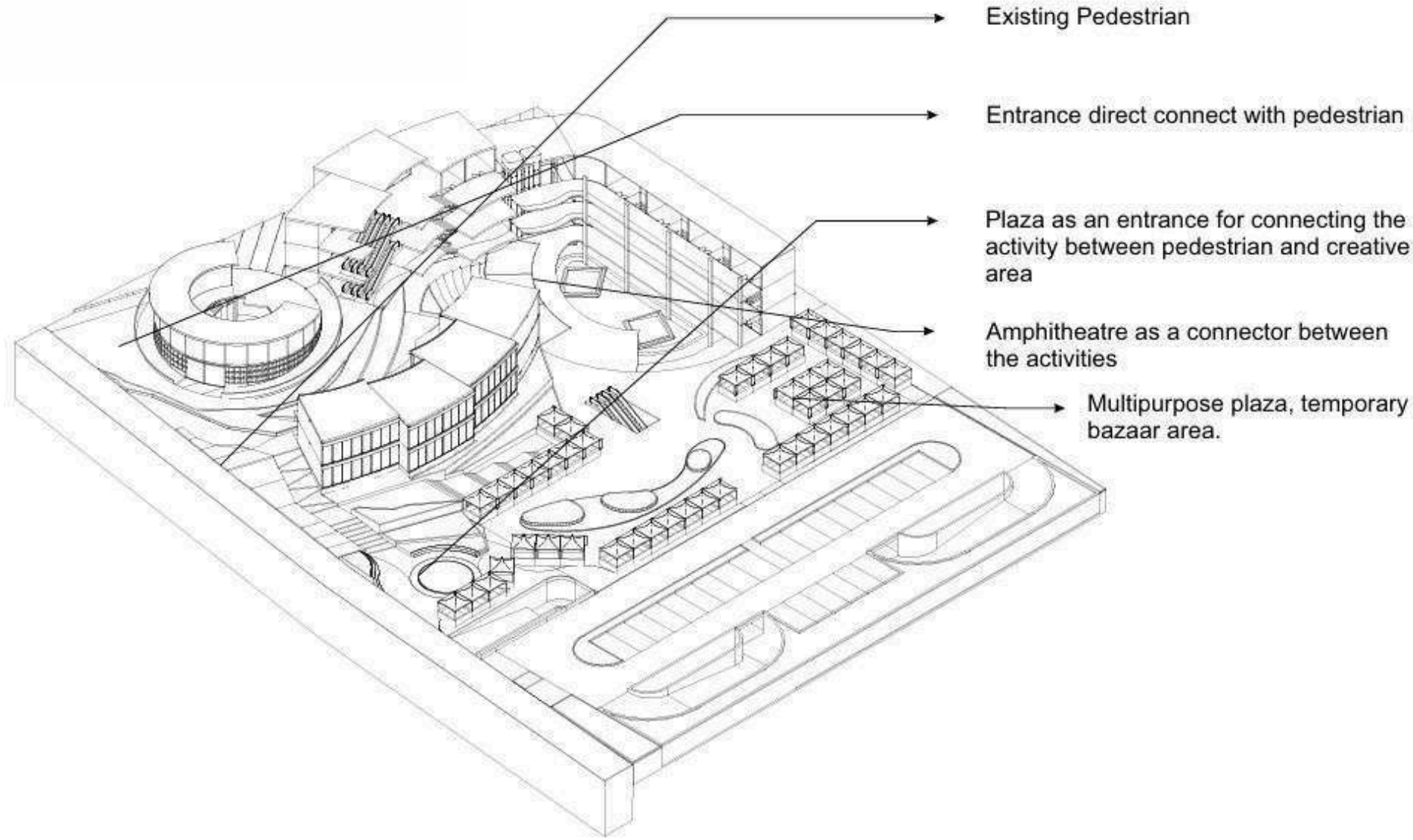


Figure 4.20 Application of symbiotic Architecture axonometric
Source : Author, 2024

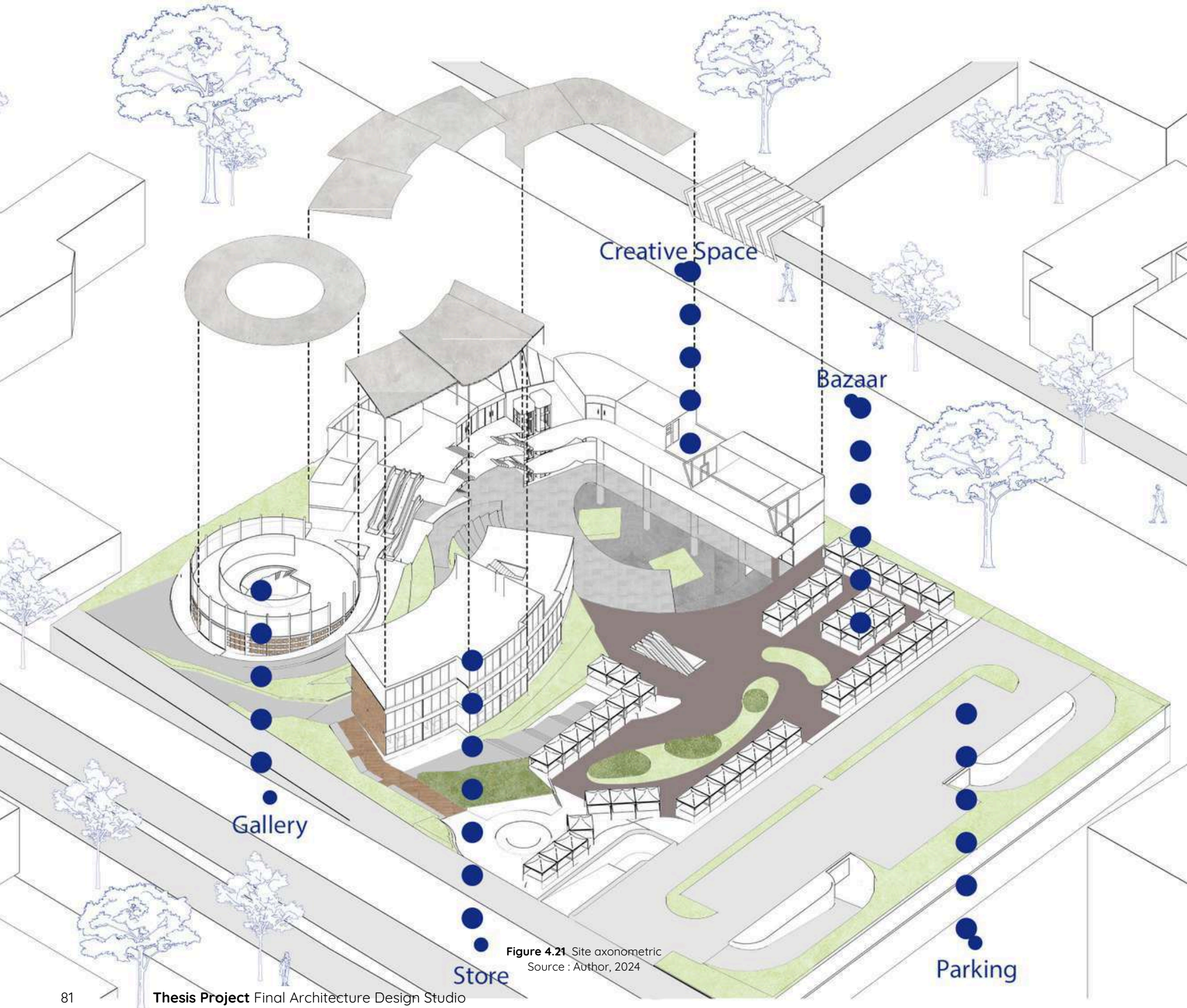


Figure 4.21 Site axonometric
Source : Author, 2024

PLAZA ENTRANCE

There are 3 plaza areas in this design. The first plaza is the entrance plaza which becomes a connector between the existing pedestrian and commercial space. In this plaza visitors can do activities together and sit around and can buy bazaar products if a bazaar is being held.

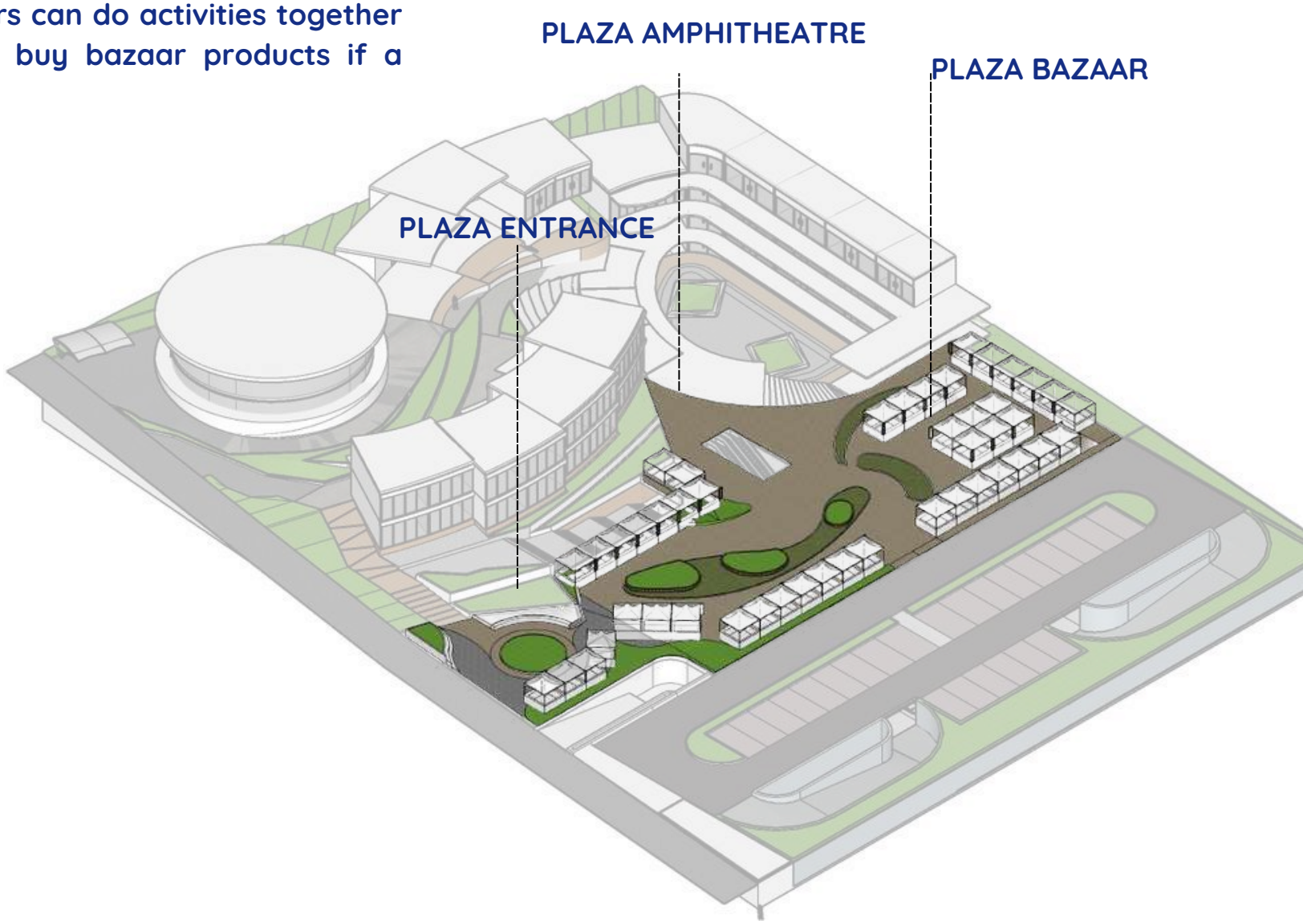




Figure 4.22 Plaza Entrance
Source : Author, 2024







PLAZA BAZAAR

The second plaza is connected to Plaza A so that it becomes the second space after visitors enter the site area. This plaza is a connector between the entrance plaza and also the amphitheater. In this area there are not many sitting areas because this plaza becomes a plaza with various functions, this plaza can be an area for bazaars, events, or also activities with a large number of commodities. Although this plaza has a large enough area that the commercial building area is reduced, but this area also remains a commercial value where there are bazaars and other events.

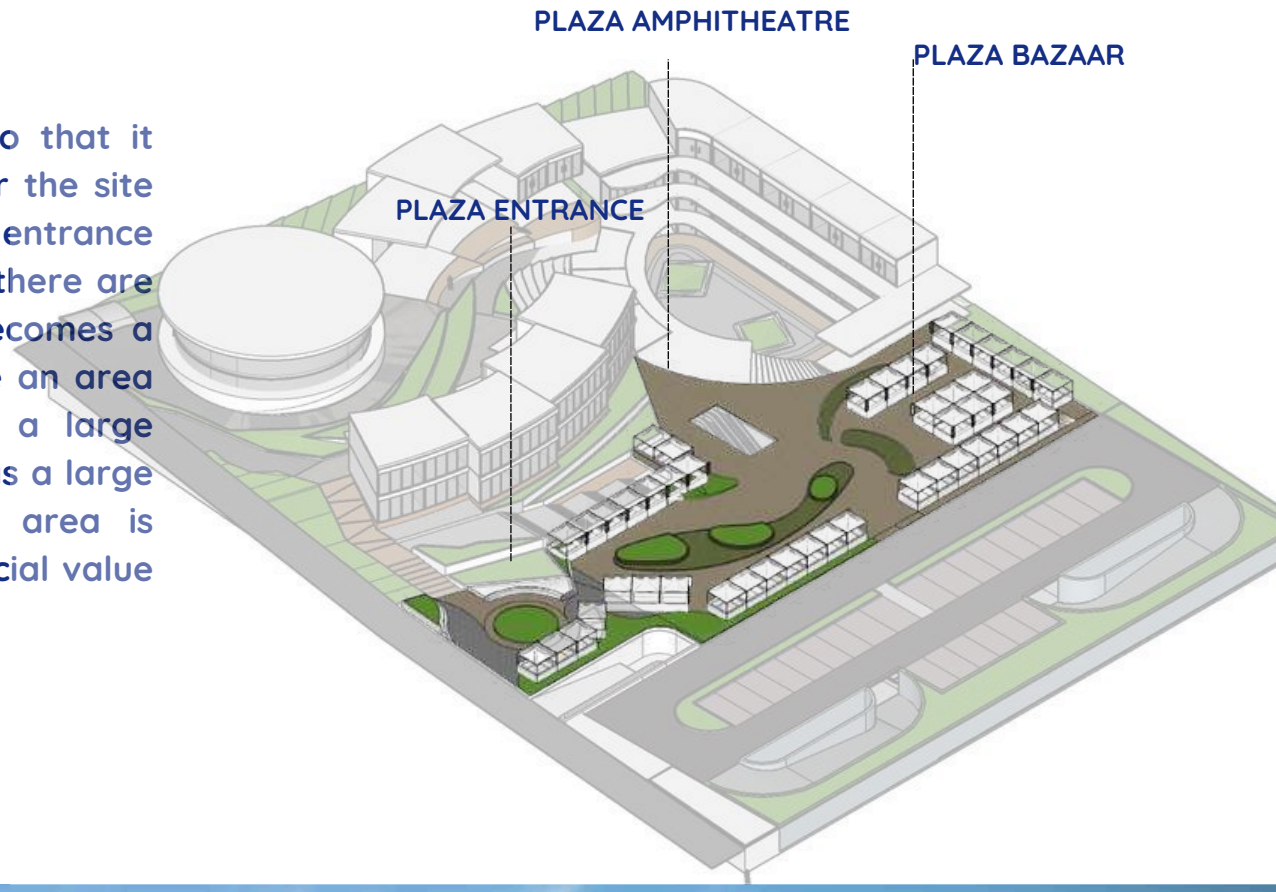


Figure 4.23 Plaza Bazaar
Source : Author, 2024

PLAZA AMPHITHEATRE

The third plaza area is the amphitheater plaza which is the center of circulation and activity here. This amphitheater is in the middle of the building so that it can be the center of attention of visitors if a performance or something else is being held. This plaza is also a commercial value because it can be a rental place for creative industry players in the music and performance sector to showcase their best performances.

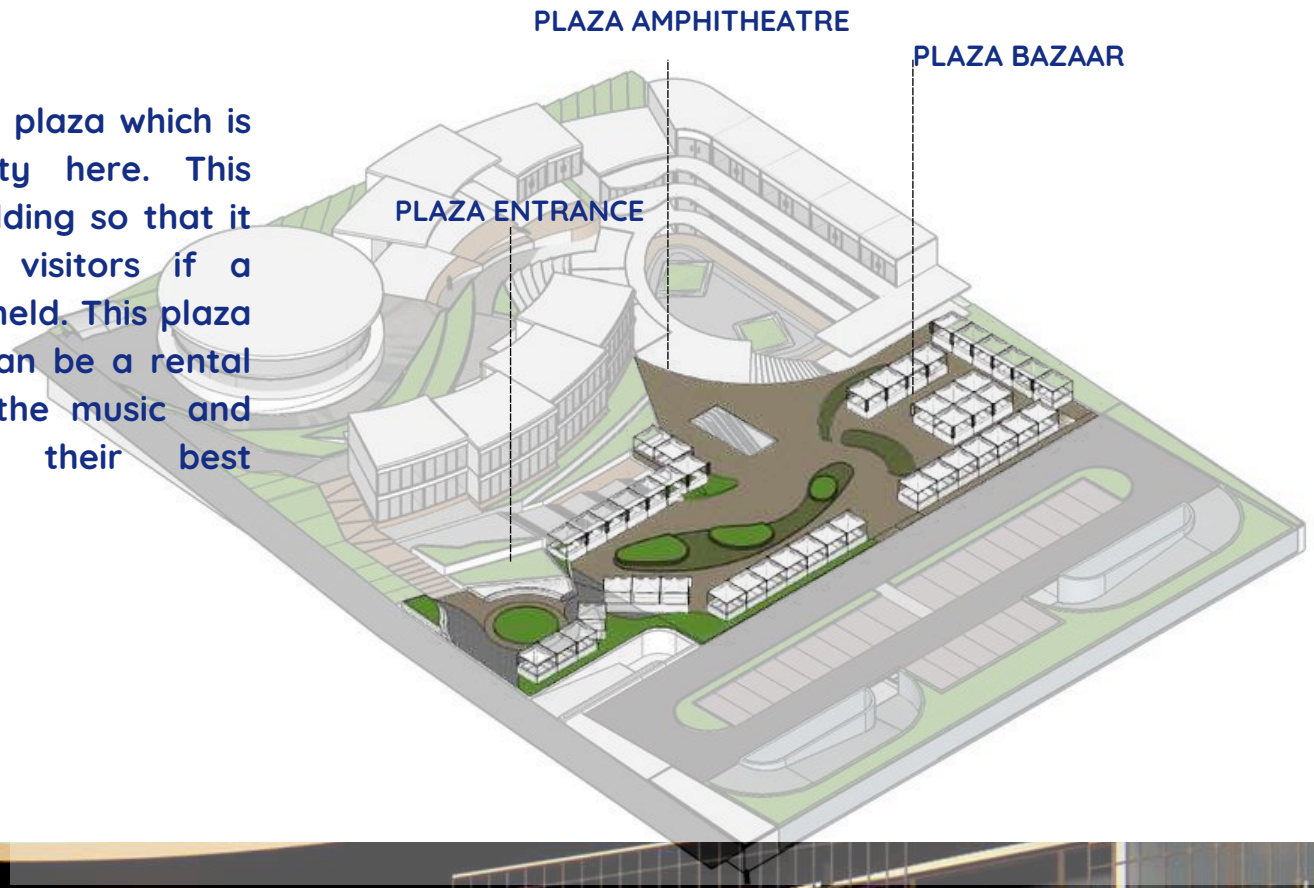


Figure 4.24 Plaza Amphitheatre
Source : Author, 2024

COLONIAL ARCHITECTURE STYLE

Colonial architecture is the architectural style applied to this design. The characteristics of colonial architecture are commonly seen in columns with arc masonry so that it can become the old identity of the dago area, namely buildings with colonial style. The use of colonial architectural style is also the application of a symbiotic approach, namely symbiosis between the past and the present, where the dago area used to be an area with colonial style buildings. The combination of historical value and also the application of a more modern design by making the column arc a contrasting thing about the building.

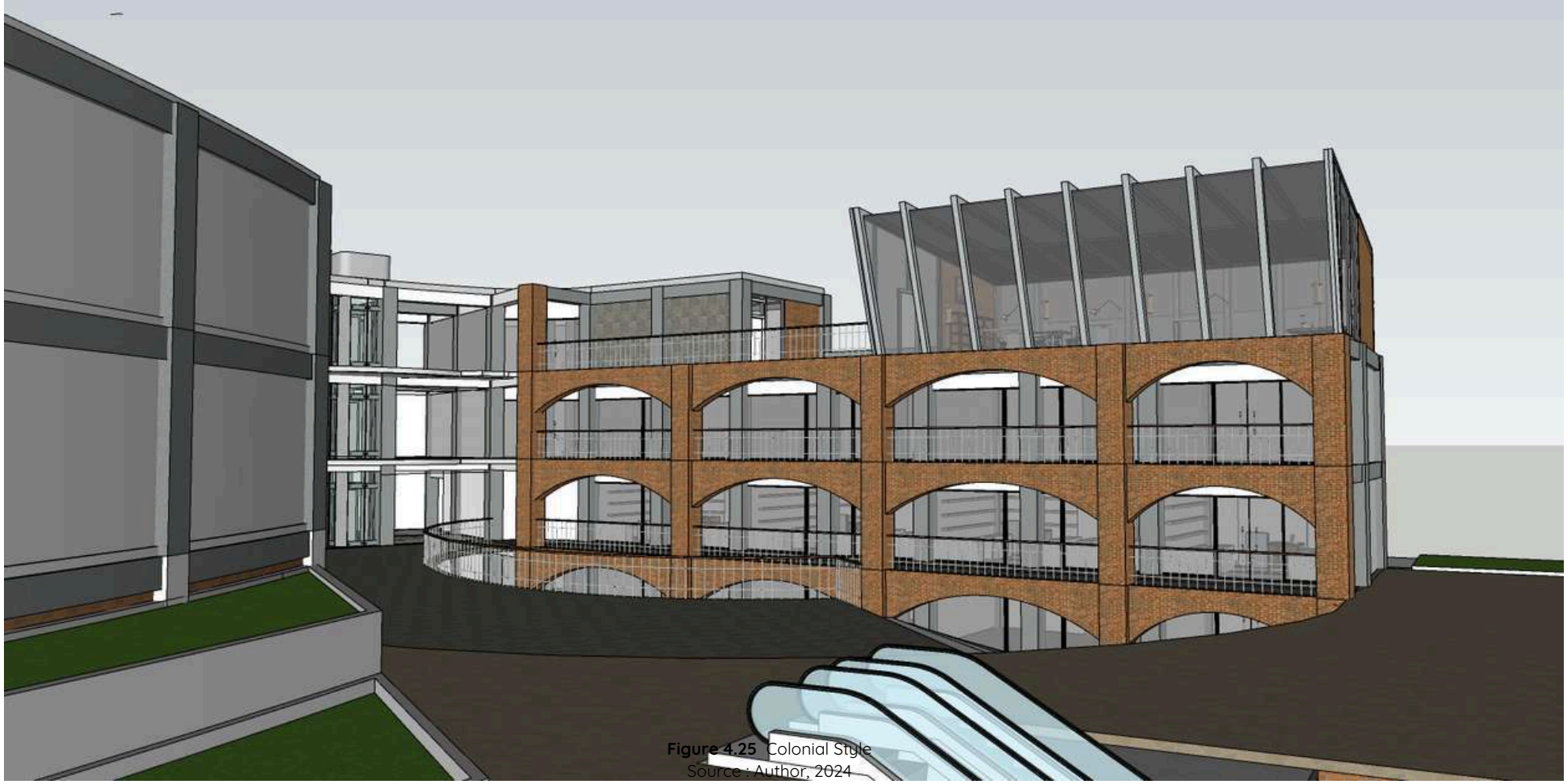
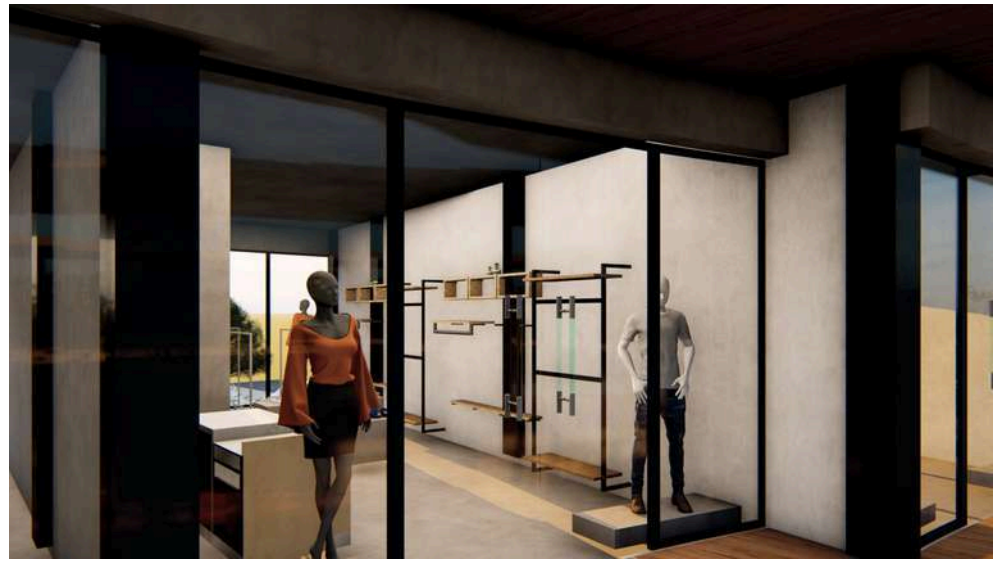


Figure 4.25 Colonial Style
Source : Author, 2024

STORE

There are 39 shop spaces that can be rented by creative industry players in the fashion and craft fields. The shop spaces have an average area of about 45 m2. There is a wall shelf display area, manequins at the front and back of the shop, a display table, and also a fitting room, as well as space for staff.



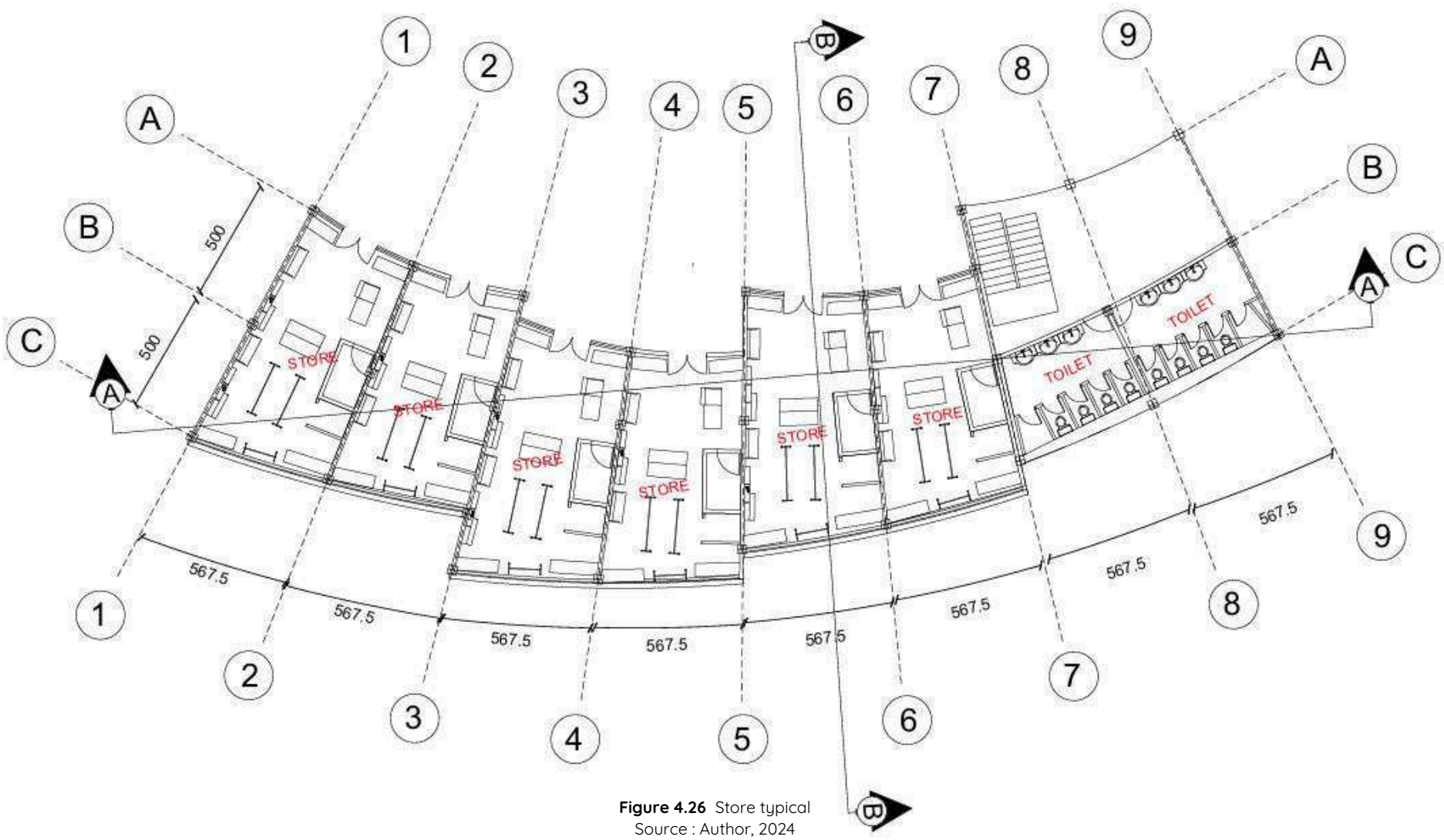


Figure 4.26 Store typical
Source : Author, 2024

STUDIO

The Studio space is located on the 3rd floor, which is the top floor, so that these spaces are not much disturbed by activities in other spaces. This space has visibility to almost all parts of the building, has a glass facade and also a space frame structure so there is no column in the middle to create a spacious space for designers.



Figure 4.27 Studio
Source : Author, 2024

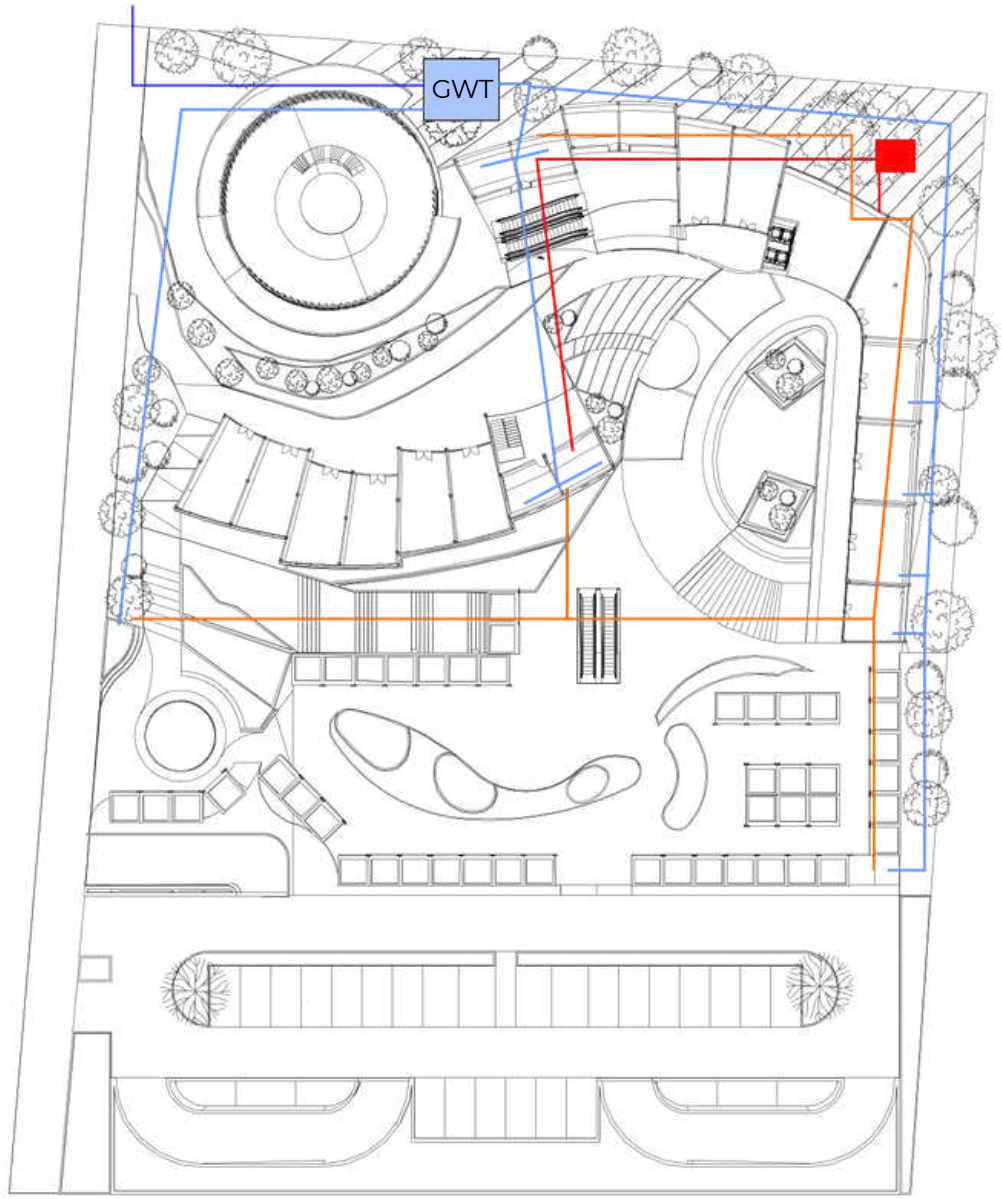


Figure 4.28 Studio Visualization
Source : Author, 2024



Figure 4.29 Studio Visualization
Source : Author, 2024

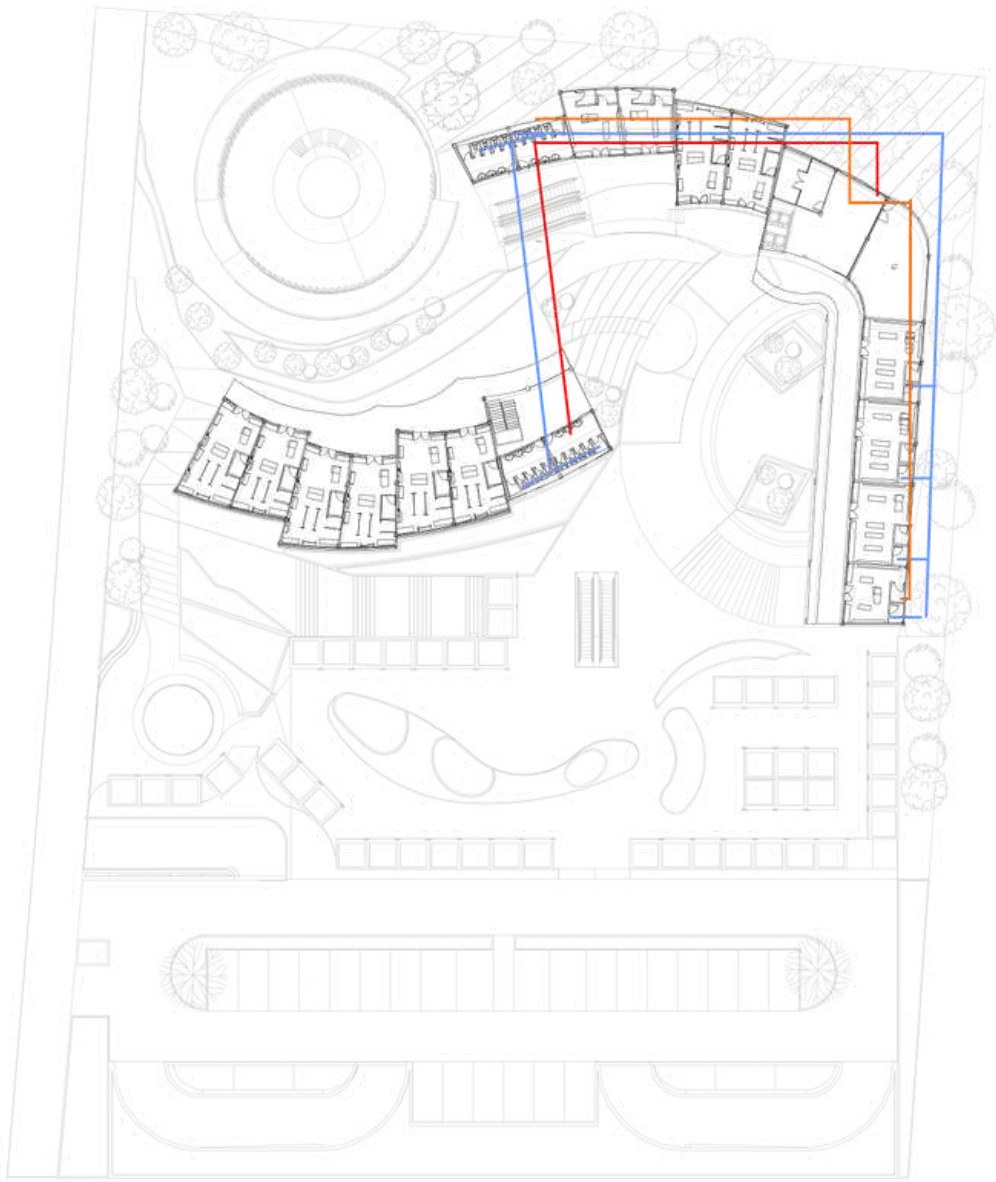
SYMBOLS	NOTES
	WATER RESOURCE
	CLEAN WATER
	BLACK WATER
	GREY WATER
GWT	GROUND WATER TANK
	ZEPTIC TANK
	INFILTRATION



		PROJECT NAME	CLASS	IDENTITY	LECTURE	ASSISTENT	DRAWING TITLE	SCALE	PAGE	TOTAL
	ARCHITECTURE DESIGN STUDIO 3 ARCHITECTURE DEPARTMENT FACULTY OF CIVIL ENGINEERING AND PLANNING UNIVERSITY OF ISLAM INDONESIA 2021/2022	FINAL ARCHITECTURAL DESIGN STUDIO	KBA	MUHAMMAD DZULFIQAR FAJRI / 20512168	Ir.Hanif Budiman,. M.T, Ph.D	-	SANITATION PLAN	1:500		

Figure 4.30 Sanitation plan
Source : Author, 2024

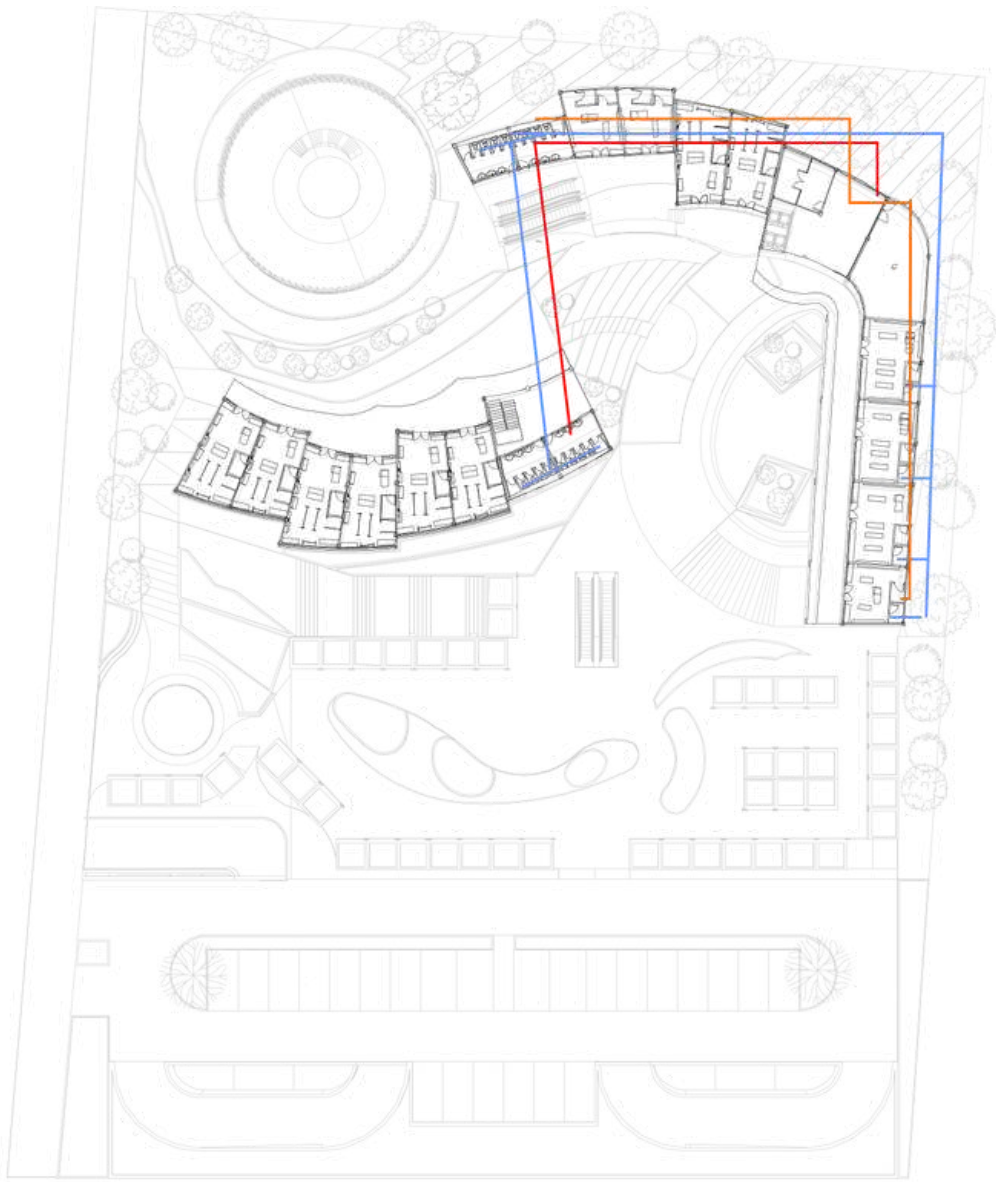
SYMBOLS	NOTES
	WATER RESOURCE
	CLEAN WATER
	BLACK WATER
	GREY WATER
GWT	GROUND WATER TANK
	ZEPTIC TANK
	INFILTRATION



		PROJECT NAME	CLASS	IDENTITY	LECTURE	ASSISTENT	DRAWING TITLE	SCALE	PAGE	TOTAL
	ARCHITECTURE DESIGN STUDIO 3 ARCHITECTURE DEPARTMENT FACULTY OF CIVIL ENGINEERING AND PLANNING UNIVERSITY OF ISLAM INDONESIA 2021/2022	FINAL ARCHITECTURAL DESIGN STUDIO	KBA	MUHAMMAD DZULFIQAR FAJRI / 20512168	Ir.Hanif Budiman,. M.T, Ph.D	-	SANITATION PLAN 2nd FLOOR PLAN	1:500		

Figure 4.31 Sanitation 2nd floor plan
Source : Author, 2024

SYMBOLS	NOTES
	WATER RESOURCE
	CLEAN WATER
	BLACK WATER
	GREY WATER
GWT	GROUND WATER TANK
	ZEPTIC TANK
	INFILTRATION



		PROJECT NAME	CLASS	IDENTITY	LECTURE	ASSISTENT	DRAWING TITLE	SCALE	PAGE	TOTAL
	ARCHITECTURE DESIGN STUDIO 3 ARCHITECTURE DEPARTMENT FACULTY OF CIVIL ENGINEERING AND PLANNING UNIVERSITY OF ISLAM INDONESIA 2021/2022	FINAL ARCHITECTURAL DESIGN STUDIO	KBA	MUHAMMAD DZULFIQAR FAJRI / 20512168	Ir.Hanif Budiman,. M.T, Ph.D	-	SANITATION PLAN 3rd FLOOR PLAN	1:500		

Figure 4.32 Sanitation 3rd floor plan
Source : Author, 2024



Figure 4.33 Amphitheatre
Source : Author, 2024





Figure 4.34 Bazaar area
Source : Author, 2024



Figure 4.35 Plaza
Source : Author, 2024

BUSINESS MODEL CANVAS

KEY PARTNERS

- PELAKU INDUSTRI FASHION KRIYA DAN KULINER
-INVESTOR
-PEMERINTAH

KEY ACTIVITIES
- PENJUALAN PRODUK LOKAL
- PENYEWAAN TEMPAT UNTUK ACARA

KEY RESOURCES

-PELAKU INDUSTRI
-UMKM

VALUE PROPORTION

- TEMPAT YANG STRATEGIS UNTUK BERBISNIS.
- KEMUDAHAN AKSES
- LINGKUNGAN YANG SEHAT
- CREATIVE HUB DENGAN TUJUAN KOMERSIAL.

CUSTOMER RELATIONSHIP

- PROMO SEWA
- EVENT BAZAAR
- KONTEN SOSIAL MEDIA

CHANNELS

- KONEKSI PELAKU INDUSTRI KREATIF
- PAPAN IKLAN
- SOSIAL MEDIA

CUSTOMER SEGMENT

- PENGUSAHA YANG BERGERAK DI INDUSTRI KREATIF YANG MEMBUTUHKAN TEMPAT UNTUK BERJUALAN
- PELAKU INDUSTRI KREATIF YANG INGIN MENGADAKAN WORKSHOP
- OUTLET FASHION MAUPUN KRIYA BRAND LOKAL
- UMKM KULINER
- EVENT MUSIK/PERFORMANCE

COST STRUCTURE

-MAINTANANCE
-PROMOTION
-DAILY OPERATIONAL
-SERVICES

REVENUE STREAM

- INVESTOR
- PENYEWA TOKO
- PENYEWA FASILITAS
- EVENT ORGANIZER

Figure 4.36 Business model canvas
Source : Author, 2024

BILL OF QUANTITY

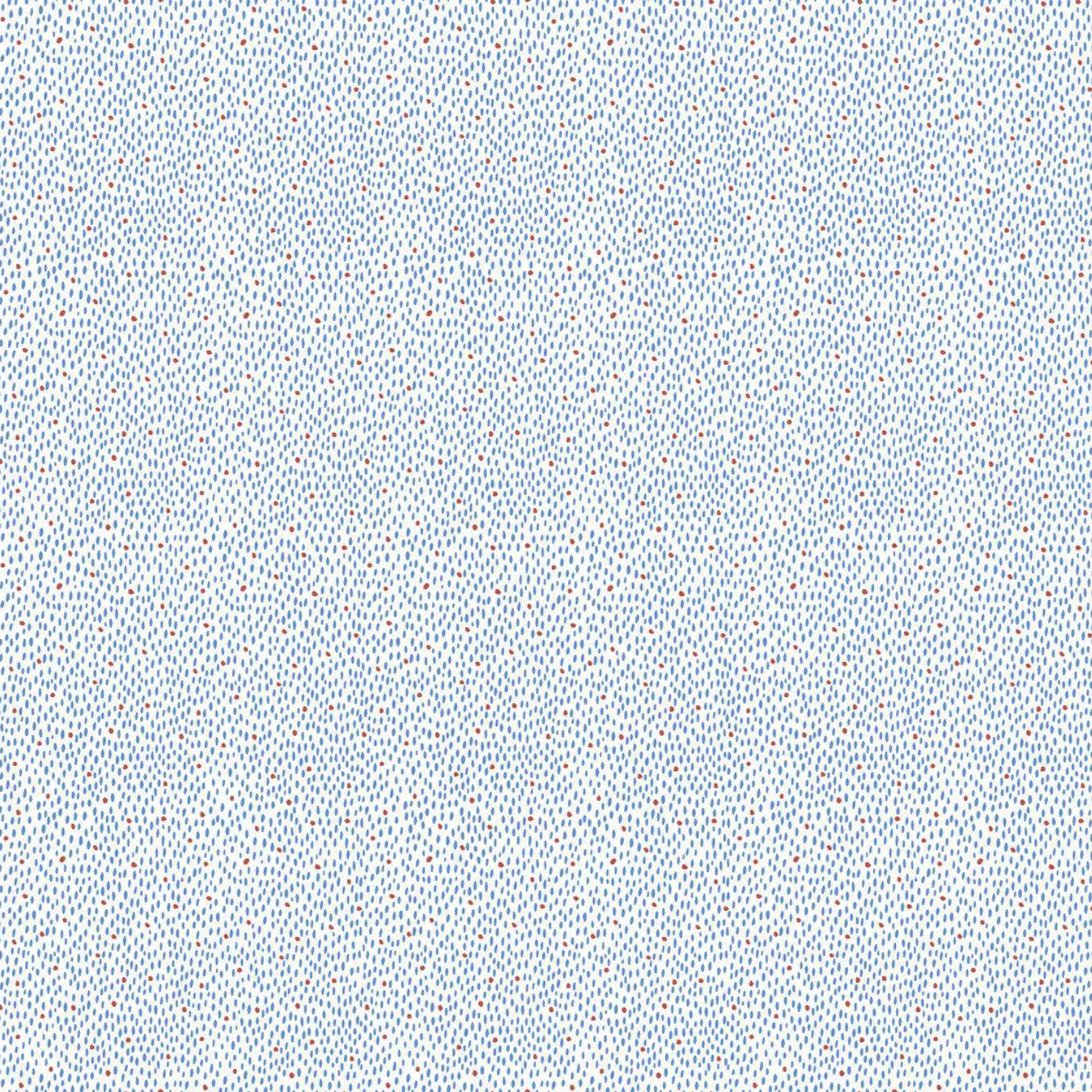
NO	URAIAN	VOLUME	SATUAN	HARGA SATUAN (Rp)	TOTAL (Rp.)
A	PRELIMINARIES				
1	MOBILIZATION	1	item	2.108.000	2.108.000
2	PROJECT MANAGEMENT	1	item	10.000.000	10.000.000
3	BOUWPLANK	1	item	7.687.500	7.687.500
				SUB TOTAL	19.795.500
B	BUILDING COST				
1	STRUCTURE WORK	8.620,34	m2	2.250.000	19.395.765.000
2	ARCHITECTURE WORK	8.620,34	m2	2.625.000	22.628.392.500
				SUB TOTAL	42.024.157.500
C	MEP AND INFRASTRUCTURE				
1	MEP WORK	1.293,05	m2	1.055.000	1.364.168.805
2	LIFT AND INSTALLATION	2	unit	295.000.000	590.000.000
3	ESCALATOR AND INSTALLATION	4	unit	670.000.000	2.680.000.000
				SUB TOTAL	4.634.168.805
D	SITE DEVELOPMENT				
1	CUTTING LAND	165.170	m3	50.000	8.258.490.000
2	FILLING LAND	95.550	m3		
3	LANDSCAPE	7.450	m2	1.000.000	7.449.810.000
				SUB TOTAL	15.708.300.000
D	ADMINISTRATIVE COST				
1	IMB (BUILDING PERMIT)				3.119.321.090
					65.505.742.895

Figure 4.37 Bill of Quantity
Source : Author, 2024

PAYBACK PERIOD (4,5 YEARS)

NO	URAIAN	VOLUME	SATUAN	UNIT	HARGA	PER-DAY(OCCUPANCY 90%)	P	PER-MONTH(OCCUPANCY 90%)	PER-YEAR(OCCUPANCY 90%)
1	STORE TENANT 1	45,76	m2	9	13.728.000			111.196.800	1.334.361.600
2	STORE TENANT 2	42,38	m2	9	12.714.000			102.983.400	1.235.800.800
3	STORE TENANT 3	44,32	m2	9	13.296.000			107.697.600	1.292.371.200
4	STORE TENANT 4	32,95	m2	6	9.885.000			53.379.000	640.548.000
5	STORE TENANT 5	46,46	m2	3	13.938.000			37.632.600	451.591.200
6	STORE TENANT 6	31,83	m2	3	9.549.000			25.782.300	309.387.600
7	STAGE	122	m2	1	800.000	5.040.000	0	151.200.000	1.814.400.000
8	BAZAAR	9	m2	46	200.000	8.280.000	0	248.400.000	2.980.800.000
9	GALLERY EXHIBITION	461,45	m2	2	1.000.000	1.800.000	)	54.000.000	648.000.000
10	TICKET GALLERY	200	pax	1	20.000	3.600.000	)	108.000.000	1.296.000.000
11	WORKSHOP	527,87	m2	6	3.600.000	19.440.000	)	583.200.000	6.998.400.000
					GROSS INCOME	38.160.000	)	1.583.471.700	19.001.660.400
1	WATER AND ENERGY	10%				3.816.000	)	158.347.170	1.900.166.040
2	MANAGEMENT	5%				1.908.000	)	79.173.585	950.083.020
					INCOME	32.436.000	)	1.345.950.945	16.151.411.340
	INSURANCE	0,10%				32.436,00	)	1.345.950,95	16.151.411,34
	TAX	10%				3.243.600	)	134.595.095	1.615.141.134
					INCOME AFTER TAX	29.159.964,00	)	1.210.009.899,56	14.520.118.794,66
					TOTAL INVESMENT				65.505.742.895
					PAYBACK PERIOD(YEAR)				4,5

Figure 4.37 Payback Revenue
Source : Author, 2024



05

DESIGN EVALUATION

DESIGN REFLECTION

The symbiotic concept in this design is to connecting between 2 spaces wwith different function, one function as a pedestrian and the other one as commercial use. The plaza design is the connector between these spaces, so the pedestrian and the site have a direct connect, there is no barrier. The reflection is even if we want to combine two spaces or more, the design must be still has a limitation between function, so the people haas a comfort value based on the space function.

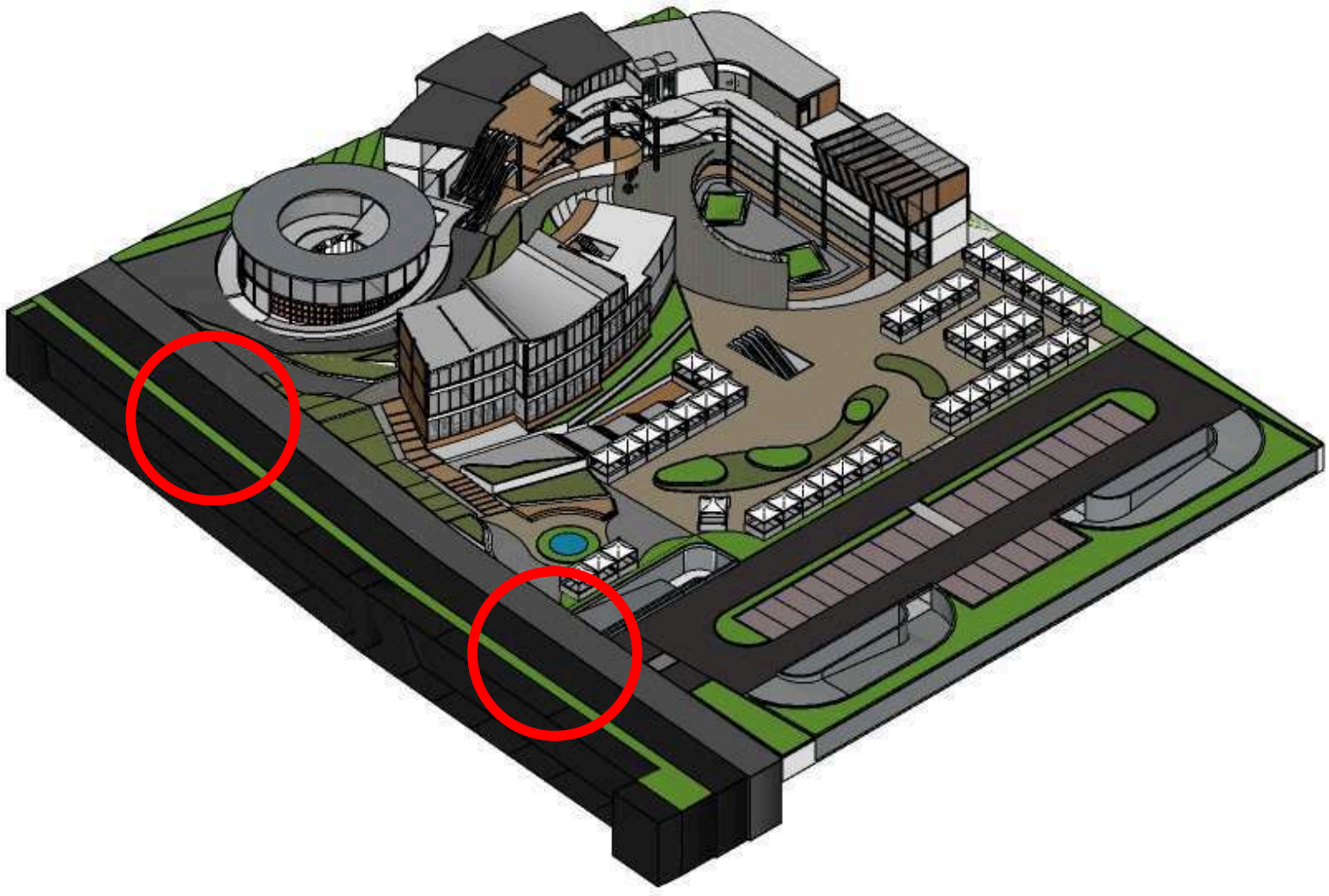


Figure 5.1 Design Reflection
Source : Author, 2024

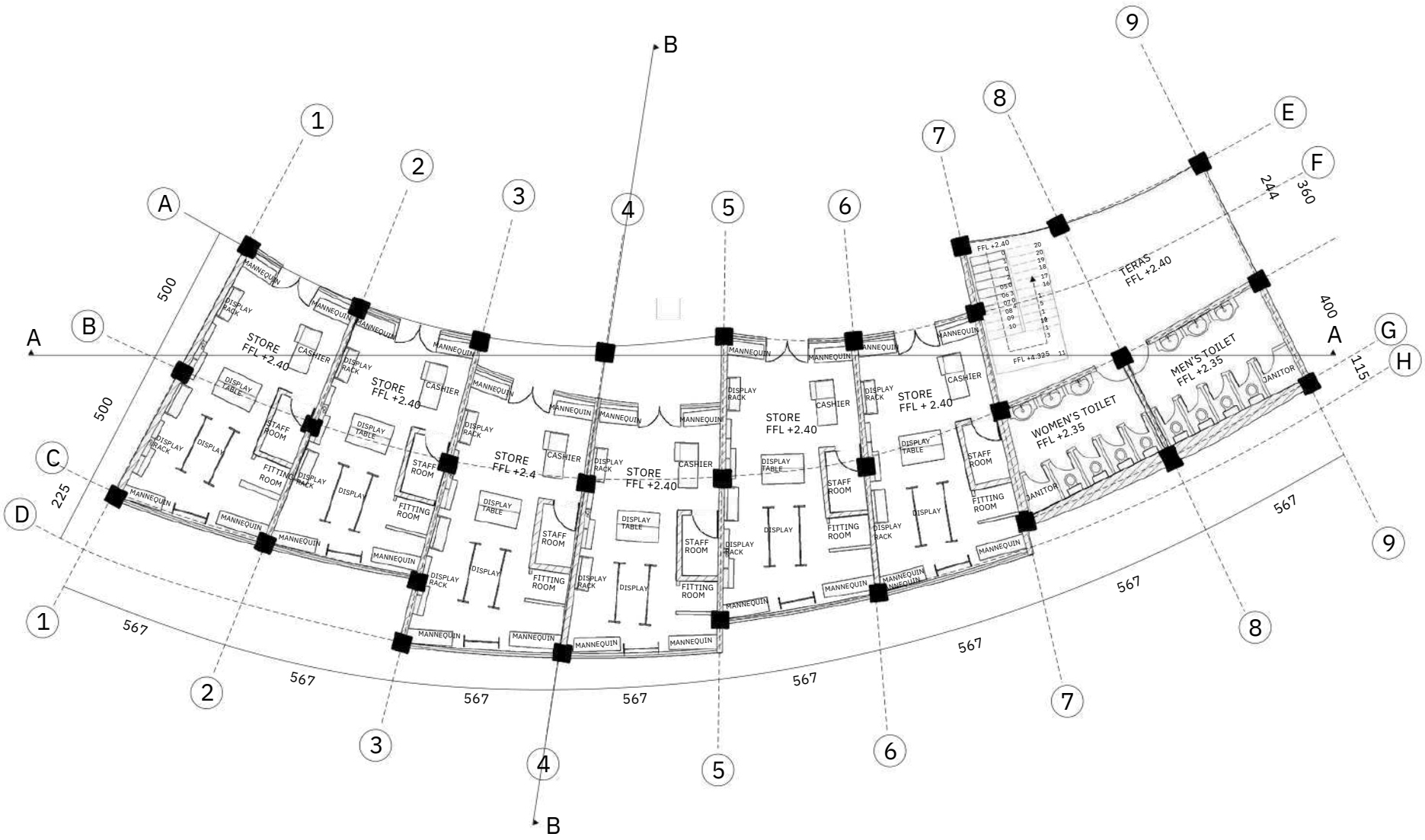


Figure 5.2 Stores Building 1st Floor Plan
Source : Author, 2024

DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING
ISLAMIC UNIVERSITY OF INDONESIA
2024/2025

PROJECT NAME

THE LOFT :
DESIGN OF CREATIVE HUBS AS A FACILITATOR OF LOCAL PRODUCT GROWTH IN BANDUNG CITY

IDENTITY

MUHAMMAD DZULFIQAR FAJRI / 20512168

CLASS

KBA

LECTURE

Ir.Hanif Budiman,. M.T, Ph.D

DRAWING TITLE

Stores Building 1 1st Floor Plan

DIRECTION | **SCALE**

N | 1:100

PAGE

1

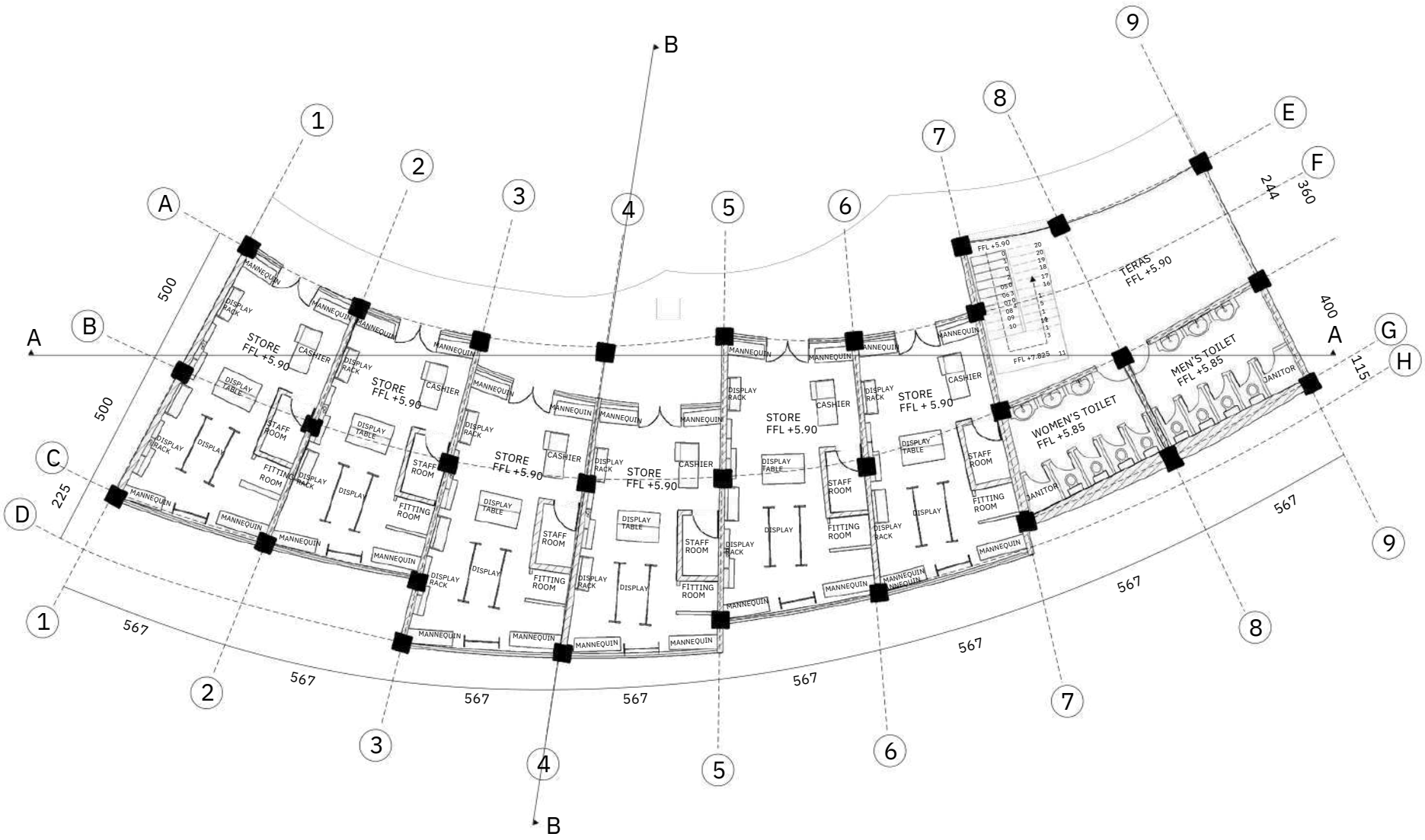


Figure 5.3 Stores Building 2nd Floor Plan
Source : Author, 2024

DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING
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CLASS

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LECTURE

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DRAWING TITLE

Stores Building 1 2nd Floor Plan

DIRECTION	**SCALE**
N	1:100

PAGE

1

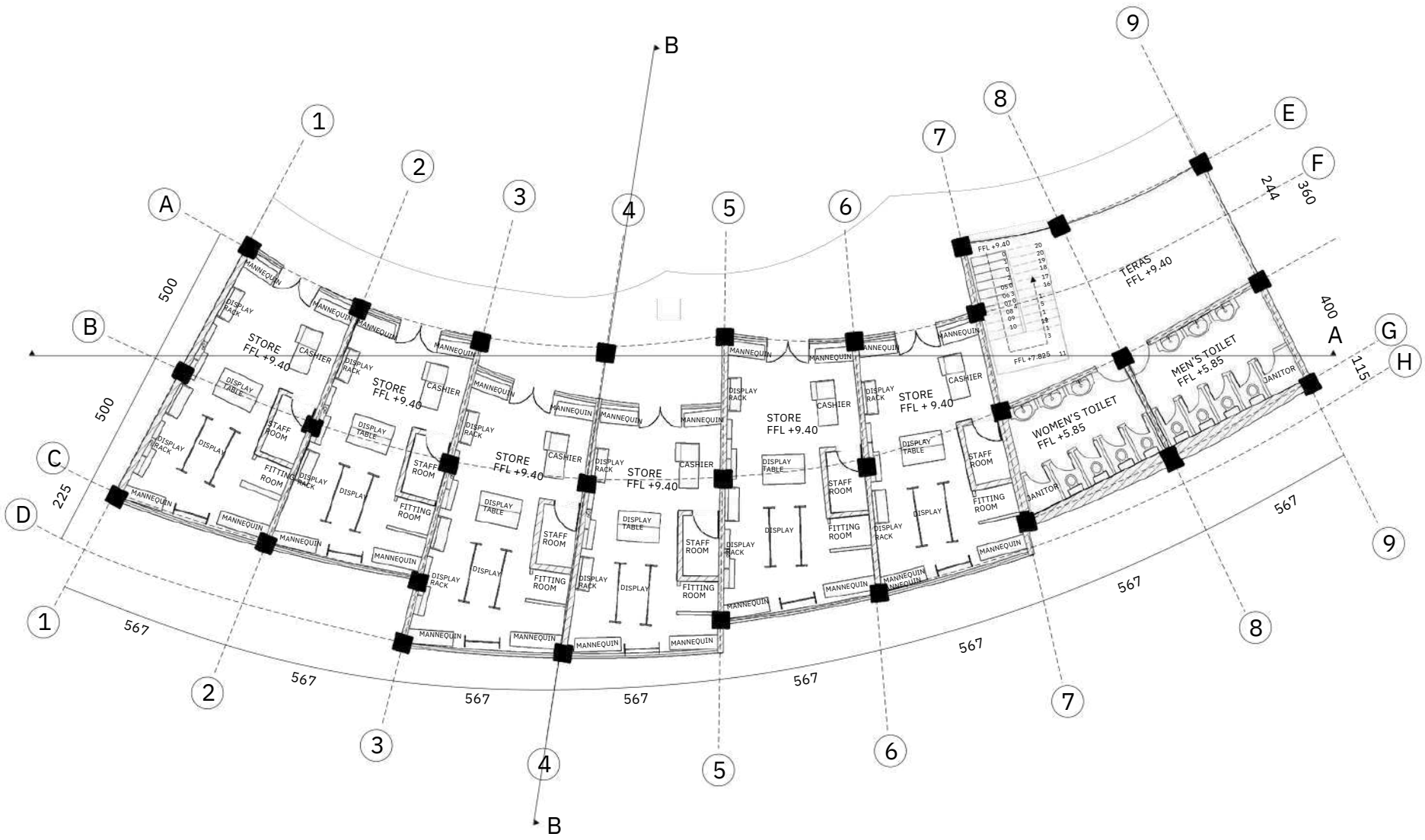


Figure 5.4 Stores Building 3rd Floor Plan
Source : Author, 2024

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IDENTITY

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CLASS

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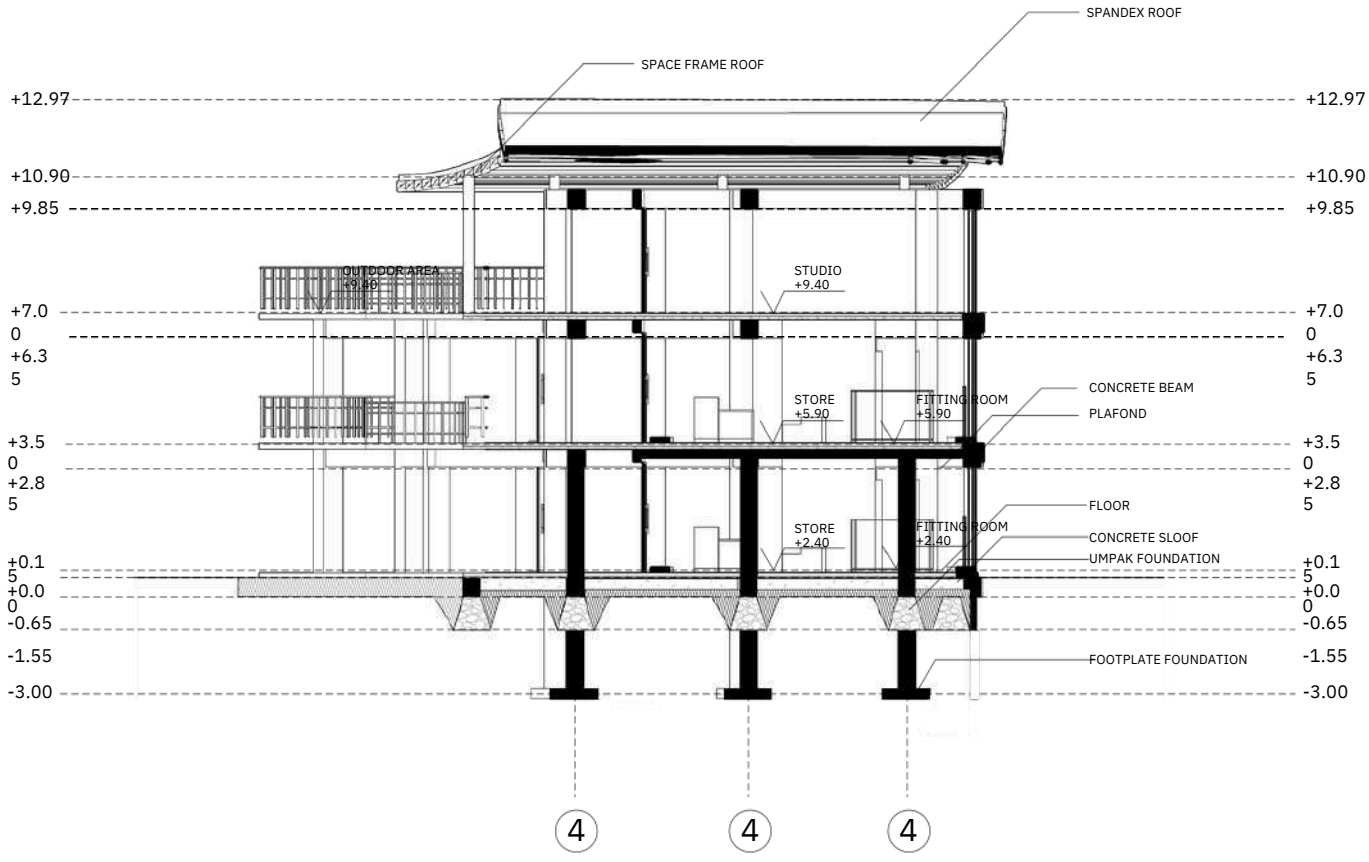
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Stores Building 1 3rd Floor Plan

DIRECTION	**SCALE**
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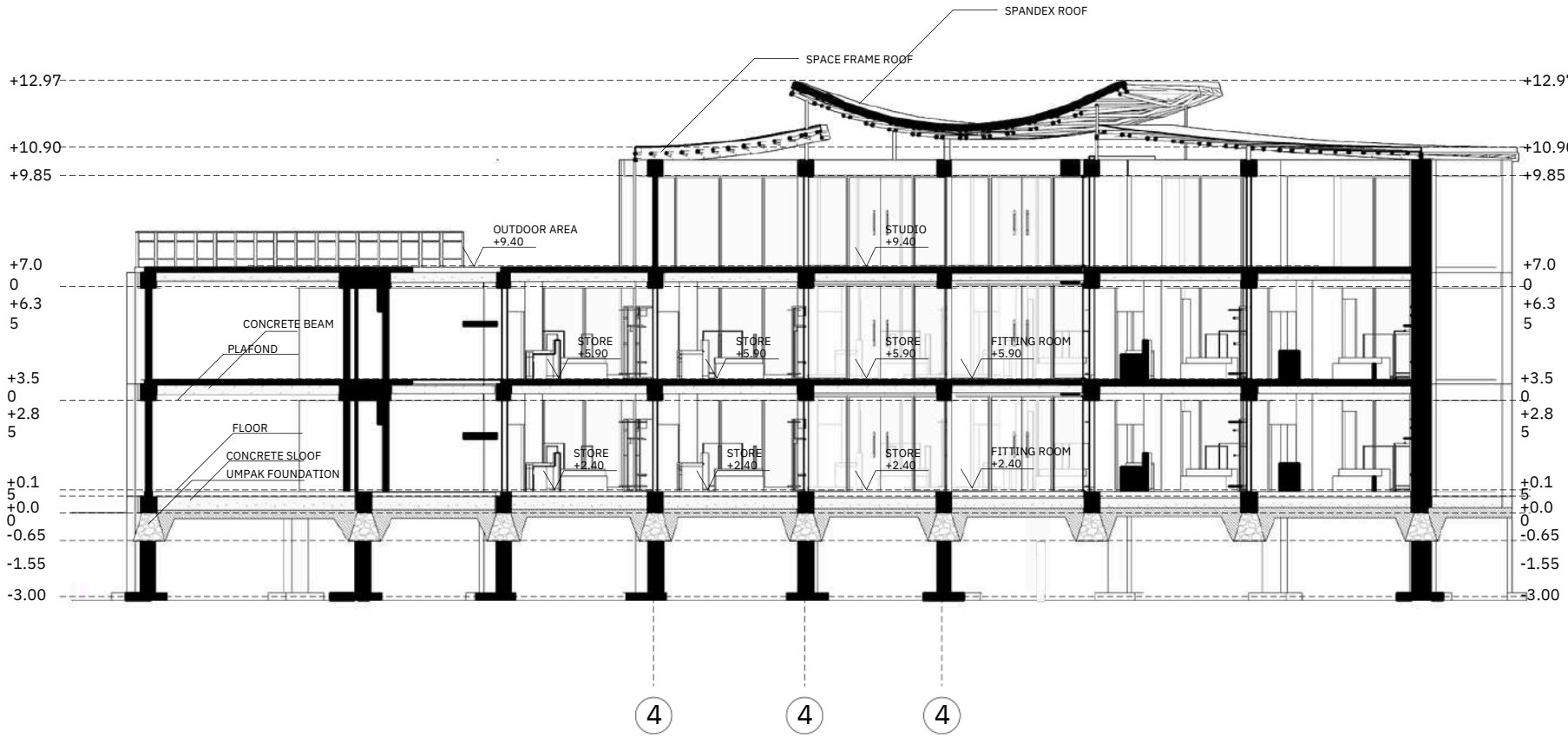
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Stores Building 1 Section A - A

DIRECTION	**SCALE**
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PAGE

Figure 5.5 Stores Building 1 Section A-A
Source : Author, 2024



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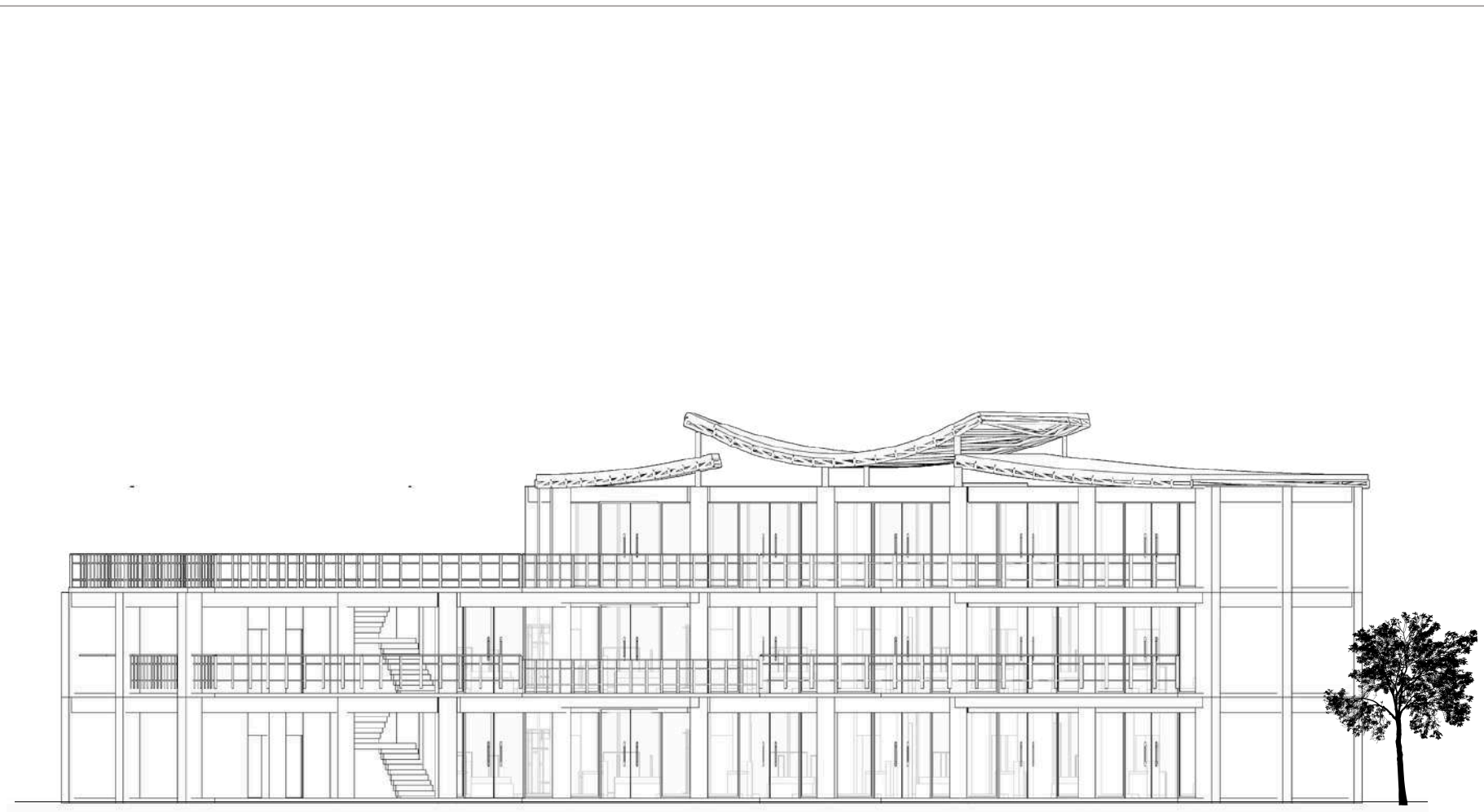
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Stores Building 1 Section B

DIRECTION	**SCALE**
	1:100

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Figure 5.6 Stores Building 1 Section B-B
Source : Author, 2024



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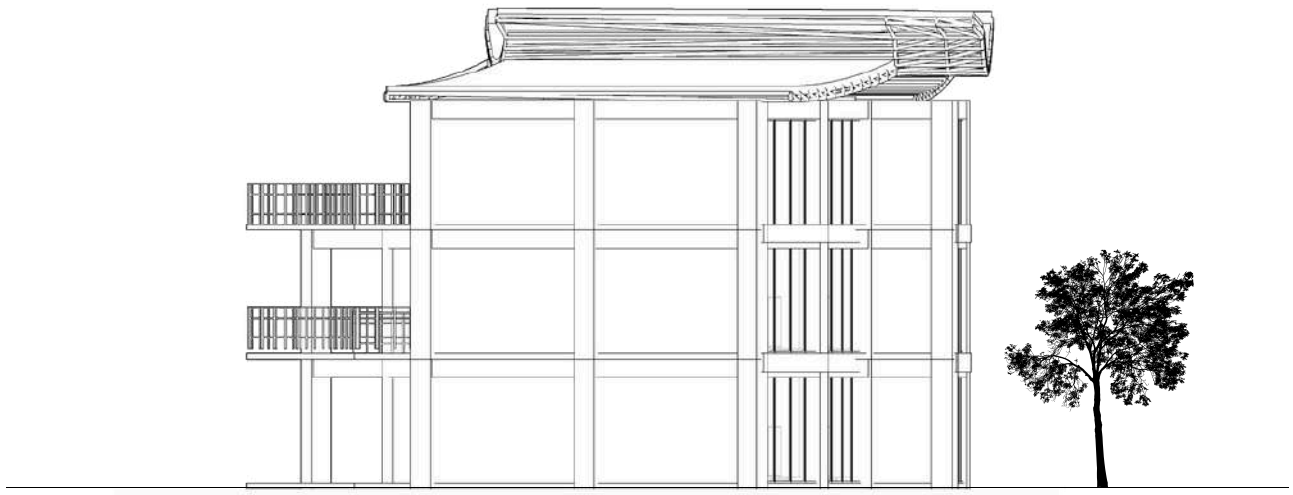
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North Elevation Stores Building 1

DIRECTION	**SCALE**
	1:100

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Figure 5.7 North Elevation Stores Building 1
Source : Author, 2024



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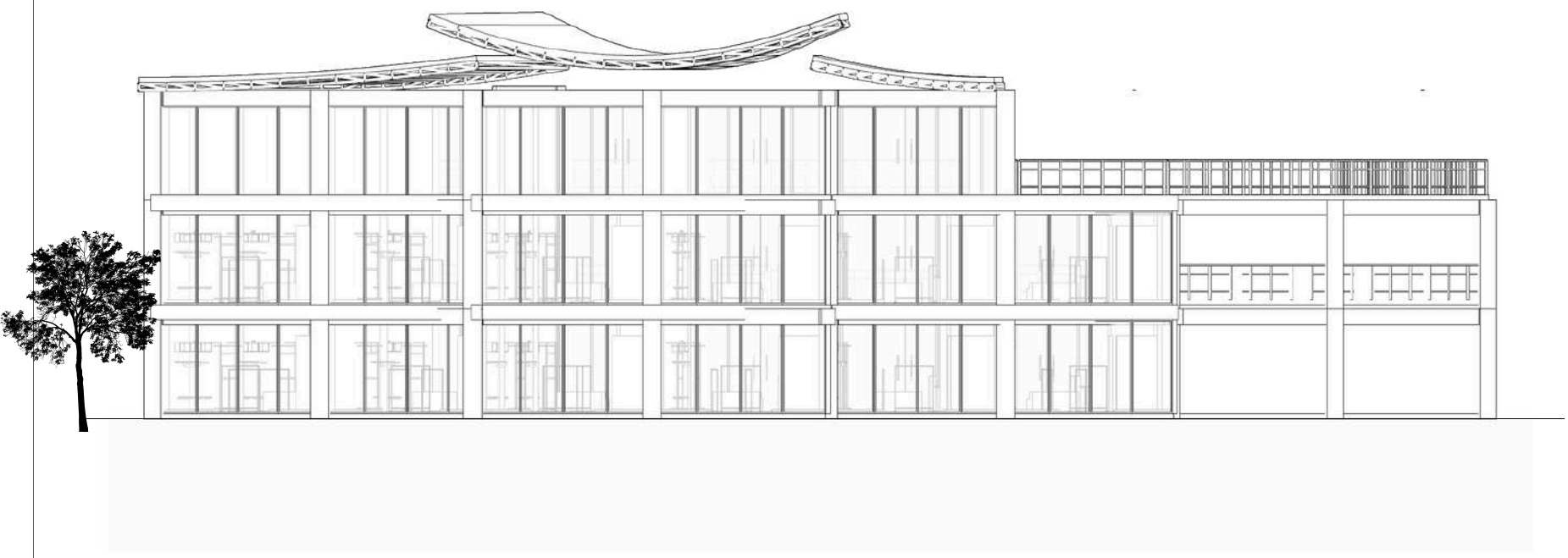
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West Elevation Stores Building 1

DIRECTION	**SCALE**
	1:100

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Figure 5.8 West Elevation Stores Building 1
Source : Author, 2024



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South Elevation Stores Building 1

DIRECTION	**SCALE**
	1:100

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Figure 5.9 South Elevation Stores Building 1
Source : Author, 2024



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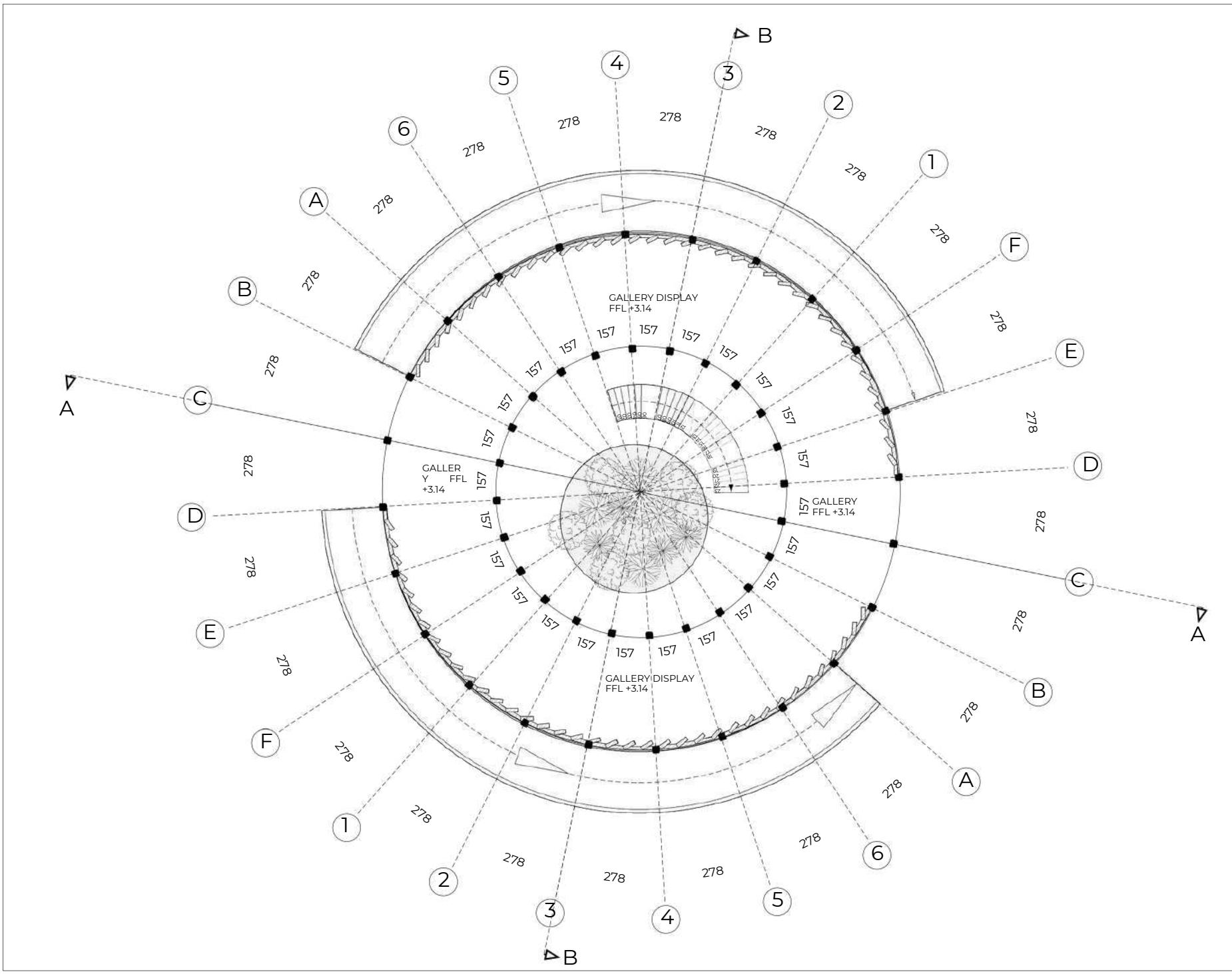
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East Elevation Stores Building 1

DIRECTION	**SCALE**
	1:100

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Figure 5.10 East Elevation Stores Building
Source : Author, 2024



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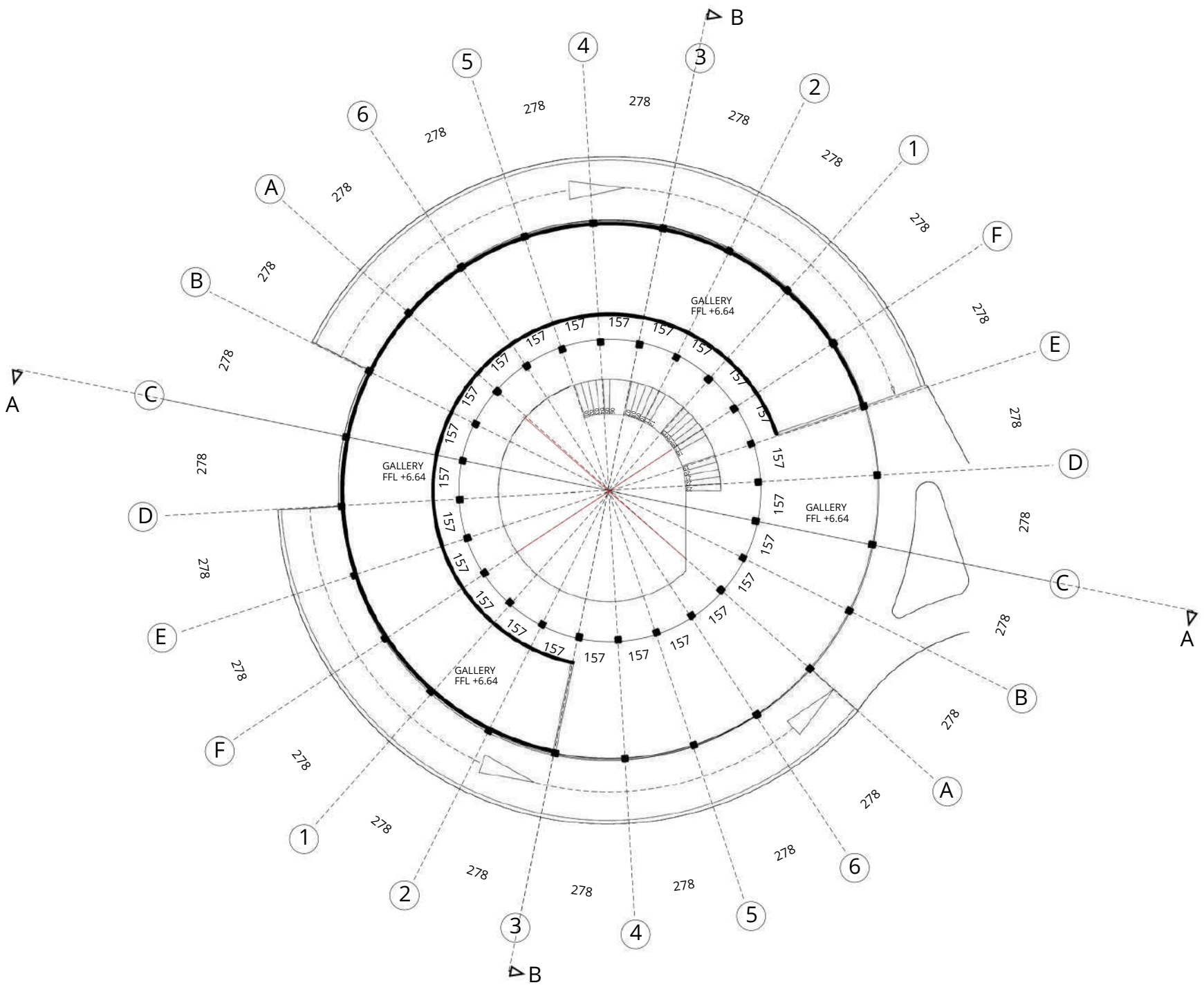
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Gallery 1st Floor Plan

DIRECTION	**SCALE**
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Figure 5.11 Gallery 1st Floor Plan
Source : Author, 2024



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Gallery 2nd Floor Plan

DIRECTION	**SCALE**
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Figure 5.12 Gallery 2nd Floor Plan
Source : Author, 2024

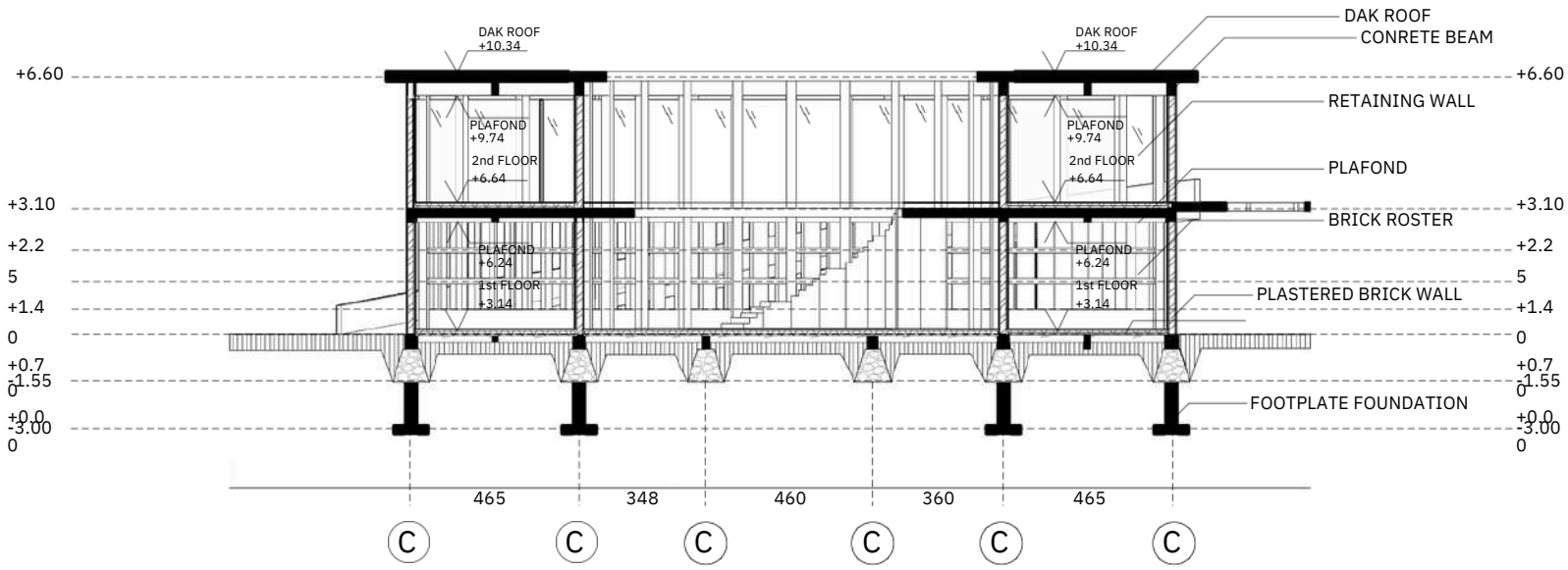


Figure 5.13 Gallery Section A-A
Source : Author, 2024

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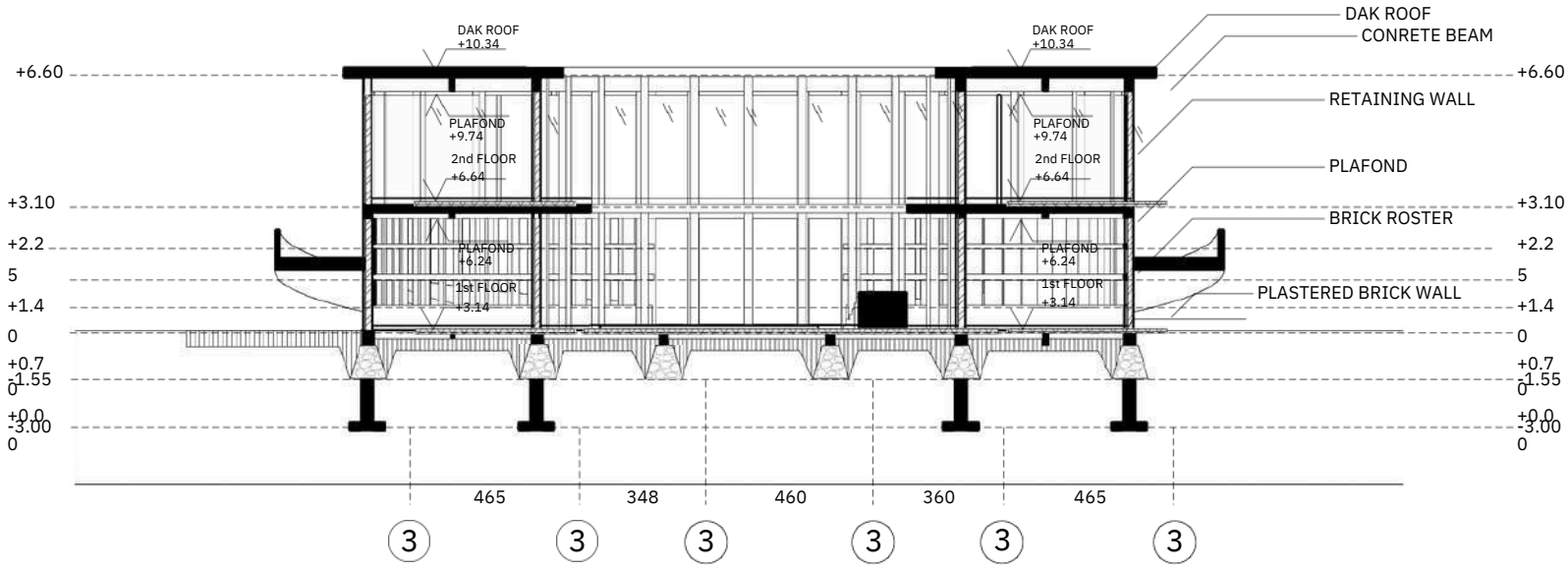
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Gallery Section A - A

DIRECTION | **SCALE**

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Gallery Section B-B	
DIRECTION	**SCALE**
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Figure 5.14 Gallery Section B-B
Source : Author, 2024



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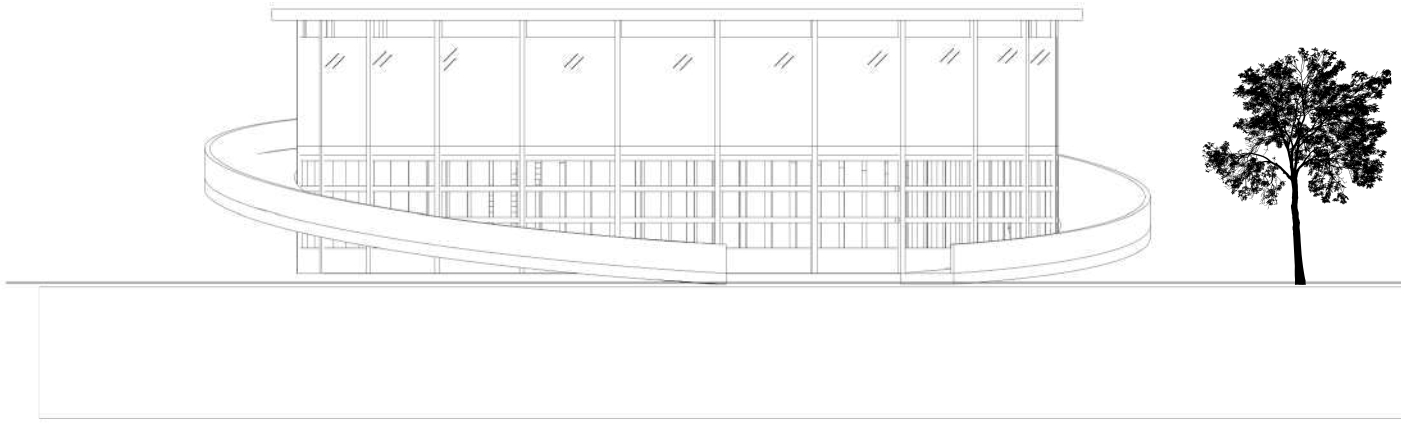
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Gallery North Elevation

DIRECTION	**SCALE**
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Figure 5.15 Gallery North Elevation
Source : Author, 2024



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Gallery West Elevation

DIRECTION	**SCALE**
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Figure 5.16 Gallery West Elevation
Source : Author, 2024



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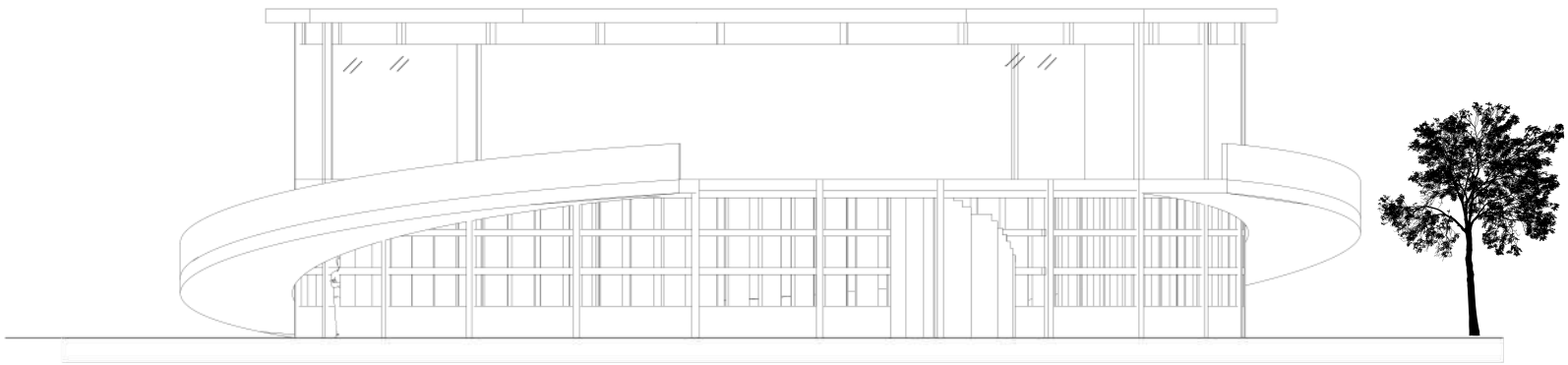
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Gallery South Elevation

DIRECTION	**SCALE**
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Figure 5.17 Gallery South Elevation
Source : Author, 2024



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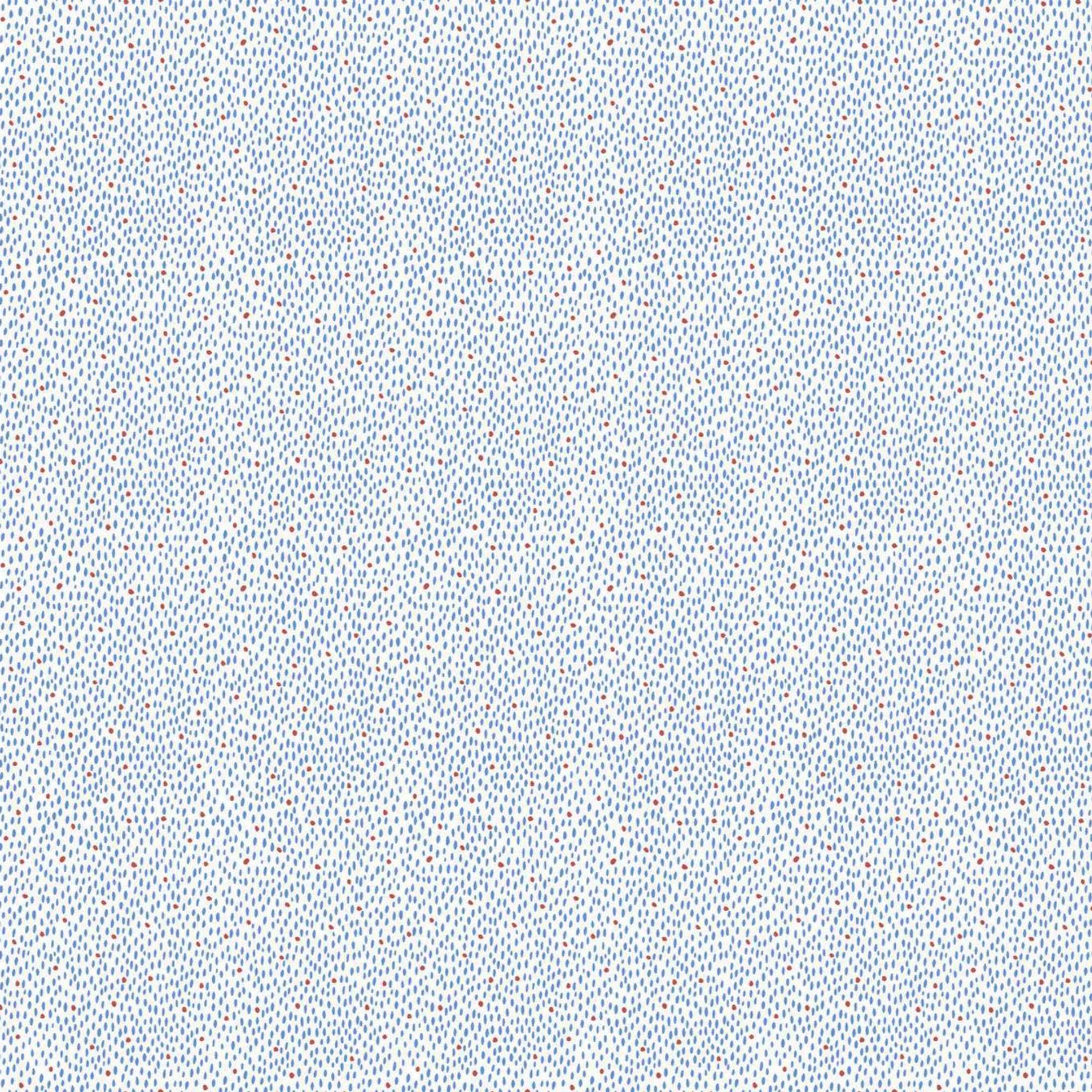
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Gallery East Elevation

DIRECTION	**SCALE**
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Figure 5.18 Gallery East Elevation
Source : Author, 2024



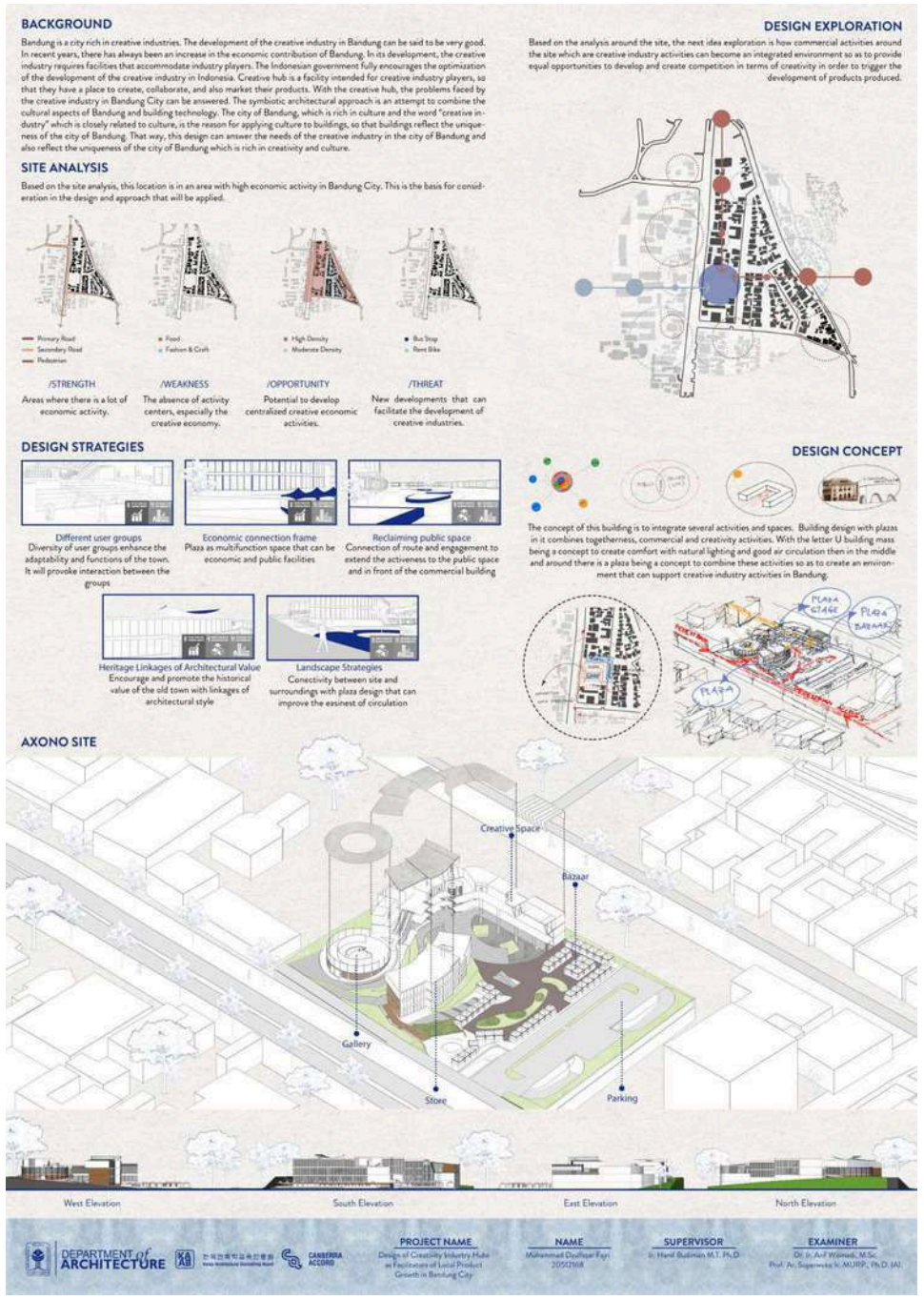
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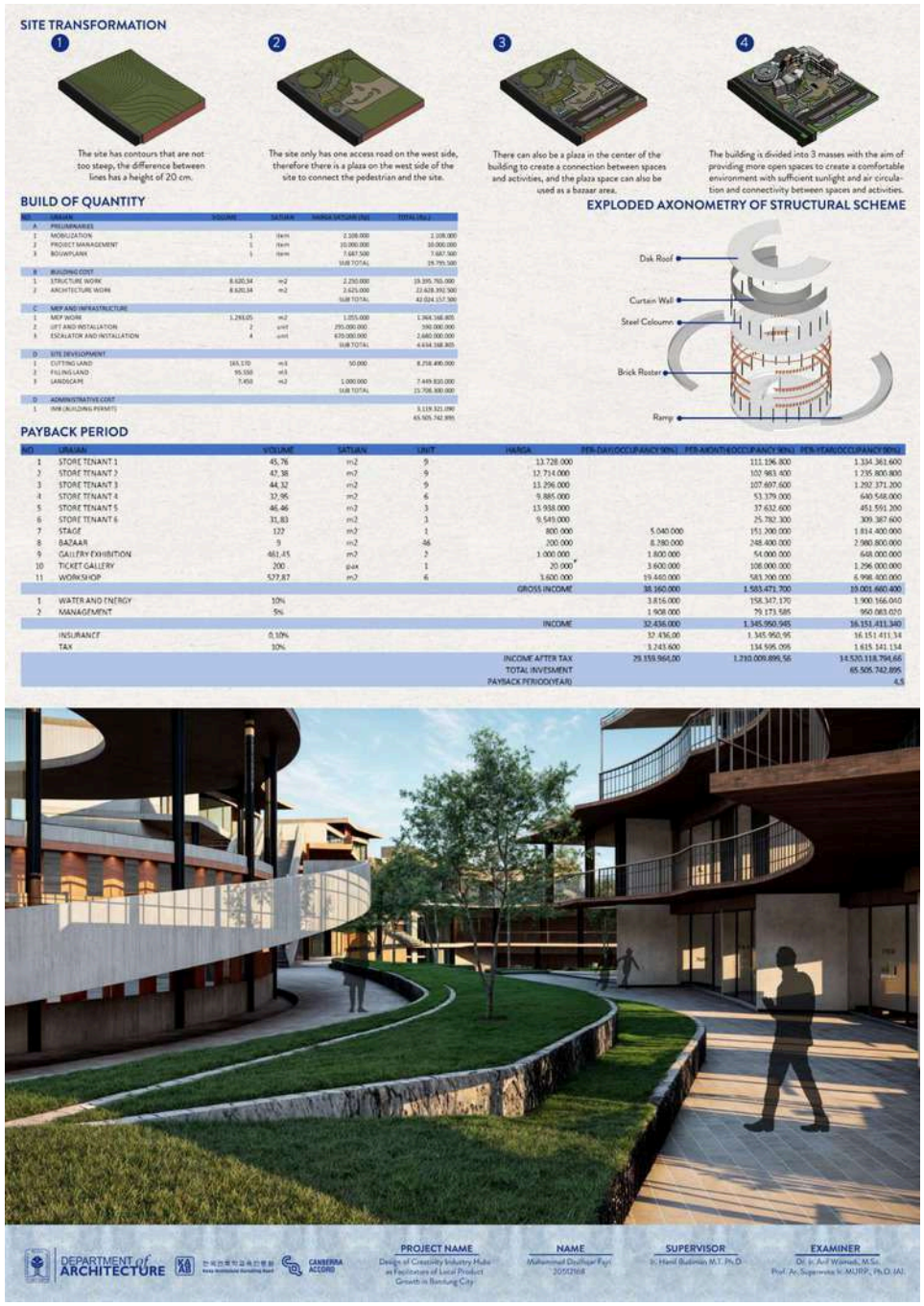
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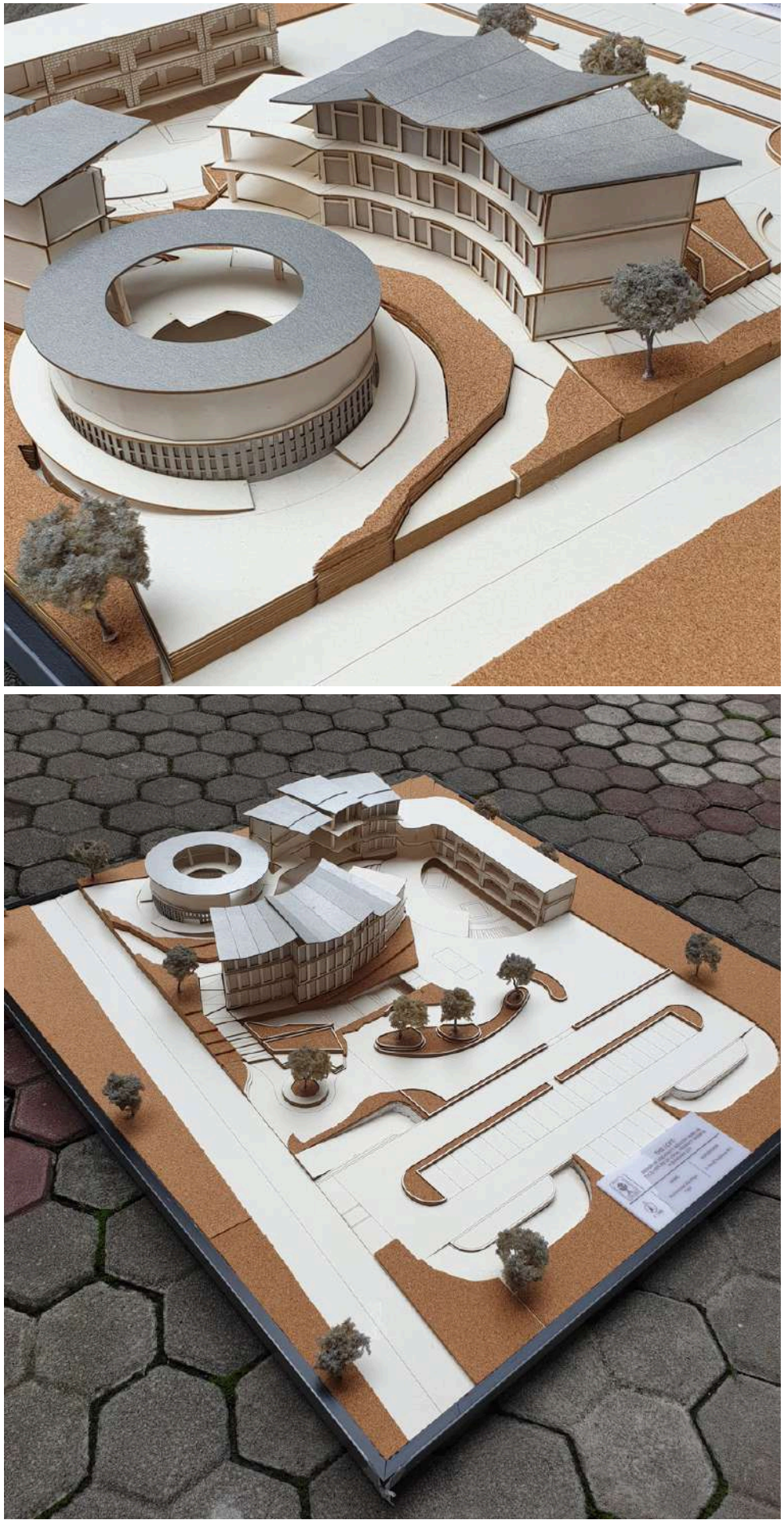
4.2.9 BILL OF QUANTITY



NO	URAIAN	VOLUME	SATUAN	UNIT	HARGA	PER-DAY(OCCUPANCY 90%)	PER-MONTH(OCCUPANCY 90%)	PER-YEAR(OCCUPANCY 90%)
1	STORE TENANT 1	45,76	m2	9	13.728.000		111.196.800	1.334.361.600
2	STORE TENANT 2	47,38	m2	9	12.714.000		102.983.400	1.235.800.800
3	STORE TENANT 3	44,32	m2	9	13.296.000		107.697.600	1.292.371.200
4	STORE TENANT 4	32,95	m2	6	9.885.000		53.379.000	640.548.000
5	STORE TENANT 5	46,46	m2	3	13.938.000		37.632.600	451.591.200
6	STORE TENANT 6	31,83	m2	3	9.549.000		25.782.300	309.387.600
7	STAGE	122	m2	1	800.000	5.040.000	151.200.000	1.814.400.000
8	BAZAAR	9	m2	46	200.000	8.280.000	248.400.000	2.980.800.000
9	GALLERY EXHIBITION	461,45	m2	2	1.000.000	1.800.000	54.000.000	648.000.000
10	TICKET GALLERY	200	pax	1	20.000	3.600.000	108.000.000	1.296.000.000
11	WORKSHOP	577,87	m2	6	1.600.000	19.440.000	583.200.000	6.998.400.000
					GROSS INCOME	38.160.000	1.583.471.700	19.001.660.400
1	WATER AND ENERGY	10%				3.816.000	158.347.170	1.900.166.040
2	MANAGEMENT	5%				1.908.000	79.173.585	950.083.020
					INCOME	32.436.000	1.345.950.945	16.151.411.340
	INSURANCE	0,10%				32.436,00	1.345.950,95	16.151.411,34
	TAX	10%				3.243.600	134.595.095	1.615.141.134
					INCOME AFTER TAX	29.159.964,00	1.210.009.899,56	14.520.118.794,66
					TOTAL INVESMENT			65.505.742.895
					PAYBACK PERIOD(YEAR)			4,5



ATTACHMENTS 3D MODEL SCALE 1 : 150





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Nomor Mahasiswa	: 20512168
Pembimbing	: Ir. Hanif Budiman M.T. Ph.D
Fakultas / Prodi	: Teknik Sipil dan Perencanaan/ Arsitektur
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Yogyakarta, 11/22/2024
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Muhammad Jamil, SIP.

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