



Design of a Creative Community Hub Integrated with Transit-Oriented Deevlopment in Setiabudi, South Jakarta

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ABSTRACT

This study discusses the design of a Creative Community Hub integrated with TOD principles to improve the quality of public space, strengthen intermodal connectivity, and support the growth of the creative economy. A qualitative descriptive method was employed through literature review, field observation, precedent studies, and site analysis. The design process adopted TOD principles, including walkability, connectivity, mixed-use development, density, compactness, and transit integration. The proposed design positions the Creative Community Hub as an intermediary space that integrates educational, recreational, and commercial functions within a unified development while providing pedestrian-friendly environments directly connected to surrounding transit facilities. The project is expected to enhance the vitality of the Setiabudi area and contribute to the creation of a more inclusive, connected, and sustainable urban environment.

INTRODUCTION

As Indonesia's largest metropolitan city, Jakarta faces numerous urban challenges, including rapid population growth, high mobility, and the increasing need to integrate urban spaces with public transportation systems (Maksum, 2009). With an estimated population of 10.6 million distributed across five administrative municipalities, one of the city's most dynamic mobility corridors is located in the Setiabudi District of South Jakarta. The Setiabudi–Dukuh Atas area is directly integrated with various modes of public transportation, including the MRT, LRT, KRL commuter rail, and TransJakarta bus system, making it one of Jakarta's most strategic Transit-Oriented Development (TOD) hubs. Within the TOD concept, areas located within a 400–800 meter radius of transit stations are designed to support the integration of residential, commercial, and public facilities through pedestrian-oriented development (Lisa Wahyulina & Ellisa, 2020).

According to Statistics Indonesia (BPS, 2025), public transportation usage in this area has experienced significant growth, with 8.22 million MRT passengers, 6.15 million LRT passengers, 73.48 million TransJakarta passengers, and 13.78 million Jabodebek LRT passengers recorded during the year. These figures indicate the substantial daily commuter movement through the Dukuh Atas area, consequently increasing the demand for supporting facilities surrounding the transit hub—not merely as transfer points between transportation modes but also as spaces for social interaction and productive activities. The presence of office workers, university students, entrepreneurs, and creative communities commuting daily demonstrates the growing need for flexible and publicly accessible communal spaces.

Despite its excellent accessibility and significant user potential, TOD development within the Setiabudi–Dukuh Atas area remains dominated by office and commercial functions. Within the 400–800 meter TOD radius, there are still very few community-based creative facilities that support collaborative and productive activities, while public spaces specifically designed to accommodate creative activities, community collaboration, and idea incubation remain limited. Furthermore, the area's predominantly vertical urban development reflects the tendency of TOD planning to maximize land value through high-rise commercial buildings. (Irsal et al., 2023).

Field observations further revealed that the area remains more oriented toward vehicular circulation than pedestrian comfort. Several sidewalks lack protective canopies, making them less suitable for Jakarta's tropical climate. Moreover, intermodal connectivity particularly between the Dukuh Atas TransJakarta Bus Stop and Dukuh Atas LRT Station—remains inadequate, requiring users to descend stairways and cross uncovered pedestrian paths. These findings are consistent with previous studies indicating that pedestrian and cycling facilities in the Dukuh Atas TOD area have not yet been fully integrated, suggesting that the implementation of walkability principles still requires significant improvement (Ashri Prawesthi & Yola, 2022).

Meanwhile, Jakarta's creative economy continues to make substantial contributions to the regional economy. The collaborative and innovation-driven nature of creative industries requires physical spaces that facilitate discussion, production, networking, and knowledge exchange. However, public spaces capable of accommodating such activities remain insufficient. This gap between the growing demand for collaborative environments and the limited availability of creative public spaces forms the primary motivation of this research. High-mobility transit districts possess considerable potential to accommodate creative spaces through a more integrated urban approach.

Based on these conditions, the design of a Creative Community Hub integrated with Transit-Oriented Development principles in Setiabudi represents a relevant architectural and urban strategy. This study specifically addresses three research questions: How can a Creative Community Hub be physically integrated with the public transportation system within the Setiabudi TOD area? How can TOD principles—particularly density, walkability, and mixed-use development—be translated into the design of a social public space? How can spatial organization and circulation be designed contextually according to the characteristics of the site while remaining inclusive for diverse user groups, including elderly people and persons with disabilities?

Accordingly, the objective of this project is to produce a Creative Community Hub design that is physically integrated with public transportation systems, implements TOD principles within the context of social public spaces, and provides contextual and inclusive spatial organization and circulation suited to the characteristics of the Setiabudi area.

LITERATURE REVIEW

Creative Community Hub and Creative Spaces

A community center can be understood as a public facility that serves as the “heart” of a community—a place where local residents gather, interact, and build social relationships (Nguyen, 2018). Its function extends beyond providing meeting spaces to serving as a center for education, integrated public services, and one-stop facilities that may include libraries, sports facilities, and other community amenities. In contrast, creative space is a broader and more multidimensional concept, referring to physical, social, and cultural environments that foster innovation, collaboration, and the generation of new ideas (Ardiansyah et al., 2024). Creative spaces encompass not only physical settings such as studios or co-working spaces but also interpersonal interactions, institutional frameworks, and cultural atmospheres that encourage openness, experimentation, and tolerance for failure.

A Creative Community Hub can be defined as a space that accommodates creative practitioners and workers by supporting the development of their businesses, entrepreneurial activities, and professional skills (Indra Ainur et al., 2021). The term hub itself refers to the center of an activity or network (Dewi & Sutisna, 2024). Consequently, a Creative Community Hub should not merely be understood as a physical facility but rather as a collaborative environment that facilitates interaction, knowledge exchange, and cooperation among diverse communities.

This understanding aligns with Charles Landry's (2000) concept of the creative city, which views cities as ecosystems of creativity shaped by the interaction of social, cultural, and physical environments. Central to this concept is the notion of the creative milieu—an urban condition that provides opportunities for interaction and social infrastructure enabling individuals from diverse backgrounds to exchange ideas and collaborate. Within this framework, a Creative Community Hub functions as part of the city's creative social infrastructure: a collaborative environment that supports knowledge sharing, collective learning, creative production, and public presentation of creative works while simultaneously serving as an intermediate space that strengthens productive social interaction within the urban context.

Supporting facilities constitute an essential component of such developments. Common spaces include art galleries, creative workshops, interactive exhibition spaces, creative libraries, sports facilities, and multifunctional educational spaces (Komorowski et al., 2023). Art galleries, for instance, require carefully designed viewing distances and museum-grade lighting to ensure optimal presentation of artworks (Neufert, 2012). Creative studios and workshops should provide approximately 4–6 m² of workspace per person with a minimum ceiling height of 3 meters to satisfy ventilation and safety requirements. Likewise, co-working spaces require flexible layouts that incorporate individual workstations, collaborative discussion areas, and supporting facilities to enhance both productivity and social interaction (Neufert et al., 2012). Complementary facilities—including libraries, sports courts (particularly padel courts, whose popularity has grown rapidly across Greater Jakarta), amphitheaters, open public spaces, drop-off areas, and bicycle parking—collectively contribute to a comprehensive spatial ecosystem for a Creative Community Hub.

Transit-Oriented Development and its Relationship with the Creative Economy

Transit-Oriented Development (TOD) was defined by Peter Calthorpe (1993) as an urban development approach centered on public transportation nodes, characterized by *high density, mixed land use, walkability*, and reduced dependence on private vehicles. TOD is widely understood as a relatively high-density mixed-use environment designed around transit stations to encourage public transportation use (Choi & Guhathakurta, 2020). It is guided by eight interrelated principles: walk, cycle, connect, transit, mix, densify, compact, and shift. Together, these principles demonstrate that TOD is a multidimensional planning approach encompassing spatial, social, economic, and environmental dimensions while promoting vibrant 24-hour urban activity.

Within the context of the creative economy, TOD areas naturally generate high concentrations of human activity. According to Statistics Indonesia (BPS, 2025), the Setiabudi-Dukuh Atas district records the *third-highest commuter movement in Jakarta*, following Tanah Abang and Blok M, with an average of 1.2 million daily trips. This intensive flow of commuters creates a substantial captive market for creative activities that can be accessed directly through public transportation without requiring private vehicles. The concentration of mobility around transit nodes encourages social encounters, knowledge exchange, and dynamic economic interactions, enabling TOD to function not only as a transportation system but also as a catalyst for urban activity (Cervero, 2004). Similarly, Charles Landry (2000) argues that creative cities require environments that facilitate interaction, collaboration, and idea exchange—conditions that naturally emerge within dense urban environments offering accessible public spaces. This perspective is reinforced by Jan Gehl's concept presented in *Life Between Buildings*, which emphasizes that the intensity of public activity and the quality of spaces between buildings are fundamental determinants of urban vitality. Consequently, the relationship between TOD and the creative economy is inherently synergistic (Karimi et al., 2022; Shokeen & Kaur, 2024). Therefore, TOD design parameters for a Creative Community Hub should translate these principles into tangible spatial strategies, including direct station accessibility, high-quality pedestrian infrastructure, mixed public-commercial-community functions, multimodal transportation integration, bicycle networks, and efficient land-use density.

Characteristics of the Setiabudi Area and Precedent Studies

Setiabudi District is one of the ten administrative districts in South Jakarta, covering approximately 3.11 km² with a population of 113,147, resulting in a population density of approximately 36,000 inhabitants per square kilometer. The district has developed as a major office center—including the Sudirman Central Business District (SCBD)—while also accommodating high-rise residential developments and regional commercial activities that attract large numbers of commuters from the Greater Jakarta metropolitan area. Moreover, the district is directly integrated with the Dukuh Atas Transit-Oriented Development (TOD) hub through MRT, LRT, KRL Commuter Line, and TransJakarta services. Beyond its commercial and residential significance, the Setiabudi-Dukuh Atas area has become an organically developed gathering place for various urban communities, including cycling communities, urban sketchers, street musicians, start-up entrepreneurs, and technology meet-up groups. However, these activities remain largely dependent on open public spaces or commercial venues such as cafés and co-working spaces. This condition highlights the need for a dedicated community facility capable of providing affordable and inclusive spaces for discussion, artistic practice, exhibitions, small-scale performances, and collaborative activities (Endah Dwi S. et al., 2024).

To strengthen the conceptual framework, this study examines four relevant precedents: *M Bloc Space and Lokananta Bloc Surakarta in Indonesia, together with Huashan 1914 Creative Park in Taipei and SCAPE Singapore* internationally. Both M Bloc Space and Lokananta Bloc represent successful adaptive reuse projects that transformed former industrial complexes while preserving their industrial architectural character—such as exposed brick walls, robust structural systems, and high ceilings—and introducing mixed-use programs consisting of cafés, creative retail spaces, galleries, and community performance venues. Huashan 1914 Creative Park adopts a similar adaptive reuse strategy on a larger scale, covering approximately 7.2 hectares, where galleries, performance spaces, and workshops are interconnected through pedestrian-friendly circulation networks. In contrast, SCAPE Singapore represents a modern vertical youth creative hub directly integrated with Somerset MRT Station, featuring an open public plaza at ground level and modular creative spaces distributed throughout the upper floors.

The analysis of these precedents demonstrates that Creative Community Hubs are generally conceived as multifunctional environments integrating creative production, community engagement, and commercial activities within flexible and open spatial systems. Communal spaces—including plazas, courtyards, and amphitheaters—serve as social focal points that seamlessly connect indoor and outdoor environments. SCAPE Singapore particularly illustrates how close integration with public transportation enhances the building's role as an urban public space, while its vertical spatial organization with public functions located on lower floors and more private functions above provides an effective response to limited urban land availability.

These lessons form the primary design foundation for the proposed Creative Community Hub in the Dukuh Atas area, emphasizing seamless integration with public transportation, the provision of inclusive communal open spaces, and flexible spatial configurations capable of accommodating diverse creative activities.

METHODOLOGY

This study employed a qualitative research approach, which emphasizes an in-depth understanding of phenomena, contexts, and meanings embedded within the object of investigation (Creswell, 2014). In architectural research, qualitative methods are commonly used to interpret environmental phenomena by examining contextual conditions, human activities, and the relationships among spatial elements (Groat & Wang, 2002). The research adopted a case study approach by analyzing several precedents that share similarities in programmatic functions, design strategies, and urban contexts with the proposed project. The selected precedents include M Bloc Space, Lokananta Bloc Surakarta, Huashan 1914 Creative Park, and SCAPE Singapore. These case studies were evaluated based on their conceptual framework, spatial typology, architectural characteristics, spatial organization, integration with public transportation systems, and supporting facilities.

Data collection was conducted through two complementary methods. Primary data were obtained through direct site observation conducted on 24 February 2026. Rather than interviews, field observations focused on visual documentation and recording existing site conditions, including surrounding building massing, circulation patterns, site accessibility, relationships between spatial functions, user activities, and the characteristics of public spaces adjacent to the site. Secondary data were gathered through an extensive literature review of academic journals, books, planning regulations, and official documents. The Jakarta Detailed Spatial Plan (RDTR DKI Jakarta 2022) served as the principal regulatory reference for site planning and development controls.

The proposed project site is located in Setiabudi District, RW 03, Kuningan, South Jakarta, covering approximately 35,029 m² (3.5 hectares) and designated as a Commercial and Service Zone (K-1). According to the Jakarta Detailed Spatial Plan (RDTR DKI Jakarta 2022), the site is subject to the following planning regulations: Building Coverage Ratio (BCR): 55% (19,265.95 m²) Floor Area Ratio (FAR): 6.84 (239,598.36 m²) Basement Coverage Ratio (Basement BCR): 60% Green Area Ratio (GAR): 20% Building Setback (BSB): 16 meters Maximum Building Height: approximately 12.4 stories

The analysis was conducted in two major stages. The first stage involved site analysis, encompassing existing conditions, topography, urban linkage, accessibility and circulation, noise conditions, visual orientation, landscape elements, and climatic factors. The second stage focused on building analysis, including spatial programming, spatial relationships and organization, space capacity, structural systems, and building safety requirements. The findings from these analytical stages formed the basis for developing the architectural design concept presented in the subsequent discussion.

RESEARCH RESULT AND DISCUSSION

Existing Site Conditions and Characteristics



Figure 1. Location of the Proposed Project Site in the Setiabudi Area

Source : Google Earth, 2025

The proposed project site is located in Setiabudi District, RW 03, Kuningan, South Jakarta, directly adjacent to the Dukuh Atas area and the Dukuh Atas LRT Station. Strategically positioned at the intersection of office developments, residential neighborhoods, and the city's mass transit network, the site forms part of the Dukuh Atas Transit-Oriented Development (TOD) area designated by the Government of the Special Capital Region of Jakarta as a key component of its transit-oriented urban development strategy.

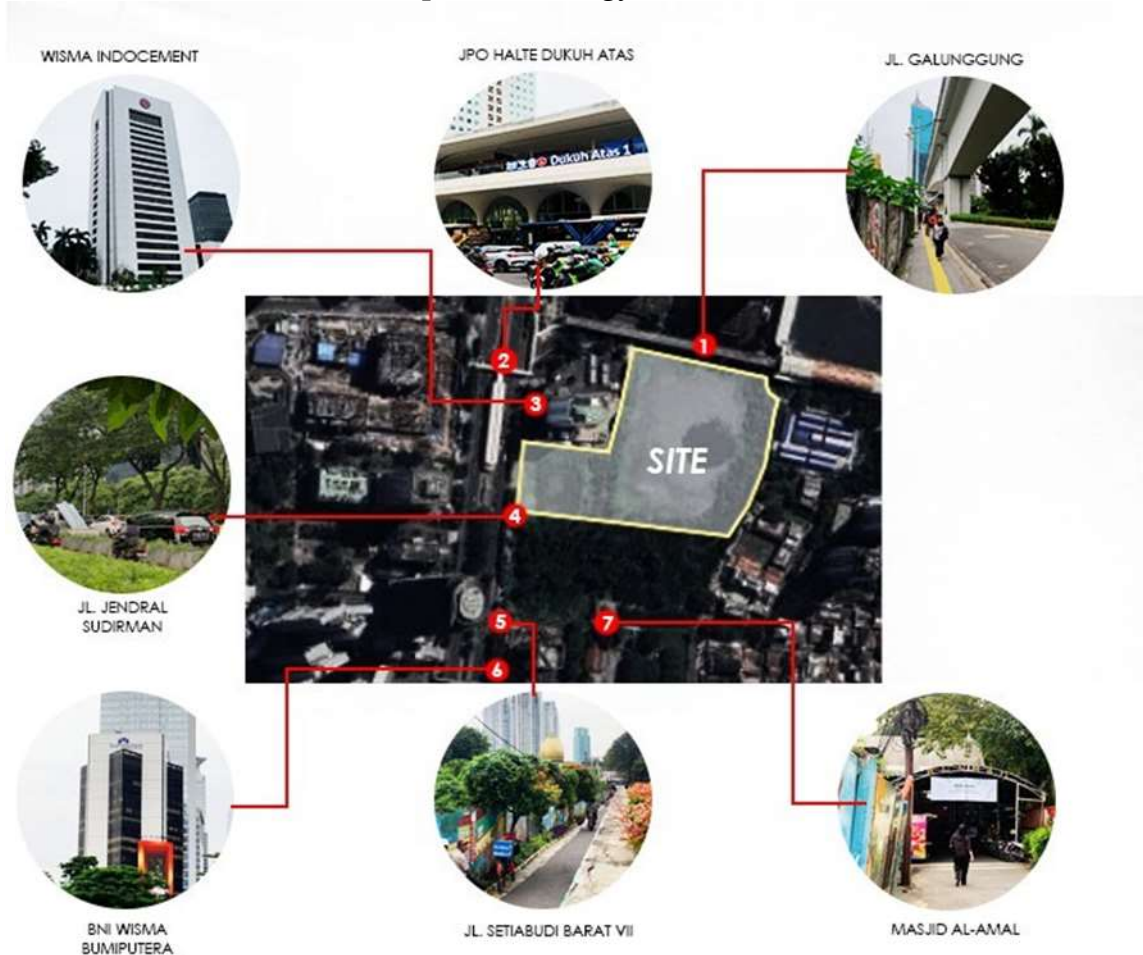


Figure 2. Existing Site Conditions

(Source: Author's Analysis, 2026)

Field observations conducted on 24 February 2026 identified several significant contextual elements that influenced the design approach. To the north, Galunggung Street connects the site directly to Dukuh Atas BNI LRT Station, while the Wisma Indocement Building shares a direct boundary with the site. The Dukuh Atas Bus Rapid Transit (BRT) Stop is located to the northwest, whereas Jendral Sudirman Street, one of Jakarta's primary arterial roads, forms the western boundary of the site. To the south, the site is bordered by the BNI Wisma Bumiputera Building and Setiabudi Barat Street, which provides access to nearby residential neighborhoods, with Al-Amal Mosque serving as an additional local landmark. Overall, the site boundaries consist of Bank Ina Perdana KCP Wisma Indocement to the north, the Indonesian Institute for Energy Economics (IIEE) to the south, residential areas to the east, and Jendral Sudirman Street to the west.

From a regulatory perspective, the prescribed Building Coverage Ratio (BCR), Floor Area Ratio (FAR), Basement Coverage Ratio (Basement BCR), and Green Area Ratio (GAR) establish the principal parameters for organizing the building mass while maintaining an appropriate balance between built-up areas and open spaces. The mandatory open space requirement is intended not only to fulfill ecological objectives but also to provide opportunities for developing communal public spaces such as plazas and courtyards. Furthermore, the site's location within the Dukuh Atas TOD district places particular emphasis on pedestrian connectivity. Consequently, the circulation strategy prioritizes seamless integration with the surrounding pedestrian network and facilitates direct access to nearby public transportation facilities.

Site and Environmental Analysis

Urban linkage analysis was conducted by identifying the surrounding land uses within radii of 400, 800, and 1,200 meters, including transportation facilities, commercial and office developments, residential areas, places of worship, hospitals, and public parks.

The analysis revealed that the site possesses exceptionally strong connectivity to nearby transit facilities. Both the Dukuh Atas Bus Stop and the Dukuh Atas LRT Station are located approximately 50 meters from the site, requiring less than one minute of walking time. Nevertheless, the quality of physical connectivity remains inconsistent. The pedestrian route leading to the bus stop is well-designed, featuring continuous canopies and tactile paving for visually impaired users. In contrast, the pedestrian connection to the LRT station lacks adequate weather protection, reducing pedestrian comfort during adverse climatic conditions.

These findings indicate that successful TOD integration is determined not merely by spatial proximity but also by the quality of pedestrian environments connecting different transportation modes. Accordingly, improving pedestrian accessibility became one of the primary design considerations in developing the site's circulation system.

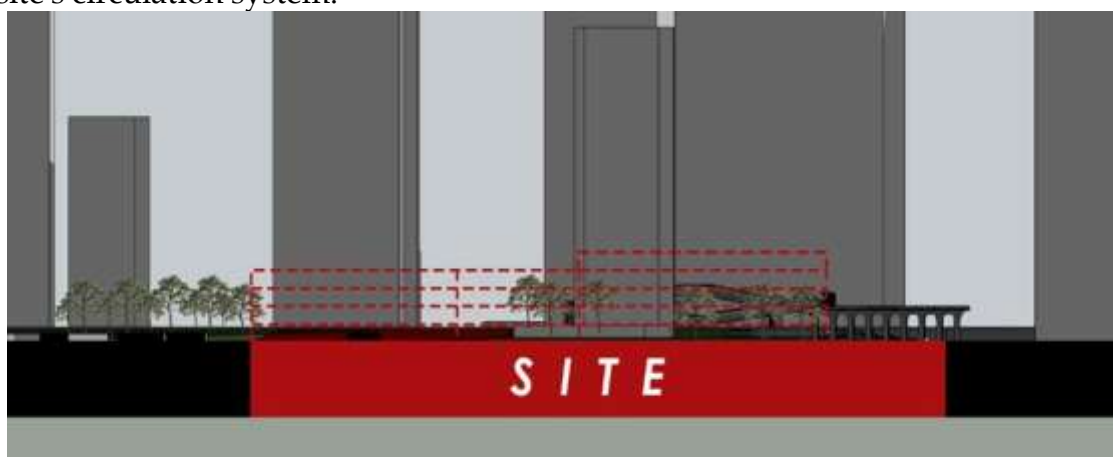


Figure 3. Skyline Analysis of the Dukuh Atas-Setiabudi Area

Source: Author's Analysis, 2026

A similar pattern emerged from the walkability and accessibility assessment. The northern edge of the site is served by a pedestrian walkway approximately 2.8 meters wide, while the western frontage provides a significantly wider sidewalk of approximately 8 meters. However, both pedestrian corridors remain interrupted by road infrastructure and lack sufficient shading elements such as pergolas or covered walkways.

The high traffic volume along the surrounding arterial roads also contributes to elevated noise levels, particularly along the western boundary adjacent to Jenderal Sudirman Street. In response, the design strategy emphasizes the creation of continuous and sheltered pedestrian pathways, the incorporation of elevated pedestrian connections such as skybridges, and the strategic placement of vegetation and building masses to function as natural acoustic buffers.

Skyline analysis further informed the massing strategy. The surrounding urban context is characterized predominantly by high-rise office towers typical of Jakarta's Central Business District (CBD). Rather than competing with these towers in terms of height, the proposed development adopts a low-rise podium typology with a strong horizontal emphasis at the pedestrian level. This approach preserves visual continuity within the streetscape while establishing the building's identity through its architectural form, proportions, and façade articulation rather than excessive building height.

Spatial Program and Functional Organization

The spatial program was developed by first identifying the potential user groups expected to utilize the facility, including the general public, community organizations, creative professionals, freelancers, start-up entrepreneurs, and building management personnel. Each user group was analyzed according to its activities and corresponding spatial requirements. General visitors primarily require public facilities such as the lobby, lounge, art gallery, and open plaza. Workshop participants and co-working members require semi-public environments, including creative studios and collaborative workspaces. Digital content creators and musicians, meanwhile, require more private facilities such as multimedia production studios and music recording studios.

Table 1. Summary of Space Program Requirements

Space Category	Area (m²)
Information Center	176
Art Gallery (Exhibition Hall 1 & 2)	5.448
Creative Community Workshop	1.582
Library	3.470
Co-working Space	1.913
Retail & F&B	32.782
Padel	10.505
Gym	546
Transit Support	10.573

Source: Author's Analysis, 2026

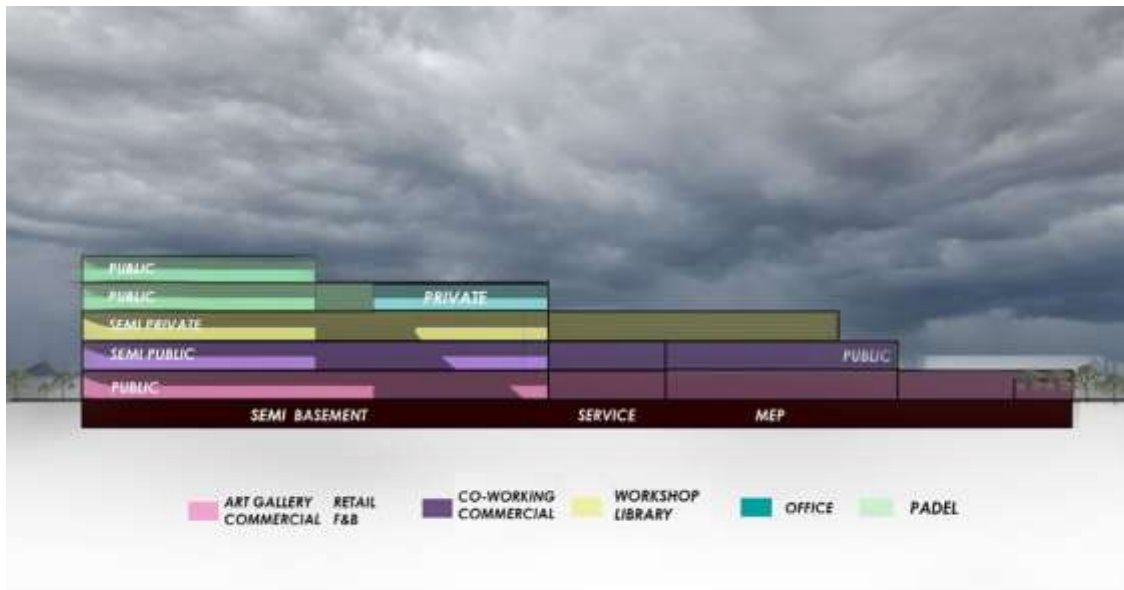


Figure 4. Vertical Zoning Concept

Source: Author's Analysis, 2026

Horizontally, highly public functions including the art gallery, retail outlets, and food and beverage facilities are positioned at the front of the site to maximize visibility and accessibility from the surrounding transit nodes. Semi-public functions, including creative workshops and the library, occupy transitional zones that facilitate education and creative development. More private facilities, such as the co-working spaces and indoor gymnasium, are located within semi-private zones, while the management offices occupy the most private areas to support building operations. The padel courts are designed as a separate building mass, functioning simultaneously as recreational and commercial facilities within the development.

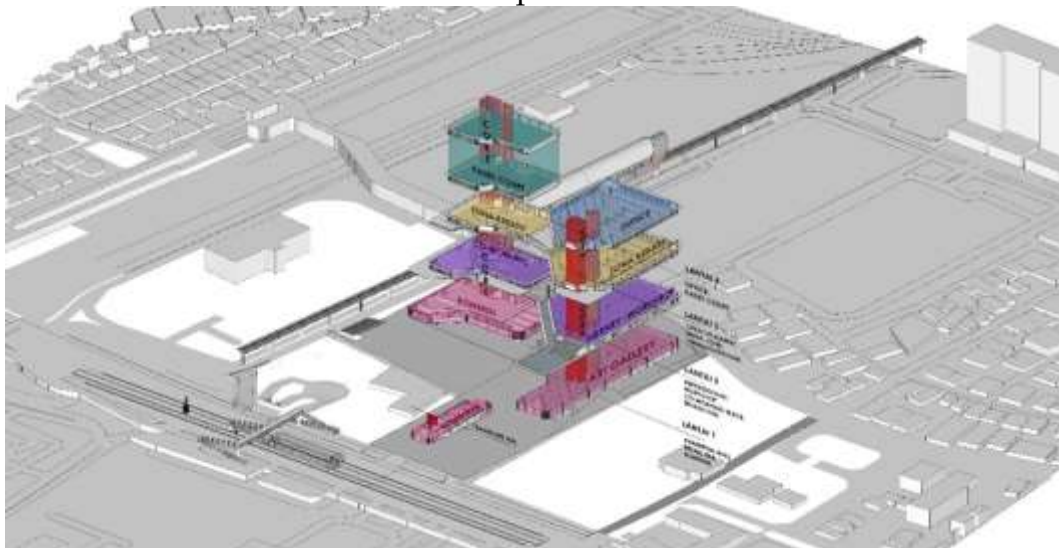


Figure 5. Site Zoning and Functional Organization of Building Masses

Source: Author's Analysis, 2026

Vertically, the primary building (Building Mass 1) accommodates the art gallery, retail spaces, and food and beverage facilities on the ground floor, followed by workshop studios and the library on the second floor, co-working spaces on the third floor, and administrative offices on the fourth floor. The second building mass accommodates the gymnasium and supporting facilities at ground level, followed by transit facilities and community lounges on the upper floors, with padel courts occupying the highest levels. The third building mass functions primarily as a bicycle hub and transit support facility. This spatial organization consistently follows a hierarchy from public to private both horizontally and vertically, resulting in a clear circulation system while supporting functional integration among the various program components.

Design Concept and Building Systems



Figure 6. Massing Concept of the Creative Community Hub

Source: Author's Analysis, 2026

The building massing concept was developed in response to the urban character of the Setiabudi–Dukuh Atas district, which is predominantly defined by high-rise office buildings. The primary building adopts a low-rise podium approach that seamlessly integrates with the ground-level plaza and open public spaces. Communal elements, including a circular plaza and landscaped green areas, are strategically positioned to establish visual continuity between the site, the surrounding pedestrian network, and the elevated LRT corridor located along the northern edge of the site. This design approach enables the development to establish itself as a distinctive urban landmark without competing with the surrounding office towers in terms of building height.

From a structural perspective, the design combines long-span structural systems, including space trusses and flat trusses, for large public spaces such as the exhibition halls and padel courts, while reinforced concrete frame structures are employed for supporting facilities such as the co-working spaces and creative workshops. Structural stability against lateral forces generated by wind and seismic activity is ensured through a shear wall system strategically integrated within the stair and elevator cores. Considering the geotechnical conditions of the urban site, the foundation system utilizes bored piles to safely transfer structural loads to the underlying stable soil layers.

Building utilities are designed as an integrated system to ensure operational efficiency and environmental sustainability. The clean water supply adopts a down-feed distribution system, while wastewater and stormwater management incorporate sustainable strategies through the reuse of greywater where appropriate. The building's environmental control system combines natural and mechanical ventilation according to the functional requirements of each space. Natural ventilation is applied to the padel courts to reduce energy consumption, whereas climate-controlled air-conditioning systems are installed in the exhibition galleries to maintain stable temperature and humidity levels required for artwork preservation.

Building safety constitutes another essential aspect of the design. Both active fire protection systems—including portable fire extinguishers (APAR), automatic sprinklers, fire hydrants, and smoke detectors—and passive fire protection measures are incorporated throughout the development. Emergency evacuation facilities, comprising fire escape staircases, firefighter elevators, and protected evacuation lobbies, are designed in accordance with the Indonesian Ministry of Public Works Regulation No. 26/PRT/M/2008 concerning Technical Requirements for Fire Protection Systems in Buildings.

Overall, the implementation of Transit-Oriented Development (TOD) principles within the proposed Creative Community Hub is reflected through several integrated design strategies. These include direct physical connectivity with major public transportation nodes—including the KRL Commuter Line, MRT, LRT, and bus services—to enhance accessibility; the integration of mixed-use functions combining creative spaces, commercial facilities, public spaces, and educational amenities within a single development; the provision of comfortable, universally accessible pedestrian pathways to encourage non-motorized mobility; the optimization of land use through vertical development; and the creation of generous public open spaces that facilitate social interaction and creative activities. Collectively, these strategies are intended to establish an integrated, accessible, and sustainable urban environment capable of supporting the long-term development of the creative economy within the Setiabudi district.

CONCLUSIONS AND RECOMMENDATIONS

The proposed Creative Community Hub, integrated with the principles of Transit-Oriented Development (TOD) in Setiabudi, South Jakarta, represents an architectural response to the growing demand for creative spaces that are inclusive, adaptable, and easily accessible to urban communities. The area's high level of mobility, combined with Setiabudi's strategic role as one of Jakarta's principal business districts and transportation hubs, provides a strong foundation for developing a facility that not only accommodates creative activities but also contributes to sustainable urban development.

The application of TOD principles is demonstrated through strengthened multimodal connectivity, enhanced pedestrian and cycling accessibility, and the integration of mixed-use functions that support diverse user activities within a unified development. Simultaneously, the Creative Community Hub concept is realized through the provision of collaborative workspaces, exhibition galleries, co-working facilities, educational spaces, and public gathering areas that foster social interaction while supporting the growth of the creative industries.

Beyond its functional and transportation-related objectives, the project is intended to establish a distinctive visual identity for the district through an architectural design capable of becoming a new landmark for Setiabudi. Future studies may further explore several aspects of the project, including a more comprehensive implementation of sustainable architectural principles through the optimization of natural lighting and ventilation, the integration of renewable energy systems, stronger connections with the surrounding public transportation network, and the development of creative spaces that are increasingly adaptable to the evolving needs of the creative industries. Such improvements would enable the facility to accommodate exhibitions, workshops, performing arts, creative business incubation, and interdisciplinary community collaborations with greater flexibility.

Ultimately, the proposed design is expected to contribute to the development of Jakarta's urban creative ecosystem while supporting the realization of a more vibrant, integrated, inclusive, and sustainable urban environment.

ADVANCED RESEARCH

Further research could investigate the development of a more adaptive and community-oriented Creative Community Hub integrated with Transit-Oriented Development principles, with particular emphasis on accessibility, social interaction, mobility patterns, and the spatial needs of creative communities in Setiabudi, South Jakarta.

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