Kendari Creative Hub with an Emphasis on Green Architecture

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Abstract

Economic growth in the city of Kendari cannot be separated from the role of Small and Medium Enterprises (SMEs) which invoive creative economic actors scattered throughout the city. Creative industries that help support the economy consist of 16 sub-sectors namely Architecture, Applications and Game Development, Interior Design, Visual Communication Design, Product Design, Fashion, Photography, Crafts, Culinary, Music, Publishing, Advertising, Performing Arts, Fine Arts, Television and Radio, Film, Animation and Video. So we need a creative hub as a space for sharing, collaboration, commercial, production, etc. Which is a solution to respond to these problems and accommodate the activities of creative economy actors. The discussion method used is descriptive method, discussion of aspects related to the Creative Hub building facilities to architectural concepts with compilation study methods of primary data and secondary data. To design a centralized and integrated accommodation facility to accommodate creativity, as a space for sharing, collaboration, commercial, production, etc. and for the activities of creative economy actors. The application of green architecture into the planning of Kendari Creative Hub is applied to land efficiency, material utilization, which is easily available around the site, utilization of natural resources in lighting, ventilation and building energy sources, use of rainwater harvesting and recycling, especially in water use. With the application of green architecture into Kendari Creative Hub planning, it is hoped that it can be a solution in exploiting natural potential and minimizing the negative impact caused by moderation and efficiency in the use of building materials, energy, and development space on the natural environment.

I. Introduction

Economic growth in Kendari City can not be separated from the role of Medium Enterprises (SMEs) which are involved in creative economic actors scattered throughout the city. According to *the United Nations Conference on Trade and Development (UNCTAD),* the creative economy is a developing economic concept based on creative assets that have the potential to generate economic growth and development. To realize these efforts, through presidential regulation of the Republic of Indonesia number 6 of 2015 concerning creative economy bodies, forming a non-ministerial institution called the creative economy agency (BEKRAF).

The economic condition of the population is a condition that describes human life that has economic score (Shah et al, 2020). Economic growth is still an important goal in a country's economy, especially for developing countries like Indonesia (Magdalena and Suhatman, 2020).

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In Kendari City itself, according to the Head of the Central Statistics Agency (BPS) by Atqo Mardiyanto explained that the medium-scale business sector (SMEs) need to get serious coaching from the Government. Based on the results of the 2016 Economic Census (SE2016), SMEs in Southeast Sulawesi dominate economic activity in terms of the number of businesses with a proportion of about 99.14 percent, which is 279 thousand SME businesses. But in starting the business, creative economic actors often have problems, namely having ideas but not having room to produce, market and manage the business. Lack of shared space for *entrepreneurship & craftsmanship* training activities.

The Creative Economy Agency (Bekraf) established 16 subsectors of the creative industries that are the focus for management and development, namely Architecture, Application and Game Developers, Interior Design, Visual Communication Design, Product Design, Fashion, Photography, Craft, Culinary, Music, Publishing, Advertising, Performing Arts, Fine Arts, Television and Radio, Film, Animation and Video.

The application of green architecture into *kendari Creative Hub* planning is applied to land efficiency, utilization of materials that are easily obtained around the site, utilization of natural resources in lighting, maintenance and energy sources of buildings, the use of *rainwater harvesting* and *recycle* especially in water use.

According to the British Council (2015), a *creative hub* is a physical and virtual place that brings creative people together by providing space and support to develop networks of relationships, business development, and community engagement in the creative, cultural and technology sectors.

Creative hub facilities are divided into 3 categories based on the type of activities carried out in a *creative hub, namely:*
a. Creative Space
b. Co-working Space
c. Maker Space

In general, activities that are often carried out by creative hubs in Indonesia are activities related to socio-cultural issues. According to Bekraf *Information System in Mobile Application* (BISMA) Southeast Sulawesi (2019) the number of business units in Kendari City is 9,525 units. To present the number of Creative Economy Workers in Kendari City, the author processed the data that had been obtained from the Relevant Office.

Table 1. Creative Economy Workforce of Kendari City, namely:

No.	Year	Sum	Growth	%
1	2014	12.267	-	0,00
2	2015	13.058	790	6,05
3	2016	15.771	2.713	17,20
4	2017	20.376	4.605	22,60
5	2018	27.442	7.067	25,75
6	2019	38.326	10.884	28,40
	Sum			16,67

Source: Primary Data Results, 2020

The Creative Economy Agency (Bekraf) established 16 subsectors of the creative industries that are the focus for management and development, namely: Architecture, Application and Game Developers, Interior Design, Visual Communication Design, Product Design, Fashion, Photography, Craft, Culinary, Music, Publishing, Advertising, Performing Arts, Fine Arts, Television and Radio, Film, Animation and Video.

According to Tri Harso Karyono (2010) *Green Architecture* or Green Architecture is an architecture that consumes minimal natural resources, including energy, water, and materials, can sustain the sustainability of ecosystems and minimally cause negative impacts on the environment.

According to Ir. Rana Yusuf Nasir, HDI. 2016 in *Enginerr Weekly PII. Green Building* is a building that since planning, construction in construction and in the operation and maintenance during the land use period wisely, reduce environmental impact and create healthy and comfortable indoor air quality.

Smart building system (IBS) is a smart building concept that uses an automation system or Building Automation *System* (BAS) that refers to the use of information technology and computers to control the equipment in the building.

Green architecture is an architecture that covers the surrounding environment and strives to always have concerns related to the maintenance or protection of the environment in the world by using energy efficient sustainable concepts, and holistic applications. Green architecture is also an introduction to planning architecture by minimizing adverse impacts on human health and the surrounding environment, so that it has the main goals such as creating eco design, environmental concern, creating natural architecture and sustainable architecture (Rusadi, Purwatiasning, & Satwikasari, 2019). It can be concluded that green technology is one of the concepts that uses natural resources more than artificial resources, this is given our awareness of the impacts caused if we continue to use artificial energy sources against humans and buildings themselves. Because green architecture is also a concept that studies sustainable, it means that green architecture reduces the use of energy sources that cannot be renewed with the aim of not quickly consuming and guaranteeing for future generations to feel as well (Afifah, Anisa, & Hakim, 2018). Such greenhouse effects result in extreme climate change, ecological disruption, even the occurrence of rising temperatures. So that green architecture can apply to develop the efficiency of energy and water use, as well as the use of materials that reduce the influence of buildings with humans on health (Henriyanto, 2016). So that green architecture is a step to design a building, both regional and urban that does not have an impact on the increase of greenhouse gases in the atmosphere, and think about how to design buildings by minimizing fossil energy, CO_2 production, and trying to design buildings by preventing negative or minimal impacts on the surrounding environment (Ghiyas et al., 2020).

The world is facing an era of disruption. Major changes occur in various lines, for example with the development of artificial intelligence supported by the increasingly advanced communication technology. These changes, in addition to providing benefits, can also be a threat in itself. This then induces the onset of a 'sense of crisis' that gives rise to various ideas to overcome it.

Urgency in responding to this challenge then ushered in the idea that is a design concept that is expected to be a solution to launch a Creative Hub in kendari city. The existence of efforts in the creative design of hubs in the city of Kendari is a form of effort to accommodate activities in the space that accommodate the function of the creative activity of the hub in efforts to respond to changing worlds, especially about the increasingly diverse problems of the profession.

Creative Hub certainly aims to develop a generation of creative sociopreneurs who solve social problems by using digital technology in quick and appropriate ways. More broadly, this program is designed to equip young Indonesian sociopreneurs with materials on entrepreneurship, sociopreneurship, innovation and technology, and complementary materials in accordance with the project needs of each participant. The idea of Creative

Hub itself received a positive reception as well as appreciation from the President of the Republic of Indonesia, Ir. Joko Widodo, during his visit last December 2017.

It was said by Wawan Mas'udi, Vice Dean of Fisipol UGM, that the nearest Creative Hub program will be held in February 2018, namely Sociopreneur Track. "Through this track, it is expected that it will stimulate the emergence of a generation that will solve existing social problems, so that it not only stops at 'complaining' but also 'solving'," wawan said. This is then realized in the form of activities in the form of talent-pitching that is open to final semester students (both Fisipol and general), fresh graduates, to innovative competition participants. Wawan further explained that the existing talent pitching curriculum is projective based on problems. "So that problem solving can be done with business models," he said.

Creative participants who follow their own talent pitching will get various benefits in the implementation of activities. Such as mentoring, logistical support, networking opportunities, to opportunities to get financing or investment. For example, participants will get material about product innovation directly from practitioners and sociopreneurs, start-ups, pitch polishing, and internships in the unicorn industry start-up. "In addition to being able to learn from their experience of failure or success, the most important thing is that we 'bring together' this creative process," wawan said.

Creative Hub itself has a curriculum that supports sociopreneur goals. "Our curriculum has a project-based basis that aims to produce innovative models of solving social problems while potentially generating business beneficiaries," said Matahari Farransahat, Managing Director creative hub Fisipol. In addition to being project-based, Creative Hub is also designed to be based on need, where the curriculum substance is tailored to the needs of each sociopreneurship design idea developed by Creative Hub participants.

In detail, there are five curriculum blocks: 'how to be innovator?', 'skills needed as an innovative sociopreneurs', 'articulate ideas', 'build the sociopreneurship model or protoype' and 'start the business'. Creative Hub will take place in mentorship, innovator's talk and sharing, evidence-based, workshop, internship, and reflective learning methods.

Many regions in Indonesia are busy building a "creative hub", urban as if busy building this space in response to President Joko Widodo's Nawacita initiative to make the creative economy a pillar of the Indonesian economy. But is creative hub really the answer to the challenges of building a creative economy in Indonesia?

The local government also responded by building creative hub facilities such as Jakarta and Bandung. Similar initiatives are also carried out by the Ministry of Industry and several SOEs through the SOE Creative House program spread across more than 200 points throughout Indonesia.

Focusing on providing space for creative people to work and do activities, creative hub is defined as a place of research and development, learning, and prototyping products. The British Council defines a creative hub as a physical and virtual space that combines people with entrepreneurship in both creative and cultural industries.

Providing creative space in Indonesia generally focuses on developing physical infrastructure that is often mistaken for an upgraded coffee shop, where creative people gather and work. The Creative Economy Agency (Bekraf) through the 2017 Government Assistance program for the creative economy sector is dominated by physical infrastructure revitalization and ICT assistance which will then be used to encourage communities and creative hubs. Infrastructure took up about a quarter of Bekraf's entire budget in 2017.

Unfortunately, of the overall steps that need to be taken in building the creative economy, the government's efforts still take a physical infrastructure development approach only. Caroline Agnew noted that much of the government's creative economy development led to the construction of physical facilities and forgetting the social aspects that led to the creative hub becoming an island in its own right that was not connected to various other economic activities.

In the British Council's study of creative hubs in Indonesia, networking development should be primarily with creative hubs being intermediaries in the development of the network. However, the development of grassroots networks through creative hubs does not seem to be included in the scope of Bekraf empowerment at this time assuming the network will be formed independently without government intervention.

It's not just physical infrastructure.

Richard Florida in his book The Rise of Creative Class prioritizes 3T as a driver of the formation of a new creative class in an urban area, namely Talent, Technology, and Tolerance. Talent focuses on the quality of human resources; Technology emphasizes the importance of penetration and utilization of technology to support creativity and communication. Tolerance itself is a different metric, namely people's openness to new and different things that will affect the formation of a mindset that supports innovation.

The development of physical infrastructure and ICT that focuses more on technological development does not necessarily build other aspects, namely Talent and Tolerance. Higher education becomes central in the development of the quality of human resources that will drive the creative economy sector. Richard Florida said that the existence of college is very important to drive the wheels of innovation with the ability to bring the best talent to the location and also educate new creative talents who will participate in driving the creative economy industry.

The creative industry in Bandung is more or less encouraged through the presence of a strong college supporting art and creativity. Bandung Institute of Technology is actively working on the creative economy sector in a sustainable manner which is now spawning various other universities focused on innovation and the creative economy that advances from the architectural sub-sector, development.

With the limited development of creative hubs that focus more on providing physical facilities, collaboration is the key to the success of a creative space. In the development of various initiatives, the government has collaborated well with universities to SOEs. However, collaboration is also needed to increase the effectiveness of creative hub effectiveness depending entirely on the connections and collaborations formed in each of these spaces.

Collaboration management is also one of the important parts of managing creative hubs, where networks are connected and built. Based on the British Council's report on creative hubs in Indonesia, networking activities are indeed the focus of activities in many creative hubs. But government involvement is still felt very lacking to help build programs in creative hubs.

Program development in the creative hub until now precisely depends on who is the driver in the creative hub. For creative hubs that already have good human resources and are supported by visionary leadership, program development is not a challenge. Conversely, for creative hubs that are not well connected in networking, program and networking development becomes very challenging. Without good intervention on the part of the government and businesses to come down to reach out, this creative hub is potentially dormant and slowly withering.

The following challenge for creative hubs is to ensure the trickling effect around the creative hub. Trickling effect is a designation will participate in the development of an industry because of the presence of certain businesses that are present around it. Agnew noted that there is a tendency for creative hubs to appear as their own ivory towers that do not bring economic turnover to their surroundings. Until now, to get to how far the effect of "splashing sustenance" that can be produced by creative hubs in Indonesia, still has to be studied further.

Without clear collaboration and the involvement of the creative hub ecosystem to create economic activities that impact the surroundings, the creative hub is just an empty building. Without creativity that can live the human movement, creative hub will only be an imaging jargon. The most important thing that needs to be built in the creative economy is the human being — it is from them that creativity is born and will create economic value, not just a good building.

The British Council (2016) defines a creative centre in Creative Hub terms as a place, whether physical or virtual, that provides space and support for business development and creative communities. Creative Hub is designed to accommodate work, discuss, practice, workshop, produce works and market them, exhibit, and hold events in spaces such as co-working space, Makerspace, meeting rooms, product stores, classrooms, exhibition halls, and co-offices. Flexibility of space is the possibility of adapting an element of space to accommodate needs, growth or change. (Monahan, 2002 in Flexible Space & Built Pedagogy). Flexible nature develops space capabilities to accommodate certain types of needs, function changes, rearrange elements that are not permanent, reduce connections between spaces and adapt space dimensions to be expanded, scaled down or divided into parts of space. The degree of flexibility of space can be measured based on the physical elements of the configuration through layout, space dividers as well as access and circulation.

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II. Research Method

The discussion method used is descriptive method, discussion of aspects related to *Creative Hub* Building facilities to architectural concepts with the study method of compiling primary data and secondary data. To design a centralized and integrated accommodation facility to accommodate creativity, as a space for sharing, collaboration, commercial.

This research will apply the concept of green architecture to geological museum buildings, which will later discuss the problems and needs between the building and the

surrounding environment. For data retrieval methods, research uses primary and secondary data. Primary data is the activity of observing the process or object of the surroundings, with the intention of feeling and seeing directly so that it can understand what is happening, which is then poured in a note. Observations are also made to observe physical and non-physical conditions, such as the shape and location of the building, the circumstances around the building, its climate, and others. Observation can be utilized by writing on a note, or it can also be with digital documentation such as photos, videos, or recordings so that this aims to strengthen research when taking data. As for secondary data is to multiply the search for literature from journals, websites, and books that discuss green architecture. This method of analysis is done by elaborating existing conditions that are associated based on the principle of green architecture.

Descriptive method is a method of examining the status of a group of people, an object, a set of conditions, a system of thought or a class of events in the present. The purpose of this descriptive research is to create a systematic, factual and accurate description, description, or painting of the facts, traits and relationships between the researchers. According to Sugiyono (2005) descriptive methods are a method used to describe or analyze a research result but not used to make broader conclusions. According to Whitney (1960), descriptive methods are fact-finding with proper interpretation.

The problem that can be researched and investigated by qualitative descriptive research refers to quantitative studies, comparative studies (comparisons), and can also be a correlational study (relationship) between one element and another. These research activities include data collection, data analysis, data interpretation, and ultimately formulated a conclusion that refers to the analysis of the data.

Qualitative research is research that in its implementation will collect and analyze non-numerical data (not numbers), for example, text, video, or oral audio data. This aims so that researchers are able to understand opinions, concepts or experiences so that insights can be collected in depth about a problem that can later be useful to produce new solutions, ideas andalternatives, (Wikipedia). Qualitative research is the opposite of quantitative research, where quantitative research is research that focuses on collecting and analyzing numerical data for statistical analysis. In Moleong, Taylor and Bogdan explained that qualitative research is a research step that has results in the form of verbal and oral descriptive information. It comes from the person being researched. In Sugiyono's work, qualitative research is a method based on the philosophy of post positivism used to understand the situation of a natural object. Qualitative Descriptive Research Methods In quantitative research, the beginning of research begins with a theory to a data and decides a conclusion in the form of rejection or acceptance of a theory. While in qualitative research researchers start from data and use existing theories as a basis for explaining and the last session reveals conclusions with the theory.

In qualitative research, data is obtained from various references. Methods in collecting data are also diverse which are carried out repeatedly until the data is full. The collection of the main data was carried out by the researchers. Hypotheses in qualitative research are based on analysis of qualitative data conducted inductively, and improved connection flow. The steps taken on this study are investigations, interviews and documentation. The source of this research is a source that is used to dig up information about the circumstances and situations of the research background. Spradley explained, in qualitative research does not use population vocabulary. But using social situations that have three basic components, namely activities, actors and places that are connected integrally.

Qualitative descriptive research steps Here is a quick step of qualitative descriptive research. Research will start from a theoretical basis, then proceed to data that can later be approved or rejected. Here the basis of theory is useful as an explanation. Next the research will go to the search for sources to collect data.In the stage data analysis will be done in an inductive way that will later be found a certain pattern, and then will be a hypothesis.

Once the hypothesis is tested, conclusions can be drawn. Also read: Descriptive Research Understanding qualitative descriptive research types Qualitative descriptive research methods are useful for deciphering qualitative information and at the same time to clearly describe the problem being examined. This research is often used to analyze social activities and phenomena that exist in the community environment.

For example, it is to translate data related to social circumstances, connections between variables that occur, and to know the emergence of new facts and their consequences to the environment etc. The result of qualitative descriptive is factual empirical information. For those of you who want to do research, this descriptive method can be an option.

Qualitative descriptive research models translate data based on situations and conditions that occur. This research triggers a relationship, contradiction, behavior and views that exist in the source's environment. Qualitative descriptive research models reflect the actual situation without adding and engineering to variables. This research model is a model that obtains data in a fact-appropriate way in which qualitative descriptive research focuses more on its results and meaning.

Based on Nana Syaodih Sukmadinata revealed that qualitative descriptive research aims to tell and visualize the events that exist. Although manipulative and natural humans are more emphasis on quality, nature, connection between activities

III. Results and Discussion

The design location is on Jl.M.T. Haryono, Kambu Subdistrict, Kendari City, Southeast Sulawesi. Having an area of 35,000^{m2},the condition of the site is an empty land that is not contoured and tends to be flat there are also puddles / lakes and tributaries Aspects of land boundaries are described as follows: North bordering the main road Jl.M.T. Haryono and shops; South bordering vacant land and housingresidents; East bordering the main road Jl. HAE. Mokodompit and shops; West borders with residential land of citizens;

Source: Author Data, 2021
Figure 1. Design Location

The tread approach is based on the analysis of environmental potentials by paying attention to environmental aspects around the site. In analyzing the site, according to Edward T. White (in Ali Amin Soewarno, ST, MURP 2018) there are several aspects to consider, among others:

a. SiteOrientation;
b. The surrounding situation;
c. Zoning;
d. Legal aspects;
e. Natural Physical Features (contours and vegetation);
f. Man-madefeatures;
g. Circulation;
h. *Sensory* /Senses (View and noise);
i. Utilities; Human and Cultural Factors;
j. Climate (solar trajectory, wind direction, and rainfall).

The application of the analysis that has been done on the design of Kendari *Creative Hub* so that integrated functions are obtained. With a design that responds to sites that are on the edge of the road. The orientation of the building is designed with the potential of view orientation towards the existing lake so that the ender can also enjoy the view.

Source: Author Data, 2021
Figure 2. Kendari Creative Hub View

The amount and needs *of Kendari Creative Hub* space are as follows:

Table 2. The amount of Space *Kendari Creative Hub* is:

RECAPITULATION OF THE AMOUNT OF SPACE *(INTERIOR)*	
MAIN ROOM	12.711,42 m^2
SUPPORT ROOM	2,749.40m^2
MANAGER ROOM	519.40 m^2
SERVICE ROOM	916.50 m^2
TOTAL OVERALL	**16. 896,72m^2**
RECAPITULATION OF SPACE *(EXTERIOR)*	

OUTDOOR SPACE	11.608,30m^2
AREA OF PUDDLES (LAKE / TRIBUTARY) ON SITE	15,000.00m^2

Source: Author Data, 2021

The area *of Kendari Creative Hub* used is 35,000 m2 (3.5Ha) consisting of 20,000 m2 of aratan and 15,000 m2 of water, where the KDB comparison used 30% *Building Coverage* and 70% Open *Space* (for RTH, street circulation, pedestrian, and parking).

The calculation will be spelled out as follows:

Land Area: 20,000^{m2} (2 Ha)

KDB: 30%

KDH: 70%

KDB= 20,000 x 30%

    = 6,000 m^2

KDH= 20,000 x 70%

    = 14,000 m^2

With this comparison can be known the extent of the site that is built and not awakened that will be applied to the Building *Kendari Creative Hu*b.

The structure module used in *the Kendari Creative Hub* building is a grid pattern with a maximum stretch of 8.00 meters while the structure module for its ring adjusts to the mass of the building. The application of Dilation will be carried out if the planned building has a length / width of more than 30 meters.
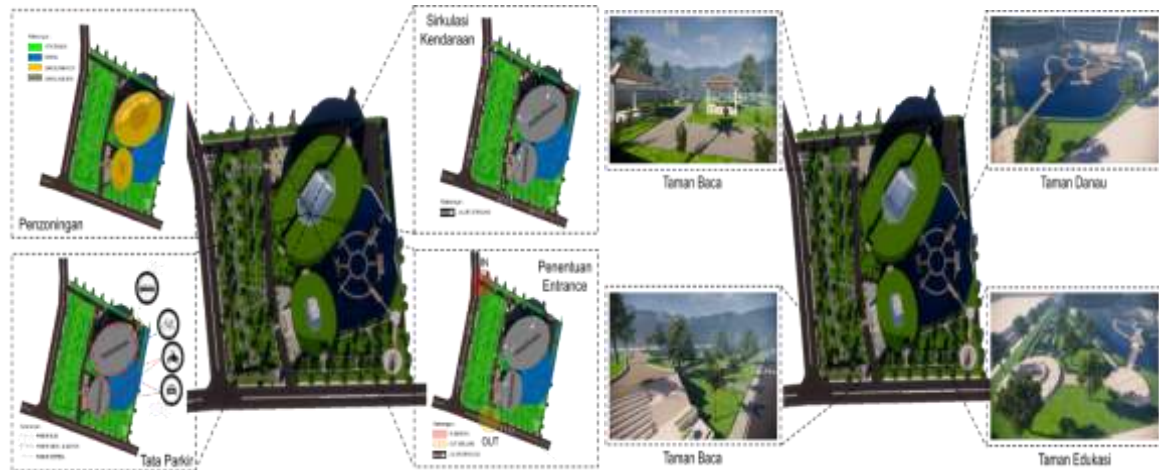

Source: Author Data, 2021

Figure 3. Kendari Creative Hub Structure and Construction

In the design *of Kendari Creative Hub,* the author applied the concept of smart building system *by* applying 8 aspects, namely:

Figure 4. *Implementation of Smart Building Kendari Creative Hub*

The concept used in outdoor spatial planning prioritizes green open space *(open space).* Therefore, utilization and arrangement of outdoor space must be carried out optimally such as the application of green *mobility, water responsive site, green area replication,* selection of large-titled local vegetation, and maximizing the potential of KDH. In *the landscape Kendari Creative Hub* will also be applied several types of parks such as reading parks, educational parks, and lake parks (see figure 6). Regional zoneing arrangements, parking arrangements, circulation and entrance determination have also been arranged (see figure 6).

Figure 5. *Green Site Analysis*

Source: Author Data, 2021

Figure 6. *Outdoor Spatial Analysis*

Source: Author Data, 2021

Figure 7. *Hard & Soft Material Analysis*

In interior planning *Kendari Creative Hub* will use the concept of Eclectic style. Characteristics of force: *Focal point;* functional furniture, comfort and ease of furniture and interior design are the main criteria of electrical style; Consistent; Choose one main color; Emphasis on decoration; Geometric patterns, popular patterns that are often used are zigzags, verticals, horizontal lines, and circles; The accessories used should give an impression.

Source: Author Data, 2021

Figure 8. *Interior Design*

Source: Author Data, 2021

Figure 9. *Interior Design*

IV. Conclusion

With the increasing value of exports and GDP contributed by the creative industries, it is also necessary to improve the quality and facilities of the creative economy actors / workers. Kendari *Creative Hub* will be one of the creative containers for the gathering of actors by providing space and support to develop a network of relationships, business development, and community involvement in the creative, cultural and technology sectors.

Kendari *Creative Hub* is designed to be located on the jl. MT axis. Haryono with a site area of 3.5 ha. Provides containers for 16 Sub-sectors namely Architecture, Game Applications and Developers, Interior Design, Visual Communication Design, Product Design, Fashion, Photography, Craft, Culinary, Music, Publishing, Advertising, Performing Arts, Fine Arts, Television and Radio, Film, Animation and Video. Designed by applying the concept of Green Architecture so as to create buildings that are Environmentally Friendly and Energy Efficient.

The development of the central creative economy in Indonesia especially in the city of Kendari needs to be balanced with planning and architectural design as a container of creative hub activities. Development in this area requires mapping the potential and economic problems to get a picture of implementing sustainable development through creative industries in districts and cities. The results of mapping in this area become guidelines for the central government to compile creative economy programs needed to encourage the acceleration of creative economic development in districts and cities supported by buildings in an effort to realize synergy from building activities and containers.

The growth of the creative industry in Indonesia, shows that the higher the innovation developed, so it needs to be supported with sufficient facilities. One of them is by providing a special space such as a creative hub (creative center). The presence of this space aims to open a network, facilitate creative industry players in developing their creative activities and businesses. As well as integrating all activities so that a community or ecosystem is formed that is able to increase the publication of Indonesia's creative products.

If Kawanaker has ever participated in business incubation, exhibitions, workshops, or open discussions, it could be that Kawanaker is in the creative hub! Some of them are Toko Kebun Forum in Yogyakarta, Ruangrupa in Jakarta, and Common Room in Bandung. As stated by the Minister of Tourism when reviewing the construction of a creative hub in Labuan Bajo. That the development of this creative hub is expected to be a center of activity for creative industry players around the region, especially in the Area of Super Priority Destinations (DSP) Indonesia.

The existence of this creative hub is expected to give birth to many works in the creative economy and can be a forum to support each other both in the community and business in the field of creative economy, culture, and technology.

Global climate change continues to show alarming conditions and become a hot topic of discussion. Rising global temperatures, changing weather and rainfall over decades are among the proofs. In fact, the ice sheets at the Earth's north and south poles are melting faster. Global warming is the real thing. The impact of changing weather and global warming on humans can be felt in various sectors of life. In fact, humans are very dependent on the earth's climate. The Natural Resource Defence Council explains that global warming is essentially a phenomenon of increasing the average temperature of the Earth's surface due to excessive concentrations of greenhouse gases. While the use of the greenhouse effect is a term used to describe the state of the earth that has a greenhouse-like effect where the sun's heat is trapped in the Earth's atmosphere.

Spatial facilities, space dividers, and access and circulation are set aside through the concept of materials and processing of interactions between spaces. Realized through the development of the main material of the iron frame ram, glass and concrete walls, as well as the development of space modules that optimize the potential of circulation and the surrounding spaces both with outdoor space and inner space.

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