

INTEGRATING SOFT CITY PRINCIPLES AND PLACEMAKING INTO CREATIVE TOURISM DEVELOPMENT IN BANDUNG CITY

Ichsannuddin*, M. Hafizh Alrafqi
Institut Teknologi Bandung, Indonesia
*Email: ichsan1222@gmail.com**

Article History

Received: 17 July 2026

Accepted: 17 August 2026

Published: 31 August 2026

Abstract

Bandung is one of Indonesia's creative cities, characterized by a wide range of activities. This dynamic positions public space as a strategic element in supporting social interaction, creative activities, and the city's creative tourism experience within the urban landscape. This study aims to analyze the integration of "Soft City" and "Placemaking" principles in the development of creative spaces in Bandung. The research employs a descriptive qualitative approach, utilizing place quality analysis based on PPS Placemaking Tools and spatial character evaluation using the Soft City Framework, with the Bandung Creative Hub (BCH) serving as the case study. The results indicate that the site holds strong potential as a catalyst for creative space, driven primarily by the presence of art activities, cultural communities, and intense social interaction. However, several challenges were identified, such as rigid outdoor spaces, pedestrian accessibility issues, and spaces that do not yet fully facilitate spontaneous interaction. The integration of Soft City and placemaking concepts yields strategic recommendations, including the activation of outdoor spaces, improvements to surrounding pedestrian paths, and the development of public spaces as venues for creative urban tourism. The study affirms that the synergy between Soft City and placemaking can create creative spaces that are more vibrant and aligned with Bandung's identity as a creative city.

Keywords: Bandung City, Creative Space, Placemaking, Soft City.

A. INTRODUCTION

Indonesia's younger generation is projected to have the potential to become part of the creative class during the demographic bonus expected in 2035. This creative class represents a segment of society that relies on its innovative talents to drive economic, social, and cultural dynamics in urban areas (Bandung City Government, 2020). Bandung is one of the cities with the highest concentrations of the creative economy in Indonesia and has been designated as part of the UNESCO Creative Cities Network (UCCN) since 2015. Bandung is increasingly recognized as a "creative city" with significant potential in the creative economy, design, arts, and other creative industries. The city has various creative communities, as well as supporting infrastructure such as shared creative spaces and public spaces that often serve as venues for social interaction and creativity (Habibah, 2024).

<http://jurnaldialektika.com/>

Publisher: Perkumpulan Ilmuwan Administrasi Negara Indonesia

P-ISSN: 1412-9736

E-ISSN: 2828-545X

As creative communities and demand for flexible spaces continue to grow, public spaces have become strategic elements of urban development (Landry, 2000). Public spaces are not merely areas for circulation or transit; they also have the potential to serve as platforms for social interaction, creative collaboration, and collective experiences, which are important aspects of the creative economy and inclusive urban life. The concept of public space as a social and community arena is an important element in shaping urban identity, social cohesion, and creativity (Linggasani & Putra, 2017). Well-designed and well-managed public spaces can function as social infrastructure for creative communities, supporting artistic, cultural, and innovative activities (Rahmatulloh et al., 2024).

As one of the components of an urban environment, public areas play an important role in accommodating various collective activities. The development of public spaces that support creativity requires an urban design approach that is sensitive to human needs, community activities, and local characteristics. The Soft City concept proposed by Sim (2019) offers a relevant perspective by promoting more human-centered cities through comfortable scale, accessibility, spatial flexibility, and diversity of activities. Meanwhile, the placemaking framework developed by Project for Public Spaces (2009) provides an evaluative method that emphasizes four main dimensions: sociability, access & linkages, uses & activities, and comfort & image.

To address these issues, a more human-centered urban design approach is required. The integration of these two approaches is examined within the context of Bandung City, which possesses both significant potential and challenges in managing public spaces as venues for creative activities. Therefore, this study aims to analyze how the principles of Soft City can be operationalized through the placemaking method to support the activation of creative spaces in Bandung. The study will evaluate the extent to which BCH functions as a catalyst for creative processes. The findings are expected to generate strategic recommendations, such as activating outdoor spaces and improving accessibility, to transform public spaces into more inclusive and sustainable platforms for creative urban tourism.

B. LITERATURE REVIEW

Public Space as an Urban Creative Tourism Space

Public space is an essential component of urban life. According to Gehl (2011), public space serves as a setting for everyday activities that contribute to improving people's quality of life. UN-Habitat (2018) defines public space as all publicly owned or publicly used places that are accessible to and enjoyed by everyone without a profit motive. Public spaces can be classified into four typologies: streets, open public spaces, public facilities, and markets. The presence of well-organized public spaces is essential for strengthening social relationships and building community cohesion in urban environments (Urban Design Lab, 2023).

As one of the components of a city, public areas play an important role in accommodating various collective activities. Public spaces are among the most appropriate places for serving communities insofar as they maintain inclusive and local characteristics (Oldenburg, 1999). Strengthening public spaces as creative spaces has become increasingly important alongside the development of the creative city concept proposed by Landry (2000), which views creative

spaces as spaces designed or utilized to support creative activities, such as arts, culture, design, innovation, community collaboration, and creative economic activities.

The development of creative tourism spaces in urban areas should consider the integration of a strong visual concept, thematic spatial experiences, and well-organized and engaging digital communication (Diva et al., 2025). This integration enables the production and exchange of ideas as well as collaborative practices that encourage community creativity. Pratt (2008) describes creative spaces as spaces that support various creative industry activities, including studios, galleries, coworking spaces, community spaces, and public spaces that can serve as venues for performances. The development of creative tourism spaces in urban areas should therefore consider the integration of a strong visual concept, thematic spatial experiences, and well-organized and engaging digital communication.

Soft City

According to David Sim (2019), the Soft City concept is an urban design approach that emphasizes flexibility, functional diversity, and comfort at the human scale. This perspective is consistent with Jacobs (1961), who argues that an ideal city is one that offers a variety of functions, activities, and levels of social interaction. Soft City rejects rigid and monofunctional urban models and instead promotes adaptive cities characterized by mixed-use functions, high connectivity, and flexible spaces capable of accommodating various daily activities of urban residents. According to Deakin and Al Waer (2011), a city should possess the capacity to adapt to the social, cultural, and environmental needs of its inhabitants.

The softness of a place is reflected in its programs, understanding, connectivity, and social aspects (Veen, 2019). The principles of Soft City based on the criteria of Livable Urban Density include human scale, functional diversity, and flexibility, which collectively aim to create a vibrant and inclusive city that supports social interaction and the creativity of its residents (Sim, 2019).

Table 1. Criteria for Livable Urban Density

Criteria	Description
Diversity	Accommodating various types of activities and outdoor spaces in close proximity to one another, in response to a broad spectrum of needs for public and private spaces.
Flexibility	Flexible and responsive to changes at various scales, realized through multi-purpose spaces, public accessibility, and spatial adaptability..
Human Scale	Design dimensions and details must offer comfort and well-being to users living within and around the space..
Walkability	Supporting easy accessibility and connectivity, enabling movement to occur quickly and with minimal effort—both within and between buildings and spaces and making walking the most convenient and effortless choice..

Source : Sim, D. (2019). Soft city: Building density for everyday life

Placemaking (PPS Tools)

Placemaking is understood as a collaborative process in which the community plays a role in creating and developing shared spaces. This process encompasses planning, design, management, and programming—steps that enable the space to function in accordance with user needs (Tamariska & Ekomadyo, 2017). Studies of urban environments indicate that the success and quality of public spaces are heavily influenced by the local community, urban dynamics, and the effectiveness of the space-creation process (World Bank, 2021). A place-focused process that involves local community collaboration can generate value in the design and creation of public spaces. As Jan Gehl has noted, participatory methods and incremental improvements have proven successful in building vibrant, livable cities featuring high-quality public spaces for diverse groups of people (Gehl, 2011).

Based on evaluations of public spaces across various countries, the Project for Public Spaces (PPS) concluded that successful public spaces generally share four key characteristics: they are easily accessible; they offer a variety of activities that engage users; they provide comfort and project a positive image; and they serve as welcoming social spaces where people can meet and interact.



Figure 1. The Place Diagram

Source : The Project of Public Spaces (PPS)

To help assess the quality of a location, Project for Public Spaces (2009) developed the "Place Diagram" as an analytical tool to determine whether a space qualifies as a "good place."

- 1) Access & Linkages: This principle emphasizes the ease with which a place can be reached and how well it connects to its surroundings. A good space is easily accessible whether on foot, by private vehicle, or via public transport—and features clear orientation so visitors can easily find their way. Adequate parking and comfortable access routes are also indicators of good connectivity.
- 2) Comfort & Image: This principle relates to how a place fosters a sense of safety and cleanliness while offering amenities that enhance user comfort, such as seating and good lighting. Environments with a positive image generally prioritize safety and cleanliness, ensuring visitors feel at ease. These elements form a crucial foundation for creating effective public spaces.

- 3) **Uses & Activities:** A place is considered vibrant if it offers a variety of activities for visitors. A diverse range of activities allows the space to be utilized throughout the day by various user groups. This variety serves as a key attraction, encouraging people to visit, stay longer, and return in the future.
- 4) **Sociability:** This principle highlights a space's ability to facilitate interaction among users. A good place becomes a favorite spot for socializing—whether meeting friends or interacting with new people. Spaces that foster spontaneous communication typically possess a welcoming, inclusive atmosphere that invites people to gather.

C. RESEARCH METHODOLOGY

This study employs a qualitative approach, combining spatial observation and document analysis to understand the spatial character and activities at the Bandung Creative Hub (BCH). A qualitative approach was selected because the research focuses on user experiences, social dynamics, and spatial qualities that cannot be quantified. The analysis is guided by two frameworks: (1) the "Soft City Criteria for Livable Urban Density" by Sim (2019), and (2) the "Placemaking Tools" from the Project for Public Spaces (PPS).

The Soft City analysis assesses the extent to which the BCH embodies the principles of a "soft city" one that is humane and oriented toward everyday life. The variables analyzed include human scale, flexibility, diversity, and walkability. Each element is examined based on the building's physical conditions, accessibility, spatial usage patterns, and the experiences of visitors and the creative community.

The PPS Placemaking framework is used to evaluate how the BCH functions as a vibrant "place" that supports public activity. The four key PPS dimensions Access & Linkages, Comfort & Image, Uses & Activities, and Sociability are applied to assess the quality of the BCH's public spaces in terms of activities, social interaction, and spatial connectivity with the surrounding environment. Data were gathered through observation and documentation of spatial conditions.

These two frameworks are integrated to map the relationship between Soft City principles and PPS placemaking dimensions. This analysis identifies areas where the BCH successfully functions as a creative space, as well as areas requiring improvements in design, management, or specific design interventions.

Ultimately, this analytical method provides a comprehensive overview of the spatial quality of the BCH and the potential for applying Soft City and Placemaking principles to optimize its role as both a creative hub and a public space within Bandung.

D. RESULT AND DISCUSSION

General Overview of the Location



Figure 2. Bandung Creative Hub (BCH)

Source: Processed by the author, 2026

According to Urania (2023), the Bandung Creative Hub (BCH) is a strategic facility located at Jl. Laswi No. 7, Kacapiring, Bandung. Inaugurated in December 2017 following Bandung's designation as a UNESCO City of Design, the building was developed to accommodate the 17 sub-sectors of the creative economy. Architecturally, it features a "Mountain Pass" concept, characterized by an asymmetrical polygonal shape and a brightly colored façade, making it a visual landmark that contrasts sharply with the surrounding conventional government buildings.

Geographically, the BCH is situated at the busy intersection of Jalan Laswi and Jalan Sukabumi. While this location offers high visual exposure, it presents challenges regarding pedestrian connectivity. Sidewalk conditions and site accessibility are critical issues, as the high volume of passing traffic stands in stark contrast to the ease of pedestrian access to the building.

The building comprises six levels (including the basement and rooftop) with specific functional zoning. The ground floor serves as a semi-open public area (featuring an amphitheater and exhibition space), while the upper floors (Levels 2–5) house technical facilities such as a library, co-working space, music studios, an auditorium, and a maker space.



Figure 3. Spatial Function Pattern of Bandung Creative Hub (BCH)

Source: Processed by the author, 2026

Preliminary observations regarding space utilization at the Bandung Creative Hub (BCH) reveal an imbalance between the building's visual design and the social activities taking place within it. Although the building boasts a striking architectural form, visitor activity is largely confined to indoor spaces and heavily reliant on specific scheduled events. Meanwhile, outdoor areas such as the plaza and transitional spaces remain underutilized as venues for social interaction or recreation. The scarcity of spontaneous activities, such as casual conversations or leisure pursuits, suggests that the BCH is primarily frequented by specific creative communities and has yet to fully function as an open, inclusive public space.

Visitor Analysis and Tourism Implications

Visitor Characteristics: Visitors to the Bandung Creative Hub comprise several key groups: creative practitioners and communities (designers, artists, content creators, and arts and culture groups); students who utilize the BCH for study, discussion, and exhibitions; the general public interested in arts, culture, and creative events; and urban tourists visiting the BCH as part of a creative tourism experience in Bandung.

Table 2. Number of visitors to Bandung Creative Hub in 2024

NO.	MONTH	NUMBER OF VISITORS	UNIT
1	January	9.080	Person
2	February	10.688	Person

ARTICLE				
3	March	13.1 / 4	Person	
4	April	10.52 /	Person	
5	May	14.64 /	Person	
6	June	13.525	Person	
7	July	14.1 / 2	Person	
8	August	13.000	Person	
9	September	13. / 55	Person	
10	October	16.85 /	Person	
11	November	16.555	Person	
12	December	14.241	Person	

Source: Bandung City Culture and Tourism Office, 2025

Visitor figures for the Bandung Creative Hub (BCH) throughout 2024 indicate significant and consistent attendance, with monthly visitor numbers ranging from approximately 9,000 to over 16,000. Peak visitor density was observed in October and November, signaling that the BCH was increasingly bustling and popular during this period; this was driven by various art, cultural, and creative events. These activities demonstrate that the BCH serves not only the local community but also successfully attracts visitors from outside the city.

In the context of tourism, the BCH holds great potential to be promoted as an urban creative tourism destination a space where tourists can directly engage in creative activities. Events such as workshops, exhibitions, art performances, and interactions with creative communities foster a form of tourism that prioritizes participation (experiential tourism). This shifts Bandung's tourism landscape from a focus on mere consumption toward tourism rooted in experiences, learning, and human connection.

Field Findings Based on the Soft City Framework

An analysis of the space and activities at the Bandung Creative Hub reveals that while the BCH has developed several "Soft City" characteristics, there are still aspects that could be further optimized. The findings are as follows:

Table 3. Analisis *Soft City*

ARTICLE

Criteria	Description	Dokumentation
Diversity	The spatial functions at BCH support several creative subsectors (design, visual arts, crafts, and performing arts), yet they do not yet facilitate a more inclusive range of daily activities such as those for the general public, tourists, or students that would allow people to enjoy the public space without being part of the formal creative community.	
Flexibility	BCH features flexible spaces such as a studio, exhibition area, basement, and hall that can be adapted to suit the needs of community events. However, the outdoor areas are less conducive to adaptable uses like pop-up markets, outdoor workshops, or daily creative activities..	
Human Scale	The outdoor spaces at BCH offer seating areas, pedestrian paths, and open gathering spaces; however, the massive scale of the buildings and the dominance of concrete result in an atmosphere that feels neither warm nor inviting to the general public. Spontaneous activities such as hanging out, informal discussions, or street performances are rarely observed.	
Walkability	BCH is strategically located in the city center; however, pedestrian connectivity from the surrounding areas such as Jalan Laswi, residential zones, and nearby public facilities remains unfriendly to pedestrians. This limits BCH's potential as an easily accessible community gathering point..	

Source: Author's analysis, 2025

Findings Based on PPS Placemaking Tools Analysis

Analysis using the four PPS elements from "The Place Diagram" comprising Sociability, Uses & Activities, Access & Linkages, and Comfort & Image indicates:

Table 4. Analysis of PPS Placemaking Tools

Criteria	Description	Documentation
----------	-------------	---------------

Sociability	Findings indicate that BCH holds potential as a space for social interaction, particularly due to the presence of creative communities, students, and visitors who utilize the area for various activities. However, the social environment does not yet feel fully inclusive, as activities are concentrated within the building's interior, while outdoor areas remain underutilized as gathering spaces. Elements such as opportunities to meet new people, spontaneous activities, and informal seating areas are still limited, preventing the social atmosphere from becoming as vibrant as that of an ideal creative public space.	
Uses & Activities	BCH offers a variety of activities, such as workshops, exhibitions, creative classes, and coworking. These activities support BCH's role as a creative hub. However, there is a lack of regular, small-scale events that engage the broader community, resulting in an uneven rhythm of daily activity. Most events are scheduled and do not always invite the general public; consequently, the space lacks consistent vitality. Furthermore, there are still areas that are not fully utilized for informal activities.	
Access & Linkages	BCH is accessible via private vehicles and public transport, yet pedestrian access is not yet fully convenient. Connectivity with the surrounding area including visitor wayfinding and safe pedestrian access does not appear strong.	
Comfort & Image	The BCH building possesses a strong architectural identity, yet the comfort of its outdoor spaces does not sufficiently support prolonged use. Amenities such as seating, shading, landscaping elements, and resting areas are very limited, causing visitors to tend to confine their activities to the building's interior.	

Source: Author's analysis, 2025

Integration of Findings



Figure 4. Integration of Soft City and Placemaking Concepts

Source: Author's analysis, 2025

Integrating these two approaches leads to the conclusion that BCH possesses a spatial foundation that supports creativity but falls short in fully activating the space as a setting for daily life. Combining them enables BCH to evolve into a Creative Hub that is truly vibrant, inclusive, and adaptive to the changing needs of the creative community. This integration of "Soft City" and placemaking principles points to the following development priorities: 1) Activation of outdoor spaces; 2) Enhancement of accessibility; 3) Curation of community activities; 4) Improvement of comfort elements; and 5) Strengthening of the creative space's identity.

The research findings indicate that the Bandung Creative Hub (BCH) plays a strategic role as a creative public space, reinforcing Bandung's image as both a creative city and an urban tourism destination.

- BCH's potential as an urban creative space remains underutilized

The Bandung Creative Hub occupies a strategic position as creative cultural infrastructure. However, analysis reveals that its presence remains largely internal to specific creative communities; it has yet to fully function as a magnet for daily creative activities for the general public or urban tourists. From a "Soft City" perspective, BCH should be a space that is more open, spontaneous, and connected to the community's daily life. Currently, however, BCH resembles a formal cultural institution more than a vibrant, living urban creative space.

- Placemaking reveals weaknesses in daily activation

The PPS approach indicates that BCH possesses a strong identity during events but lacks it when no official programs are scheduled. This potentially undermines the sustainability of creative tourism activities, local community participation, and cultural tourism potential.

- Concept integration yields a strategic direction

Integrative analysis highlights three key points:

- Outdoor space activation needs to be strengthened through "everyday creativity" programs.
- Accessibility and connectivity for pedestrians should be improved through better walkways and wayfinding systems.

- Public spaces should be developed as vehicles for creative urban tourism; BCH can serve as a creative tourism node connecting tourists with local artistic activities. Integrating "Soft City" principles fosters a more intimate and interactive urban experience.

The research underscores the importance of designing and managing public spaces with a focus not only on physical aspects but also on activities, experiences, and social sustainability. Design & Strategy Recommendations

Table 5. Design & Strategy Recommendations

Recommendation	Visual
To develop the public space as a venue for creative urban tourism, the amphitheater area requires a comfortable seating surface; since the existing material is rigid concrete, covering it with a more comfortable material such as wood would allow the space to serve as a gathering spot and a place to enjoy performances.	
Activation of outdoor spaces by the community through various performances that visitors can enjoy, fostering spontaneous interaction.	
Enhance pedestrian accessibility and connectivity by improving neglected connecting walkways to facilitate pedestrian movement..	

Source: Personal documentation, 2025

E. CONCLUSION

This study shows that the integration of Soft City and Placemaking (PPS) principles provides a comprehensive framework for evaluating and developing creative tourism in Bandung City, particularly at the Bandung Creative Hub (BCH). The analysis reveals that BCH has functioned as a center for creative activities by providing physical spaces for exhibitions,

workshops, performances, and community collaboration. However, further improvements are still needed for BCH to function optimally as an urban creative tourism space.

In terms of Soft City, the findings indicate that BCH has strong potential in terms of activity diversity and the flexibility of spatial functions to a certain extent. However, the human-scale aspect does not yet fully support the comfort and connectivity expected of a human-oriented creative space. The public spaces surrounding BCH remain relatively rigid, insufficiently pedestrian-friendly, and do not fully support spontaneous social interaction.

From the perspective of Placemaking (PPS), BCH demonstrates good performance in the dimensions of uses & activities and sociability when programs or events are taking place. However, on regular days, activities tend to be unevenly distributed, causing the quality of the place to fluctuate between active and passive conditions. The access & linkages dimension also remains a challenge, particularly because pedestrian access, spatial orientation, and pathways leading to the building area do not yet fully facilitate pedestrian movement. The comfort & image dimension also requires improvement in terms of thermal comfort, public furniture, informal seating areas, and the visual identity of outdoor spaces.

The integration of the two approaches demonstrates that creative spaces such as BCH require not only buildings and creative facilities but also active, inclusive, permeable, and flexible outdoor spaces that support everyday community interaction rather than functioning only during events. Therefore, the development of creative spaces should combine the strengthening of community-based activities with public-space designs that can adapt to various scales of activity. Overall, this study concludes that the application of Soft City and Placemaking principles can serve as a key strategy for developing creative tourism in Bandung City. This integration can generate spatial design and management recommendations that are more active, collaborative, and responsive to the dynamics of Bandung's creative communities.

REFERENCES

- Diva Rachel E., Yulianti, N., Salsabilla D., D., & Romadhan, M. I. (2025). Persepsi wisatawan terhadap ruang wisata kreatif dalam pariwisata perkotaan. *Panorama: Jurnal Kajian Pariwisata*, 4(2). <https://doi.org/10.34833/panorama.v4i2.1395>
- Habibah, C. N. (2024). Bandung creative hub: Representative of Bandung as creative city. *Journal of Development and Integrated Engineering*, 4(2), 97–104.
- Jacobs, J. (1961). *The death and life of great American cities*. New York: Random House.
- Landry, C. (2000). *The creative city: A toolkit for urban innovators*. Earthscan Publications Ltd.
- Linggasani, M. A. W., & Putra, I. B. G. P. (2017). Pembentukan identitas ruang oleh suatu komunitas kreatif di ruang publik (area car free day) Dago, Bandung. *Undagi: Jurnal Ilmiah Arsitektur*, 5(2).
- Oldenburg, R. (1999). *The great good place: Cafés, coffee shops, bookstores, bars, hair salons and other hangouts at the heart of a community*. Marlowe & Company.
- Pelawi, E. V. B. (2023). Pengaruh pengguna bangunan dalam penerapan konsep placemaking pada perancangan arsitektur. *Temu Ilmiah Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI)* 11, 93–100. <https://doi.org/10.32315/ti.11.c093>

- Pemerintah Daerah Kota Bandung. (2020, Juli). Naskah akademik rancangan peraturan daerah Kota Bandung tentang penataan dan pengembangan ekonomi kreatif. Pemerintah Daerah Kota Bandung.
- Pratt, A. C. (2008). Creative Cities: The Cultural Industries and the Creative Class. *Geografiska Annaler: Series B, Human Geography*, 90(2), 107–117.
- Project for Public Spaces (PPS). (2016). PLACEMAKING What if we built our cities around places?.chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://uploads-ssl.webflow.com/5810e16fbe876cec6bcbd86e/5a6a1c930a6e6500019faf5d_Oct-2016-placemaking-booklet.pdf
- Project for Public Spaces. (2009). What makes a successful place? PPS. <https://www.pps.org/article/grplacefeat>
- Rahmatulloh, R., Baso, A. M. F., Sobahri, M., & Fajarwati, N. K. (2024). Analisis pengembangan pariwisata terkait mata pencaharian ekonomi kreatif. *Jurnal Nawase-na*, 3(1).
- Sim, D. (2019). *Soft city: Building density for everyday life*. Island Press.
- Tamariska, S. R., & Ekomadyo, A. S. (2017). ‘Place-Making’ ruang interaksi sosial kampung kota: Studi kasus: Koridor Jalan Tubagus Ismail Bawah, Bandung. *Jurnal Arsitektur dan Perkotaan “KORIDOR”*, 8(2), 172–183.
- UN Habitat. (2018). SDG Indicator 11.7.1 Training Module: Public Space. United Nations Human Settlement Programme (UN-Habitat), Nairobi.
- Urania, F. (2023, 7 Juni). Bandung Creative Hub: Mendorong ekonomi kreatif melalui 17 subsektor seni modern. Kompasiana. <https://www.kompasiana.com/feofanurania/647fdeb408a8b55baf6689b2/bandung-creative-hub-mendorong-ekonomi-kreatif-melalui-17-subsektor-seni-modern>
- Urban Design Lab. (2023). *7 elements of urban design: Creating vibrant and livable cities*. Urban Design Lab. <https://urbandesignlab.in/7-elements-of-urban-design/>
- UPTD Padepokan Seni, Kreativitas dan Kebudayaan. (t.t.). Bandung Creative Hub. Creative Culture Bandung. https://creativeculture.disbudpar.bandung.go.id/c_gedung/detail/1
- Veen, C. (2019) *Soft City*. Veldacademie.
- World Bank. (2021). Placemaking: Making thriving cities through place-led development. World Bank Group.