



Jurnal Arsitektur Zonasi

Journal homepage: <https://ejournal.upi.edu/index.php/jaz>



Transforming Sundanese Local Values as an Architectural Identity of a Creative Hub in Bandung City

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ABSTRACT

Globalization has blurred local identity in architecture, resulting in public buildings that appear homogeneous and fail to reflect the cultural context of their surroundings. This phenomenon is evident in the city of Bandung, which despite its international recognition as a Creative City still faces challenges in optimizing creative hub buildings to meaningfully represent local identity and the dynamic nature of its creative industries. This gap between the city's creative image and its architectural expression leads to emotional disconnection between users and space, weakening the city's narrative through architecture. This study aims to examine how creative hub architecture can represent local identity by transforming Sundanese cultural values into an adaptive and contextual design approach. The research employs a qualitative, descriptive, analytical, and interpretative method, focusing on the analysis of site, building mass, spatial layout, facade, and decorative elements. The study explores the potential of Sundanese cultural values in shaping architectural identity. The analysis is based on architectural identity theory, creative hub design classifications, and architectural metaphor theory that emphasizes symbolic representation, sense of place, and contextual connectivity. The findings reveal that integrating local values into design elements can create a strong, communicative, and contextually relevant architectural identity. This research highlights that identity representation is not solely achieved through formal expression but also through metaphorical approaches that embody intangible cultural values. The study

ARTICLE INFO

Article History:

Submitted/Received 9 July 2025

First Revised 24 August 2025

Accepted 25 September 2025

First Available online 1 Oct 2025

Publication Date 1 October 2025

Keyword:

Creative Hub Architecture,
Architectural Identity,
Sundanese Locality

contributes to the development of locality based creative hub design and supports the preservation of architectural identity in the face of globalization.

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1. INTRODUCTION

1.1 Background

Bandung City is widely recognized as a center of creativity and has gained international acknowledgment as a “City of Design” by UNESCO and a “Creative City” by the British Council (Dana, 2023). This image reflects Bandung’s strength in harnessing its creative potential as part of a broader strategy to reinforce urban identity through a wide spectrum of creative activities. However, the city continues to face challenges in providing a representative creative hub. An ideal creative hub should not only fulfill programmatic functions but also require an architecturally meaningful and contextually responsive design that reflects both the identity of the city and its users in a comprehensive manner. Therefore, the development of a creative hub in Bandung must be purposefully designed, aligned with the local context, and capable of supporting the creative ecosystem while authentically expressing cultural values through architectural articulation.

Architecture, ideally, should serve as a medium that reflects culture, symbolizes life, and signifies the identity of a society, while remaining adaptive to evolving social dynamics. In the context of local culture, the Sundanese ethnic group plays a dominant role in the social and cultural life of Bandung. However, the influence of globalization has gradually displaced local values in architectural expression, leading to a fading of meaning and a weakening of emotional attachment between the community and spatial form (Salura, 2015). Therefore, architectural approaches must go beyond mere functionality; they must also be contextual and imbued with symbolic meaning. The primary challenge in contemporary public architecture lies in achieving a balance between aesthetic demands, functional performance, and the representation of identity. When local values are neglected, public buildings tend to become homogeneous and lose the cultural narratives they are meant to embody (Glazer, 2014).

A critical issue that arises is the necessity for a creative hub building to embody a clear identity that reflects local values amidst the forces of globalization and the evolving socio-cultural dynamics within Bandung’s creative industry. As a creative city, Bandung must be able to harmonize modern aspirations with local cultural values (Fitriyana, 2012). This study is essential in formulating a design concept for a creative hub in Bandung that synthesizes Sundanese cultural values with the identity of its users and the local environment. The outcomes of this research are expected to serve as a design reference that integrates local architectural foundations while reinforcing Bandung’s image as a creative city rich in cultural diversity and expression.

1.2 Literature Review

a) Creative Hub

A creative hub is defined as a center of activity that fosters creativity and innovation through generative processes. It serves three primary functions: (1) generating new knowledge; (2) transferring that knowledge into applied contexts; and (3) disseminating it through education and training. Based on its typology, creative hubs can be classified into several categories: studio, centre, network, cluster, online platform, and alternative models. Specifically, the centre category refers to a large-scale facility designed to accommodate a wide range of creative activities, typically equipped with

amenities such as cafés, shops, production areas, and exhibition spaces (Pratt et al., 2016).

In the architectural design of creative spaces within a building, both the type and quality of space are critical variables. There is a classification of spatial typologies considered optimal for users—particularly creative practitioners—including: (1) personal space, for focused individual work with minimal disturbance; (2) collaboration space, for group work and interactive discussions; (3) presentation space, for the display and consumption of ideas; (4) making space, for experimentation and prototyping; and (5) intermission space, for rest, recreation, and spatial transition. In parallel, the qualities required to support optimal creative activity include: (1) knowledge processor, which enables the storage, presentation, and facilitation of information and knowledge; (2) indicator of culture, which reflects the cultural identity and behavioral patterns of users; (3) process enabler, which provides the infrastructural support for creative workflows; (4) social dimension, which fosters interpersonal interactions; and (5) source of stimulation, which introduces sensory and conceptual stimulation through design elements. Hence, the type and quality of space serve as essential benchmarks in designing an effective creative hub that supports the needs and potentials of creative communities (Thoring, 2019).

b) Creative Economy Regulations of Bandung City

The city of Bandung possesses significant potential in the creative economy sector, as evidenced by the presence of 30 creative industry centers distributed across all 30 districts, reflecting an integrated utilization of creativity, skills, and talent throughout the city (Grigoryeva, 2022). Based on consolidated data from the Online Single Submission (OSS) system in 2024, the distribution of creative economy actors in Bandung reveals a concentration in the ten leading subsectors following culinary, namely: fashion, crafts, applications, photography, multimedia, product design, music, visual communication design, and architecture (Patrakomala, 2024).

The organization and synergy of the creative industries in Bandung are also structured into three main clusters based on geographic zones: (1) a mega-cluster located in the north-central part of the city, (2) a cluster in the southern region, and (3) a cluster in the eastern area, albeit with a smaller concentration compared to the mega-cluster (Prayuko & Kusliansjah, 2023). This indicates the presence of a geographically organized industrial strength that supports the city's creative economy ecosystem.

c) Architectural Identity

Representation and identity are closely interconnected in shaping meaning and social perception. Representation, which utilizes language and symbols to communicate meaning, intrinsically influences identity as a reflection of the self shaped by social and cultural factors. Therefore, representation plays a crucial role in constructing and articulating identity within a society (Khan, 2020).

In the context of architecture, the identity process can be analyzed through four fundamental principles of psychological modeling: self-esteem, which refers to a sense of pride in the building; self-efficacy, which denotes the ability to interact effectively with the environment; distinctiveness, which reflects the perceived uniqueness of the building's design; and continuity, which indicates a long-term emotional connection with the architectural space (Breakwell, 2012).

Furthermore, architecture is expected to create a "spirit of place" (*genius loci*) by emphasizing symbolic meaning, which encompasses human interpretation and

emotional experience (Norberg-Schulz, 1980). This is achieved through contextual responses to the landscape, climate, history, and local culture.

Architectural manifestation is also rooted in local memory as a subtle form of resistance against standardized and generic architecture (Frampton, 1983). By designing buildings based on a deep understanding of social interactions and spatial experiences of the community, architecture can become reflective and authentically represent the identity of a place (Peter Herrle, 2008).

d) Architectural Metaphor

The representation of meaning in architecture is often realized through the symbolization of ideology or as metaphors of broader ideas. Architecture, as a synthesis of technical knowledge and artistic expression, does not merely produce functional designs, but also culturally meaningful ones. It is capable of reflecting thought systems and social order, encouraging the creation of new models that define the structure of the environment through profound symbolism (Antoniades, 1992). There are three fundamental categories of metaphors in architecture that serve as a basis for meaning-making: (1) intangible metaphors, which are derived from abstract concepts such as ideas or qualities (individuality, community, tradition, or culture), rather than from concrete visual forms; (2) tangible metaphors, which emerge from specific, material, and visible objects; and (3) combined metaphors, which result from the interaction between abstract concepts and visual references. These categories become the point of departure for design creation, in which physical form refers to the quality of activities being accommodated as an initial model surpassing the mere visual memory of the object itself.

Through metaphorical approaches using the technique of displacement or conceptual transposition architecture interprets and adapts analogies into design outcomes (Schön, 1963). This approach enables architecture not merely to imitate, but to imbue the built environment with deeper meaning and narrative.

e) Sundanese Locality (Architectural and Non-Architectural)

Locality reflects the relationship between culturally embedded human beings and the place and activities they engage in. Sundanese culture, as one of the archipelagic cultural heritages of Indonesia particularly in West Java embodies harmony between humans, culture, nature, and spirituality. Sundanese architectural concepts are strongly influenced by *patempatan* norms (rules concerning place), which consist of three key aspects as indicators in shaping architectural space (Salura, 2015): (1) Natural environmental elements, such as mountains or hills and rivers or water; (2) Orientation to the cardinal directions, including *kulon* (west), *kaler* (north), *wetan* (east), and *kidul* (south); and (3) The atmosphere of place, which incorporates *wawales* (balance), *uga* (harmony), and *kila-kila* (grandeur).

Furthermore, traditional Sundanese buildings are typically characterized by the use of environmentally friendly materials and construction techniques, stilted forms, spatial arrangements that accommodate social functions, and the expression of cultural and spiritual symbolism. The architectural concepts underpinning spatial relationships within this environment are shaped by the social structure and belief systems of Sundanese society (Salura, 2015). Two key philosophical concepts include: "*Sineger-Tengah*" which signifies a balance that is neither excessive nor deficient, reflecting a life philosophy of simplicity and social equilibrium that avoids self-assertion—thereby resulting in architectural symmetry and harmony; and "*Luhur-Handap*" meaning upper-lower, which is evident in the spatial orientation of *patempatan*, representing the belief that what is above holds a higher value than what lies below.

The Sundanese people possess a deeply rooted worldview that is reflected in meaningful symbolic forms. Sundanese culture responds to nature through fundamental geometric shapes that represent cosmological structures, philosophy, and symbolism (Jamaludin, 2011); (1) "*Buleud*" or the circle, which symbolizes natural elements such as the sun, moon, flowers, and ripples of water, and is characterized by its inherently dynamic nature. It signifies the cyclical nature of life and spiritual balance, where existence unfolds harmoniously with nature (Ekadjati, 1984). The visual representation of the circle fosters inclusive, collective space, devoid of rigid hierarchies; (2) "*Jurutilu*" or the triangle, which represents the silhouette of mountains. In Sundanese culture, mountains carry profound historical and spiritual meanings, often associated with megalithic sites. The triangle embodies the cosmological concept of *Tritangtu*, referring to the three realms upper, middle, and lower worlds that structure spiritual order and universal harmony (Sumardjo, 2009); and (3) "*Pasagi*" or the square, although not found in nature, emerges as a product of abstraction and the human imaginative interpretation of the natural world. It symbolizes the physical middle world where humans dwell between the sky and the earth emphasizing order, measurable stability, and equilibrium (Nuryanto, 2015).

2. RESEARCH METHODOLOGY

This study adopts a qualitative research methodology utilizing descriptive, analytical, and interpretative approaches. The primary objectives of the research include: (1) identifying and interpreting theoretical frameworks derived from literature review, (2) analyzing case studies through theoretical lenses to formulate fundamental design guidelines, and (3) implementing these guidelines interpretatively into the architectural design of a creative hub in Bandung City.

The focus of this study lies in the transformation of Sundanese cultural values both architectural and non-architectural into the design of a creative hub. The research process begins with the identification of architectural identity criteria and metaphorical representations capable of reflecting Sundanese cultural values, with the aim of reinforcing the meaning of local identity comprehensively through architectural expression.

Data collection was conducted through a literature review to establish a theoretical foundation on architectural identity, conceptual metaphor, and Sundanese locality. The identified cultural values were then selected, conceptually distilled, and adapted into specific design elements. Field observations were also carried out to obtain contextual data related to user activities, site potential, and existing site conditions. In addition, secondary data analysis concerning regional characteristics and creative economy regulations was utilized to strengthen the identity dimension in the design of the creative hub in Bandung. These steps were carried out as follows:

1. Descriptive Analysis:
 - a) General Description: Describes the significance of local identity embedded within the city of Bandung in order to uncover the inherent meanings of place.
 - b) Literature Review: Examines architectural identity through metaphor and Sundanese cultural values, utilizing data obtained from literature studies based on conceptual aspects in architecture. These aspects serve as the foundation for applying transformation principles to the identity of the creative hub in Bandung.
2. Interpretative Approach:
 - a) Transformation Model: Formulates the design concepts for the site, building mass, spatial arrangement, facade, and decorative elements and ornaments that

effectively represent Sundanese locality, thereby shaping a strong architectural identity for the creative hub.

- b) Design Simulation: Conducts simulations of the transformation process and its implementation within the architectural design.

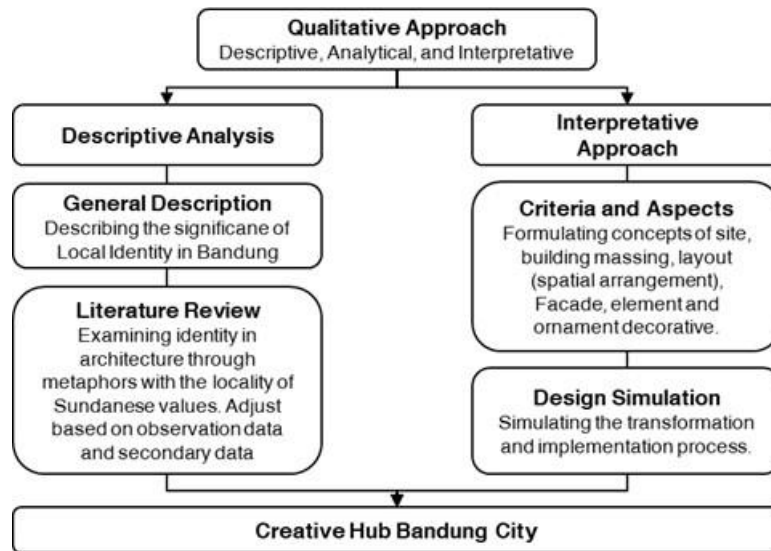


Figure 1 Methodology Diagram Schematic
source: Author, 2025

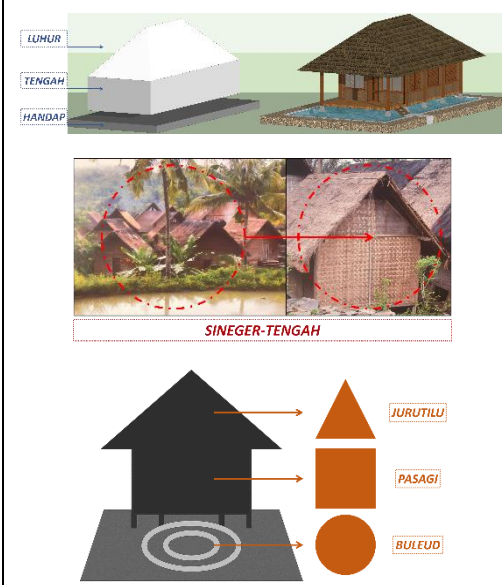
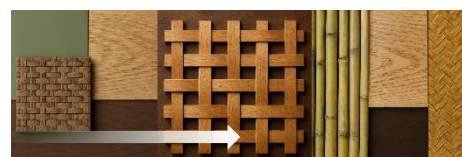
3. RESULTS AND DISCUSSION

3.1 Identification of Sundanese Value Elements

The metaphorical approach applied encompasses both physical and non-physical elements of Sundanese culture, embedding local values as a conceptual foundation. These values represent fundamental aspects that can be transformed into architectural forms whether in terms of spatial structure, symbolism, or cultural meaning. Therefore, the identification of both architectural and non-architectural elements and criteria of Sundanese locality serves as a basis for shaping architectural character and identity. As such, the resulting building not only reflects the existence and distinctiveness of Sundanese locality but is also capable of adapting contextually to the dynamics of contemporary development.

Table 1 Sundanese Value (Author, 2025)

No.	Aspect and Criteria	Indicator	Illustration
1.	Contextual– Philosophical Relationship	Sundanese architectural philosophy is grounded in the harmonious relationship between humans, nature, and spirituality through the application of <i>norma patempatan</i> (intangible). This is realized by considering natural elements, spatial orientation, and atmosphere (tangible), all of which reflect balance, harmony, and grandeur as a manifestation of response to the <i>genius loci</i> .	

No.	Aspect and Criteria	Indicator	Illustration
2.	Cultural–Symbolic Identity Articulation	The translation of Sundanese cultural values and philosophy into architecture is carried out through the interpretation of philosophical concepts such as <i>sineger-tengah</i> and <i>luhur-handap</i> (intangible), as well as the use of basic geometric symbolism such as <i>buleud</i> (circle), <i>jurutilu</i> (triangle), and <i>pasagi</i> (square) (tangible), which reflect the cosmology and worldview of Sundanese culture.	
3.	Materiality and Ornamentation	The use of natural materials (such as wood and bamboo), complemented by distinctive Sundanese architectural patterns or motifs (tangible), serves as an expression of cultural identity.	

3.2 Design Object of Study (Configuration — Proposed Site Location)

In this study, the site configuration serves as the primary reference for the simulation of the creative hub design. The selected site is located at Wastukencana Street No. 4, Babakan Ciamis Subdistrict, Sumur Bandung District, Bandung City, West Java (40117). The site was chosen based on its strategic location within the integrated creative economy zone, aligned with the northern-central mega-cluster area of Bandung's creative industries, to enhance synergy and interconnectivity among creative activity centers.



Figure 2 The Relation of Site Scope with the Classification of Creative Clusters in Bandung City

The site's strategic location in the city center, surrounded by various commercial activities, public facilities, and social amenities, presents significant opportunities for developing a creative environment that is integrated with the surrounding community. This proximity not only facilitates the building's identification as an important urban element but also enables dynamic social interaction.

The zoning scheme design is based on applicable regulations and relevant functional classifications. The spatial concept is formulated by taking into account the contextual characteristics of the area and the potential for surrounding socio-cultural activities, including local spatial planning provisions. The presence of key buildings such as the Bandung City Museum and the Bandung Planning Gallery, both equipped with open plazas and pedestrian pathways, represents a significant potential to support activity patterns in the area, making them more adaptive and responsive to urban dynamics.



Figure 3 Existing Site Conditions and Surrounding Potentials in the Vicinity of Bandung City Museum and Bandung Planning Gallery

Beyond its programmatic arrangement, the site plan is oriented as a narrative articulation of place identity. With its main vista facing the city center and aligned with a primary urban thoroughfare, the building holds significant potential to be easily identified and accessed by the general public.



Figure 4 Access Route from Bandung City Center (Left) and Main Frontage of the Site (Right)

3.3 Implementation of Site Concept

The site's accessibility layout is based on two main principles. First, the response to the primary frontage of the site, where the building mass is oriented toward the city center vista and the main traffic corridor. This approach aims to strengthen the visual axis toward the southern urban core while enhancing public recognition and visibility of the building.

Second, the primary vehicular access is positioned at the rear of the site, reflecting the design's prioritization of human-environment interaction. In contrast, pedestrian access is integrated around the plaza and pedestrian zones of the Bandung City Museum and Bandung Planning Gallery. This access is directed into the interior of the building, enabling vertical circulation toward the rooftop level, and thereby integrating pedestrian flow with a broader, more immersive spatial experience.



Figure 5 Integration of the Creative Hub Site Concept
source: Author, 2025

The site design incorporates landscape elements that reflect the geographic character of Bandung. A central reflecting pond symbolizes the ancient lake that once covered the Bandung Basin, metaphorically represented through a circular and cyclical form. Meanwhile, green open spaces and garden elements are designed to mimic the contours of surrounding hills, symbolizing the mountainous terrain that encircles the city. This approach aligns with Sundanese cultural philosophy, which inherently emphasizes reverence and responsiveness to natural elements.

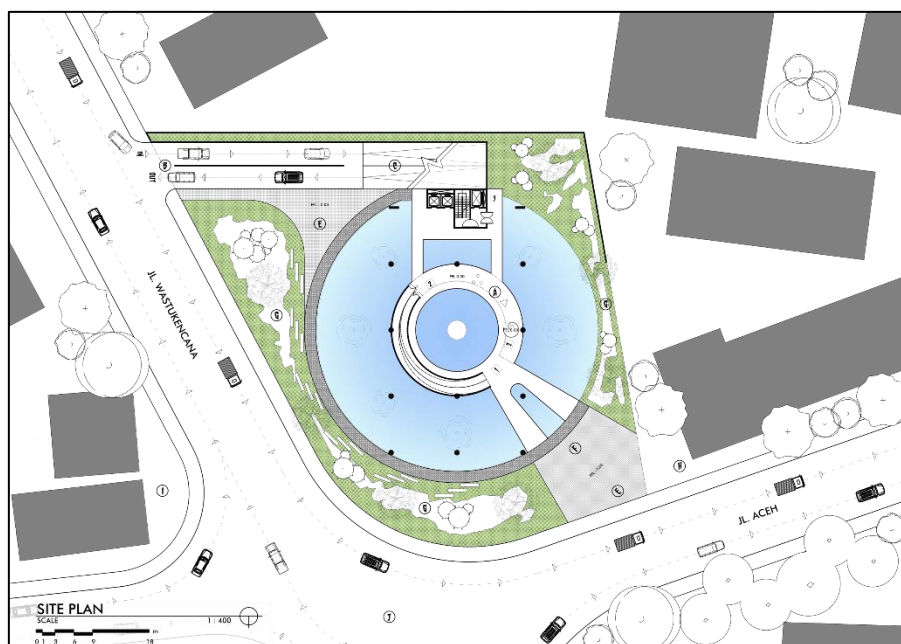


Figure 6 Creative Hub Site Plan Design
source: Author, 2025

3.4 Implementation of Building Massing Concept

The implementation of the building mass represents a formal transformation rooted in traditional Sundanese architecture. The main mass is elevated above a reflecting pond, referencing the typology of the traditional stilt house commonly built above land or water

(*balong*), while simultaneously emphasizing the philosophical concept of *luhur-handap* (upper-lower). The mass is then vertically transformed through a tapering *limasan* roof, serving as a visual metaphor for Mount Tangkuban Parahu a prominent geographical element that is deeply intertwined with the cultural identity of Bandung City.

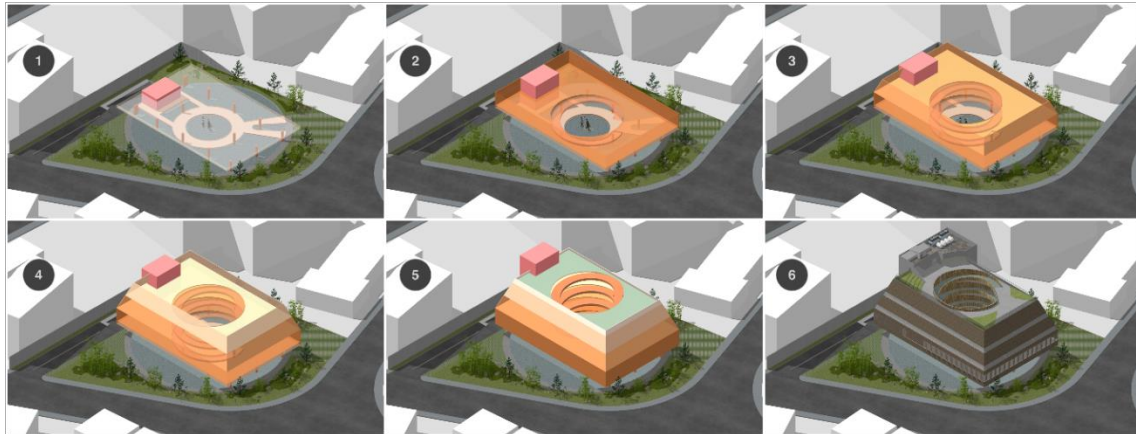


Figure 7 Transformation of Building Massing Concept in the Creative Hub Design
source: Author, 2025

The mass composition adopts a square form positioned at the center, serving as the core structure supporting the primary functions of the creative hub. This spatial arrangement symbolizes the Sundanese belief that human existence resides in the middle realm between the upper world (*buana nyungcung*) and the lower world (*buana larang*).

At the heart of the building's central axis, a circular space functions as both a void and a circulation ramp. This element embodies the cyclical philosophy and the principle of harmony in Sundanese life, which resists rigid spatial hierarchies particularly in collaborative and creative environments. Collectively, these spatial elements are designed as an integrated architectural narrative that establishes a meaningful and holistic sense of place identity.

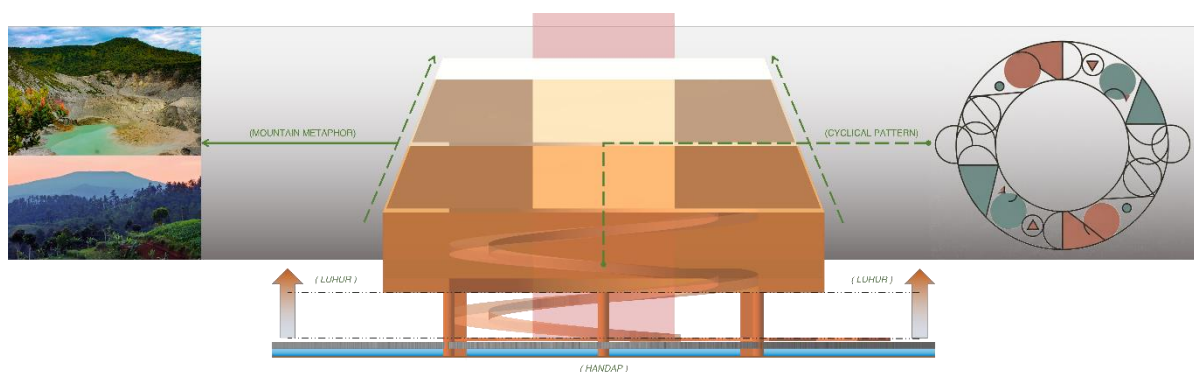


Figure 8 Application of Sundanese Local Values in the Building Massing of the Creative Hub

3.5 Implementation of Spatial Layout Concept

The spatial programming of the creative hub building is organized vertically from the bottom up by considering functionality, accessibility, spatial experience, and symbolic values rooted in Sundanese architectural philosophy. Each level of the building is strategically arranged to reflect the classification of creative space types and to fulfill the spatial qualities that optimally support the activities of creative users.



Figure 9 Sectional Arrangement of Creative Hub
Spaces

source: Author, 2025

In the basement area, technical and service spaces are located to support the building's fundamental infrastructure functions such as parking, utilities, technical circulation, and storage forming the operational foundation of the entire structure.

Meanwhile, the ground floor is conceptualized as a representation of the *handap* (lower realm) in Sundanese philosophy. It is designed as an open garden that blends with the surrounding landscape, functioning as both an intermission space and a social dimension, serving as a transitional zone that encourages initial interaction between users and the surrounding environment. This space also acts as a connector between the site and the main building mass, allowing users to gradually adapt to the atmosphere and spatial character before entering more specific work-related areas.

Within the main building mass that serves as the core of the creative hub, functional spaces are classified into several types of creative environments:

- Personal space, consisting of individual workspaces and co-working areas, is situated in quieter zones with minimal visual and acoustic disturbance to support focus and personal productivity.
- Collaboration space, includes discussion rooms, workshops, and interactive areas that foster collective work and idea exchange. A shared-access library is also provided, fulfilling the role of a process enabler by offering infrastructure that supports knowledge processing and information flow.
- Presentation space, comprising exhibition galleries and audiovisual rooms, functions as a venue for the articulation and consumption of ideas. This space also serves as a knowledge processor and indicator of culture, reflecting the behaviors and values of its user community.
- Making space, encompasses multifunctional studios dedicated to experimentation, prototyping, and production providing a tangible platform for both active and reflective creative processes.
- Intermission space, is strategically inserted between floors in the form of voids and ramps, fostering vertical visual connections and offering spatial pauses (sources of stimulation) that enhance the continuity of spatial experience.

Finally, the rooftop level accommodates a café that also functions as a roof garden. This space is conceived as both an intermission space and a social dimension, offering a relaxed and reflective atmosphere. The building's elevation provides panoramic views of Bandung's urban landscape, creating a spatial experience that merges with the surrounding cityscape and natural elements. It reinforces the symbolic meaning of the *luhur-handap* concept in Sundanese philosophy representing the vertical journey from earth (below) to sky (above) as a cultural and spiritual narrative.

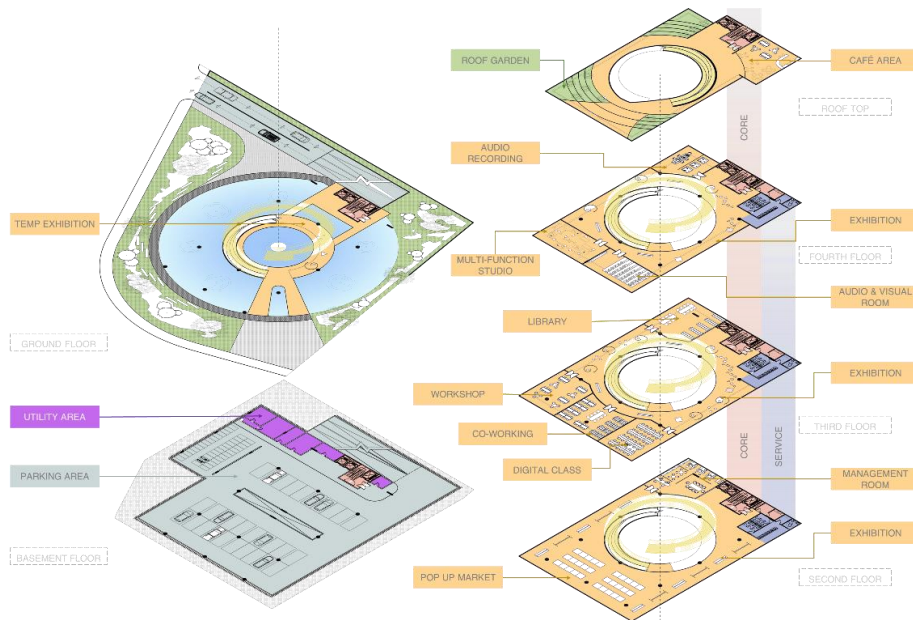


Figure 10 Isometric Floor Plan of Creative Hub Spatial Organization

Thus, the spatial arrangement of the building is not merely based on vertical logic and programmatic function, but is developed into an integrated architectural system grounded in creative space theory, local philosophy, and contextually meaningful design values. These spatial typologies interrelate and reinforce one another in establishing a creative ecosystem that is productive, inclusive, and sustainable.

3.6 Implementation of Facade Design Concept

The facade design of the creative hub building adopts the *sineger-tengah* principle, a Sundanese cultural concept that emphasizes simplicity, harmony, and balance. This is reflected in the composition of the building's front, right, and left elevations, which are designed with proportional and harmonious visual similarity, avoiding any dominant elements over others.

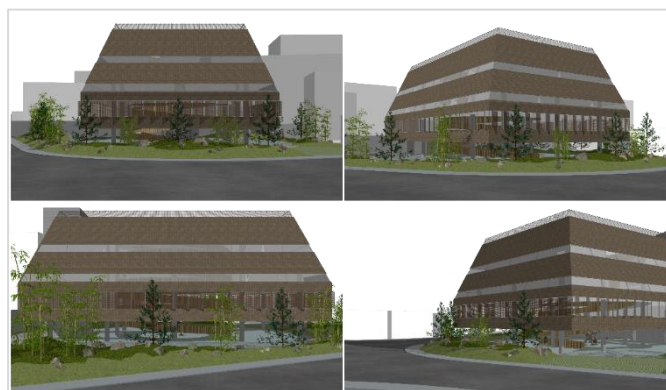


Figure 11 Elevation View of the Creative Hub Building

The application of this principle is materialized through the use of cast concrete wall elements and a secondary skin featuring a *sasag* (woven bamboo) pattern in natural brown tones, reinforcing the expression of local materials and the building's cultural narrative. Additionally, the façade openings adopt the basic geometric form of the *pasagi* (square) with a dominant horizontal orientation, representing stability, order, and the harmony between the building mass and the underlying philosophical values.

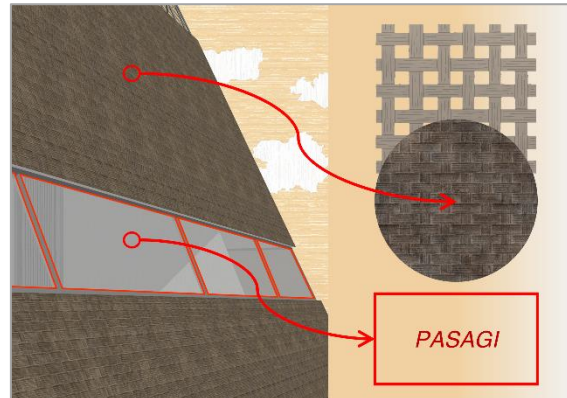


Figure 12 Pattern of Local Sundanese Weaving (*Sasag*) with Basic Geometric Square (*Pasagi*) Form on the Facade Figure of the Creative Hub Building
source: Author, 2025

3.7 Implementation of Decorative Elements and Ornaments Concept

Woven *sasag* patterned printed wall (cast in place fabricated wall) elements, inspired by traditional Sundanese houses, are applied throughout the outer mass of the building. The coloring utilizes a *corten-acid concrete stain* mixture, producing a distinct natural contemporary aesthetic while enhancing material durability and minimizing long-term maintenance requirements.

Meanwhile, the perforated *sasag* patterned secondary skin not only reinforces visual expression but also serves dual functions as a light filter and natural ventilation element. This allows the building to respond optimally to tropical climatic conditions while maintaining the principles of efficient passive design.

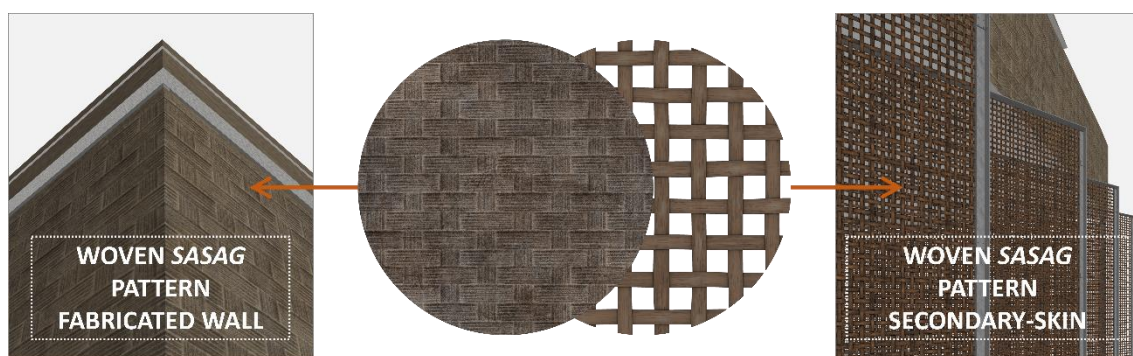


Figure 13 The Traditional Sundanese *Sasag* Weaving Pattern as a Decorative Element and Ornamentation on the Creative Hub Building
source: Author, 2025

4. CONCLUSION

The design of the creative hub in Bandung demonstrates a successful transformation of Sundanese local values into a contextual, adaptive, and meaningful architectural approach. This integration is not only expressed through visual form, but also through spatial structure,

massing, material selection, and the underlying philosophical values embedded in Sundanese culture. Each design element is articulated as an effort to foster a deeper relationship between users, space, and the place based context.

First, in terms of site strategy, a metaphorical approach is employed to render the site as a narrative entity. Elements such as a circular reflecting pond (as a metaphor for the ancient lake) and contoured landscape (as a metaphor for surrounding mountains) represent not only geographical features but also spiritual values and life balance (*patempatan, luhur-handap*). Inclusive and communicative access planning foregrounds human interaction with space through the use of plazas, corridors, and socially and symbolically meaningful transitions.

Second, for the building massing, the Sundanese principles of “*Sineger-Tengah*” (harmonious equilibrium) and “*Luhur-Handap*” (spiritual verticality) are represented both visually and functionally. The building volumes are arranged in a balanced composition, without hierarchical dominance, with vertical articulation reflecting the cultural value system. Adaptations of traditional architectural forms such as the triangular *limasan* roof (referencing *parahu kumureb*), a continuous ramp circulation expressing a non-hierarchical cyclical flow, and the modular application of *pasagi* (square) reinforce cosmological identity and philosophical order.

Third, in spatial organization (layout), the layout is based on the needs of creative spatial typologies, supporting optimal qualities for each zone: personal, collaboration, presentation, making, and intermission spaces. A central circular space (*buleud*) functions as an interactive circulation core, reflecting Sundanese social relational patterns, while ensuring user flexibility and engagement in creative processes.

Fourth, in the building facade, local elements such as *sasag* woven patterns are employed as strong symbolic expressions in the form of patterned cast in place fabricated walls and ventilated secondary skins. The facade composition adheres to the “*Sineger-Tengah*” principle through visual harmony, horizontal *pasagi* shaped openings, and a naturally toned color palette that resonates with its urban and environmental context.

Fifth, decorative elements and ornaments including local weaving, carvings, and traditional geometry serve not merely as embellishments, but as cultural narratives. Their application using contemporary forms and materials bridges traditional values with modern architectural language, reinforcing identity continuity and enhancing the building's symbolic depth. In terms of materiality and texture, the use of woven-patterned cast in place fabricated walls and *corten-acid concrete stain* coloring generates a contemporary visual character rooted in local aesthetics. The porous secondary skin further strengthens visual identity while contributing to passive climatic response strategies in the tropical context.

Thus, this design addresses the challenge of globalization in contemporary architecture, which often becomes detached from the meaning of place and local identity. The transformation of Sundanese values is not merely symbolic but is systematically incorporated into a comprehensive architectural strategy. This creative hub functions not only as a space for creative production, but also as a cultural representation, a place for identity reflection, and a living narrative of the city. It enhances Bandung's image as a creative city and encourages the public to appreciate and recontextualize local values from a more inclusive and visionary perspective.

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