



## Translation Analysis on the Transformation of Kampung Cibunut Bandung into Creative-Kampung

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### ABSTRACT

One of the key elements in The Creative City Program is to revitalize urban settlements (kampung) into a creative kampung in order to foster a creative environment. Kampung Cibunut is one of the urban settlements in Bandung revitalized into an Eco-Conscious Creative Kampung, with the process itself taking two years until its fruition. This research will examine the placemaking process of Cibunut Creative Kampung through the social construct approach of the Actor-Network Theory and analyze the relationship between the community as actors and the Cibunut Creative Kampung as the artifact. A sociotechnogram diagram is used as a tool to analyze the four momentums: problematization, interestness, enrollment, and mobilization. This research finds that the intersections of community networking occur within architectural spaces, mainly the plaza of RT 05 of Kampung Cibunut, the madrasah hall, and the alleyways. This resulted in strong relations between actors and the artifacts that determined the success of the placemaking process and the subsequent sustainability of the Cibunut Creative Kampung program.

### ARTICLE INFO

#### Article History:

Submitted/Received 24 September 2023

First Revised 24 October 2023

Accepted 30 October 2023

First Available online 31 October 2023

Publication Date 1 November 2023

#### Keywords:

Actor-Network theory,  
Creative-kampung,  
Kampung Cibunut,  
Place-making

## 1. INTRODUCTION

Bandung has been recognized as one of the World's Creative Cities by UNESCO since 2015. The city has been known as the breeding ground of creative communities and industries that drive the city's economic engine. As a creative city, Bandung is assessed through three key aspects of a creative city: creative economy, empowerment through creative communities, and environments that foster and support creativity (Landry, 2006). One of the programs that aim to achieve these three aspects is transforming urban settlement (*kampung* hereinafter) into a Creative Kampung.

Kampung Cibunut is one of the many urban settlements in Bandung that is included in this program. Formerly, Kampung Cibunut was notorious for having a negative image as a transactional ground for illegal drugs well until 2015 (Dewi, 2021). There were also environmental issues caused by the inhabitant's habit of littering in the nearby river (Muanas et al., 1985). The accumulation of waste followed by the narrowing of the river channels resulted in frequent flooding in the area. It was until the Local Youth Organization (also called *Karang Taruna* hereinafter) initiated that it was time for them to rid Kampung Cibunut of its negative images.

The *Karang Taruna* had a vision to transform Kampung Cibunut. Around 2015, they started collaborating with various external parties, such as the *Dinas Lingkungan Hidup Kota Bandung* (Bandung City Environmental and Sanitation Agency), ITB Alumni Association, and SMAN 3 Bandung (Bandung Public High School) Alumni Association. The collaboration designed an integrated program for *Kawasan Bebas Sampah* (Waste Free Area) or KBS for short, as well as a program called 'Cibunut Berwarna'. The two programs succeeded in progressively eradicating the negative images held by Kampung Cibunut and transforming it into a potential area for creative tourism destinations in Bandung City. The transformation also managed to foster belonging and attachment of the local inhabitants themselves, followed by a commitment to maintain the sustainability of the program well into recent times. With that, Kampung Cibunut has successfully transformed into a "Creative Kampung" since 2017.



**Figure 1.** Kampung Cibunut Delineation Map

Source: Google Maps, 2022

It is important to note that the transformation of Kampung Cibunut into a creative *kampung* was a long-term process. The process occurred for two years and transformed not only the physical aspect of the place, but also its social dynamics. This research aims to unravel the transformation of Kampung Cibunut by examining the relations between each inhabitant that leads to placemaking. The placemaking process itself will be further analyzed through a social construct approach, in which a community creates or is created by the physical environment or place (Ekomadjo et al., 2013).

Social construction of a placemaking process can be mapped through Actor Network Theory (ANT), with humans as the actor and the physical environment as the artifact (non-human entities). The process of social transformation are therefore traced through a series of translations classified into four 'moments' described by Callon (1984):

- 1) Moment of problematization: The initiation process where actors articulate a series of problems to evoke a sense of concern.
- 2) Moment of interestness: The moment where actors are either interested and evoked by or disinterested and rejected the ideas proposed by the initiators. This is also where the initiators convince the actors whether or not the ideas are important.
- 3) Moment of enrollment: The moment where actors prepare for movements to commence by delegating roles within the group and building connections with other actors.
- 4) Moment of mobilization: The moment where actors work and act together by establishing the networks of actors to further develop the movement and implement programs.

Tracing the relationships between actors and the artifact within each momentum gradually unraveled a series of relations mapped through a sociotechnogram diagram (Latour, 2005). The sociotechnogram would reveal the roles and influences of the actors towards each other (Ekomadyo & Riyadi, 2020) and the ANT method will analyze how and what a certain place means for a community by observing the relationship formed by the actor's involvement with the creation of the place (Ekomadyo, Prasetyo, Yuliar, 2013). This research also aims to find places that act as nodes of actor networking during the transformation of Kampung Cibunut and how it will influence the sustainability of the program.

## **2. RESEARCH METHODOLOGY**

### **2.1 Data Sources**

This research uses qualitative research methods by analyzing the transformation of Cibunut Creative Kampung through Actor Network Theory in order to understand the social construction process. Data collection relies on primary and secondary data, with the primary data retrieved directly through field observations, documentations, and interviews. The secondary data is obtained through literature studies from books, articles, and scientific journals related to this research.

### **2.2 Data Collecting Methods and Analysis**

Field observation is conducted in Kampung Cibunut, Kelurahan Kebon Pisang, Kecamatan Sumur Bandung, Bandung City. Observations include documentations of the physical conditions of Kampung Cibunut, the inhabitants' activities, as well as the places where the inhabitants gather during the process of the Creative Kampung program. Interviews with the locals were also conducted to gather information regarding the program itself, especially the motivation and drive behind it.

The interview is also crucial in order to acknowledge who were the actors involved in each step of the program and how it was planned from conception–initiation moment to the execution–mobilization moment. The information presented in this research came from head of RW (*Rukun Warga* or Neighborhood Association) 07, Mr. Herman Sukmana, and the head of Posyandu (*Pos Pelayanan Terpadu* or Community Health Service), Mrs. Ratna Suminar. From observations and interviews, the actors involved were identified and

then mapped in the sociotechnogram diagram throughout the four stages of the translation momentums. This is important to analyze the relation between each actor and the artifacts created in each momentum.

### 3. RESULT AND DISCUSSIONS

#### 3.1 Descriptions about Kampung Cibunut Bandung

The transformation of Kampung Cibunut into a Creative Kampung is based on several objectives, mainly to create a better image of the *kampung* and raise awareness for cleanliness and waste management, with the end goal of making Kampung Cibunut a potential place for tourist destination. Various initiatives followed to create an integrated revitalization program called “*Kampung Kreatif Berwawasan Lingkungan*” (Eco-conscious Creative Village). The program is divided into three main subprograms, each consisting of activities or systems. The first subprogram is waste management. This subprogram encompasses sorting and processing with the help of a local waste bank, composting organic waste, as well as digging biopores in the settlement to improve soil condition.

The second subprogram is aforestation, in which rainwater harvesting is implemented to irrigate plants as well as constructing hydroponic gardens in every house, aptly named ‘Barusan SAE’. The two subprograms are conducted under the guidance of Kampung Cibunut’s Non-Governmental Organization named ‘Oh Darling’. The third subprogram is called ‘Cibunut Berwarna’ (Colourful Cibunut), where inhabitants paint their own houses and create beautiful murals along the corridors of Kampung Cibunut. This program is supervised by the *Karang Taruna*.

Each activity carried out by the subprograms has seen major development throughout the years since its starting point in 2015. Various educational workshops in collaboration with external actors encourage the locals to further create an environment for creativity and innovation to thrive. The environment created is the result of the social construction process that occurred in the creative *kampung* program. Each step of the process can be unraveled by analyzing the actor network involved in the four momentums of translation.



**Figure 2.** Waste Sorting Program in Kampung Cibunut  
Source: cibunutfinest Instagram Page

#### 3.2 Translation Moments in Kampung Cibunut as Creative-Kampung

##### A. Moment of Problematization

The development of Kampung Kreatif Cibunut was first initiated through the *Kawasan Bebas Sampah* (Waste Free Zone, referred to as KBS hereinafter) program implemented by



the *Dinas Lingkungan Hidup Kota Bandung* (Bandung City Environmental and Sanitation Agency, referred to as DLHK hereinafter). Tini Martini, the head of a local NGO named *Komunitas Generasi Semangat Selalu Ikhlas* (shortened to GSSI hereinafter), is assigned by the DLHK in April 2015 as the facilitator for the implementation of the program. The facilitator took the first three months to map the problems that ran in Kampung Cibunut, as well as the important figureheads and the area's potential for change. The formation of the actor network began in August 2015 when the facilitator started to become acquainted with the locals, mostly those who are always involved in some kind of community activities within the vicinity of Kampung Cibunut. They first discussed the KBS program, in which the six locals accepted with enthusiasm and supported the implementation of the program. At this point, the first few locals had become the main actors (initiators) of the KBS program.

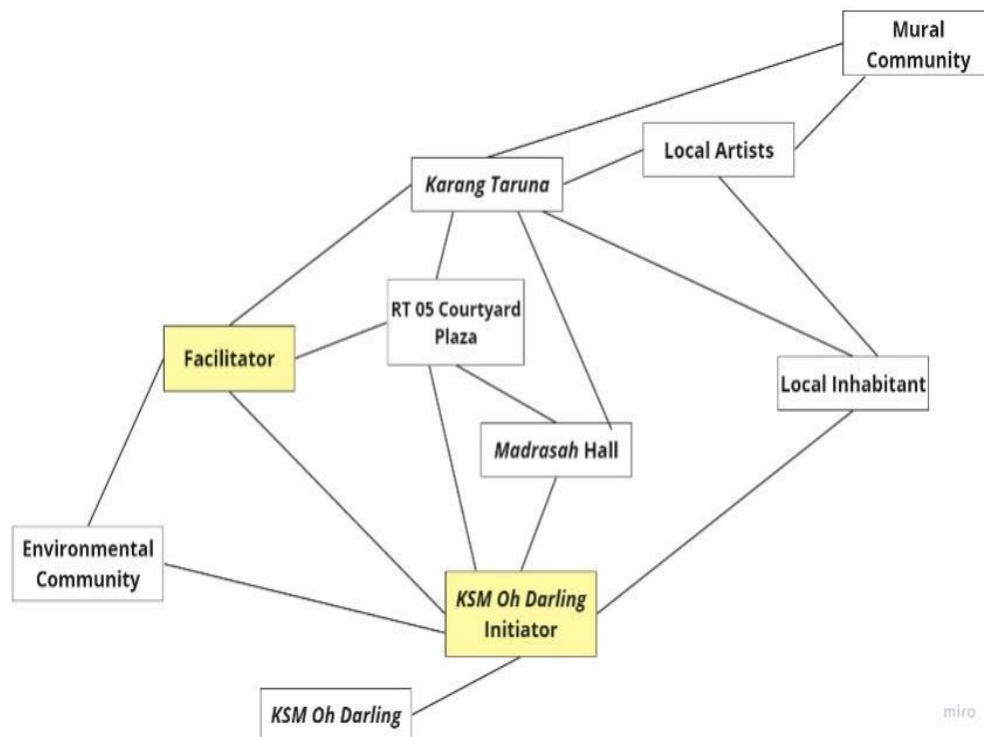
In the next few months, the facilitator also discussed with the *Karang Taruna* youths. At the time, the youths already had a vision to change the image of the *kampung*: physically turning it into a colorful *kampung* through mural arts. Coincidentally, Kampung Cibunut already had their own community of local artists who are also a part of Bandung Mural Community. Afterwards, the facilitator proposed a focused group discussion (FGD) involving the *Karang Taruna*, the initiators of KBS program, RW members, and the PKK (*Pemberdayaan Kesejahteraan Keluarga* or the Family Welfare Movement) of Kampung Cibunut. After the three subprograms were established alongside the 'Oh Darling' NGO, the actor network didn't expand directly towards the locals. Instead, the facilitators established connections with eco conscious communities firstly in order to educate the initiators and the members of 'Oh Darling' NGO regarding waste management. After the training was deemed enough, the initiators and the *Karang Taruna* youths began to expand the network by socializing with the inhabitants of Kampung Cibunut. They conducted discussions, socializations, and training in two places; the *madrasah* (Islamic Education Institution) hall (indoor) and the RT 05 (*Rukun Tetangga* or the neighborhoods under the jurisdiction of RW) open plaza (outdoor) (Figure 3).



**Figure 3.** Socialization at RT 05 Courtyard Plaza

Source: cibunutfinest Instagram Page

The subprogram activities conducted by the 'Oh Darling' NGO include sorting and processing waste. They gathered organic waste and established a waste bank for inorganic waste. They also educated the locals from door to door. This much more personal approach is deemed necessary for the locals to acquire the message. The mapping of the actor network created in this momentum can be seen in the sociotechnogram diagram below (Figure 4).



**Figure 4.** Sociotechnogram of the Moment of Problematization in Kampung Cibunut  
Source: Author, 2022

## B. Moment of Interestness

As the education regarding waste and the door-to-door waste collection continues to take place, more and more actors began to feel either interested or disinterested with the waste management subprogram. Interest in the program was gauged by the growing numbers of waste bank customers. Initially, the customers only came from RT 05 before expanding to include almost all of the inhabitants from RW 07 (Figure 5). The other side of the coin were the disinterested group of inhabitants who paid no heed towards the subprogram. They usually refused the door-to-door education regarding waste with many excuses, one of them being too busy to be included. There were also some inhabitants who still littered.

Regardless, more activities took place in the RT 05 open plaza, one of them being morning exercises every weekend. The initiators and members of the NGO took advantage of this routine to invite the locals after their morning exercise in waste collecting activity (referring it to *Gerakan Pungut Sampah* or Waste Collecting Movement) around the area of RT 05 Plaza all the way to the yards and porches of the inhabitants of RW 07. This activity successfully influenced other inhabitants in the area to take part in *Gerakan Pungut Sampah*.

Children were influenced by their parents who took part in the *Gerakan Pungut Sampah* and gladly joined the routine, therefore expanding the actor-network. The children's interest in the program started with four children who made cleaning schedules for their neighborhood (RT). Other actors also joined in on the cause through the Kampung Cibunut afforestation sub-program. One of the locals of RT 02 (Eddi Cahyana) had utilized his front yard for urban farming, thus followed by his involvement in the Buruan SAE sub-program.



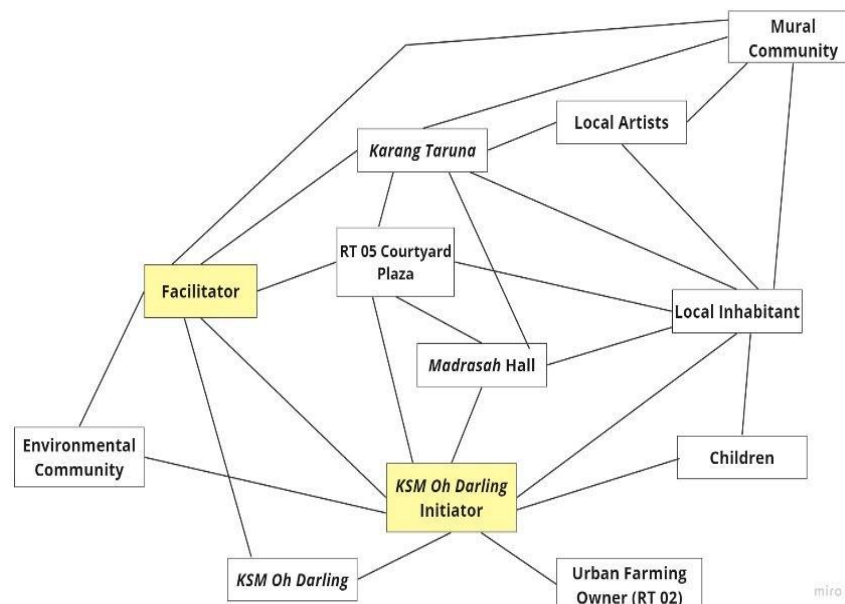
**Figure 5.** Waste Bank and Street Waste Pickup Movement Involving Group of Children  
Source: cibnutfinest Instagram Page

Meanwhile in the *Cibunut Berwarna* subprogram, facilitators established connections with the Mural Community and artists from outside Kampung Cibunut to hold mural painting workshops for the *Karang Taruna*. Then, the youths participated in a mural painting event at Babakan Siliwangi for three days (Figure 6). This subprogram garnered a high level of enthusiasm from the locals, with over 30 people outside of the *Karang Taruna* being actively involved in the activity. During this momentum, the actor-network expanded to include more external actors taking interest in the program, one of which were the ITB (Institut Teknologi Bandung or *Bandung Institute of Technology*) Alumni Association who became partners with Kampung Cibunut.



**Figure 6.** Local Inhabitants Participation in Babakan Siliwangi Mural Event  
Source: cibnutfinest Instagram Page

The aftermath of the mural painting event in Siliwangi encouraged more locals of Kampung Cibunut to participate in similar activities, mainly by painting their own houses with the help of *Karang Taruna*. This activity also positively impacted other programs, such as the waste management sub-program. The painted houses and muralled walls not only served to enhance the image of Kampung Cibunut, it also helped to discourage littering, as the locals became hesitant to litter in places where the physical appearance have been respectfully cleaned and decorated.



**Figure 7.** Sociotechnogram of the Moment of Interestness in Kampung Cibunut

Source: Author, 2022

Initiators often used indirect strategies to influence locals, especially those who were disinterested with the waste management program. Their interest grew by seeing the programs that took place daily, slowly being encouraged to join fellow inhabitants and be involved directly. However, other means of strategy, such as penalties, were imposed to discourage others who still refused to follow the program. Those who litter will not have their organic waste collected from their houses, and administrative affairs are prioritized to those who followed the programs of Kampung Cibunut.

### C. Moment of Enrollment

In this momentum, the subprograms oversaw significant development with the expansion of the actor-network featuring both internal and external actors. The actor-network expanded to include volunteers who took part in the various activities and workshops in Kampung Cibunut. Facilitators acted as mediators between external actors and representatives of Kampung Cibunut. The 'Oh Darling' NGO continued their waste management sub-program and door-to-door education, often with the help of volunteers consisting of students who came from various universities. The *madrasah* hall and RT 05 Plaza were used as a gathering place for the volunteers to receive important directions about the program they would be involved in. They also recruited cleaning services to collect organic waste from every house.

The cleaning schedule firstly initiated by four children now gained traction from other children who were eager to be involved as well. The initiator took notice of this amicability and established a group called "BOCIL", an abbreviation of *Bocah Cinta Lingkungan* (Eco-Conscious Kids). The children's activities on the weekends vary: sweeping the corridors of Kampung Cibunut and trailing the riverbanks to collect waste. These children are accompanied by initiators and NGO members. They were given important education, guidance, and advice either in the *madrasah* hall or the RT 05 Plaza. The "BOCIL" group activity also garnered support from volunteers and collaborated with various other communities such as the River Cleanup Community and Trash Hero Community (Figure 8).





**Figure 8.** Collaborative Event Expansion Involving 'BOCIL' Children Group  
Source: cibnutfinest Instagram Page

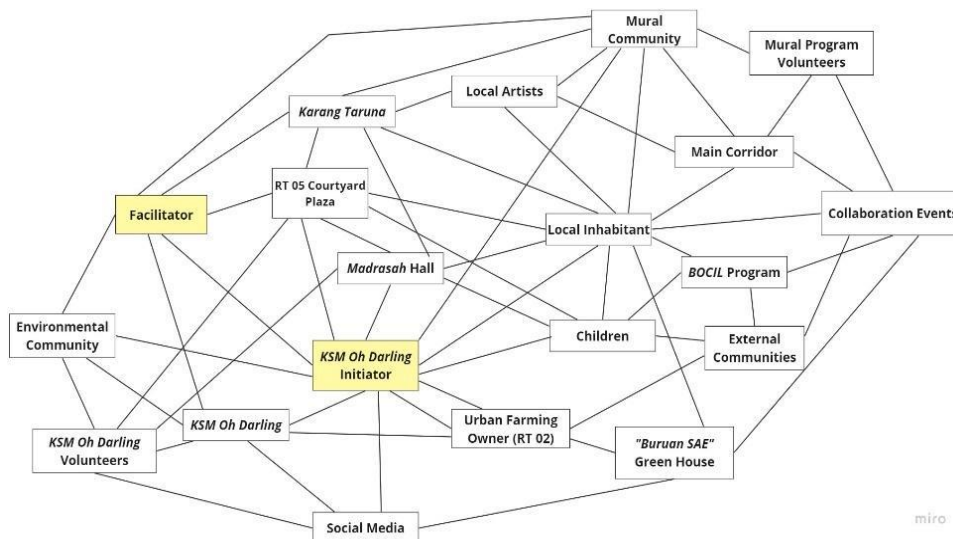
The afforestation subprogram in this momentum progressed when the 'Oh Darling' NGO collaborated with Eddi Cahyana (resident of RT 02) to construct a hydroponic greenhouse called the Buruan SAE. Additionally, counseling and education were given to 12 RWs regarding hydroponic plantation and aquaponics. They also learned how to produce their own pesticides and create compost from waste. Up to 600-1000 inhabitants had successfully created urban farming in their own yards, which helped to expand the actor network of the sub-program.

Other sub-programs, such as the "Cibnut Berwarna", also developed and expanded during this momentum. They continued to paint the inhabitants' houses and create mural arts along the main corridor of Kampung Cibnut with the help of volunteers. They also received a donation of 300 cans of wall paint from sponsors, mediated by the ITB Alumni Association. Even though the painting tools were not included, the locals themselves went hand-in-hand in providing them. As a result, this actively helped to strengthen the bond between the locals (Figure 19).



**Figure 9.** Mural Painting Along the Main Corridor Walls  
Source: cibnutfinest Instagram Page

This momentum also oversaw Kampung Cibnut's attempt to introduce themselves to the wider public audience through the usage of social media. The *Karang Taruna* and 'Oh Darling' NGO opened and managed Instagram and Youtube Channel accounts as a way to document and showcase the diverse activities happening in Kampung Cibnut, making it accessible to the public. Relations between actors continued to expand and strengthened in the process. They also grew attached to the places created through the programs, as shown by the sociotechnogram diagram below (Figure 10).



**Figure 10.** Sociotechnogram of the Moment of Enrollment in Kampung Cibunut  
Source: Author, 2022

### C. Moment of Mobilization

The ever growing and expanding programs had caused such a significant change to the physical environment of the Kampung that it encouraged the initiators and their members to enroll Kampung Cibunut in regional competitions. After they finished painting the area of Kampung Cibunut, they proceeded to participate in a competition named “Adu Geulis” organized by the “Bandung Juara Bebas Sampah” Forum (Waste-Free Bandung Forum). This led to the inauguration of Kampung Cibunut as a Creative Kampung named “Cibunut Berwarna” (Colorful Cibunut) by the Mayor of Bandung in 2017. The inauguration opened the doors for Kampung Cibunut to pursue more achievements as shown by Figure 11. In the same year, Kampung Cibunut became the model example for the waste management program across the city of Bandung. This also prompted the West Java Department of Tourism to establish Kampung Cibunut as a *Kampung Wisata* (Tourism Kampung) with activities such as mural painting attraction, waste management education, and community empowerment. Furthermore, in 2022, Kampung Cibunut is included as one of the *Kampung Iklim* (Climate Kampung) Program organized by the Ministry of Environment and Forestry.



**Figure 11.** Achievements of Kampung Cibunut  
Source: Dewi, 2021

Various awards bestowed by the government and ministries prompted positive publications and mass media coverages about Cibunut Creative Kampung. This helped to further expand the actor network, attracting sponsors and donors eager to provide resources for the continuation of the Cibunut Creative Kampung program. Some of the donations received were bio-digester facility and buckets from DLHK, organic waste chopper and plastic bottle compressor machine from the ministries, as well as drums, flower pots, and T-shirts for the “BOCIL” group and “Oh Darling” NGO that came from various donors.

During this moment of mobilization, Cibunut Creative Kampung had successfully reinvented themselves with a positive image, complete with the slogan “Cibunut Finest” that encompassed the program’s goal of always giving their best intention for the collective benefit for the locals. The programs implemented in Kampung Cibunut continued to gain positive attention from the public as a whole, establishing their status as an Eco-Conscious Creative *Kampung*. To the time this journal is written, Kampung Cibunut often received visitations from various groups of people with various purposes. The sociotechnogram diagram below (Figure 12) depicts the finalized version of the actor-network and its relation to the places created that occur during this momentum.

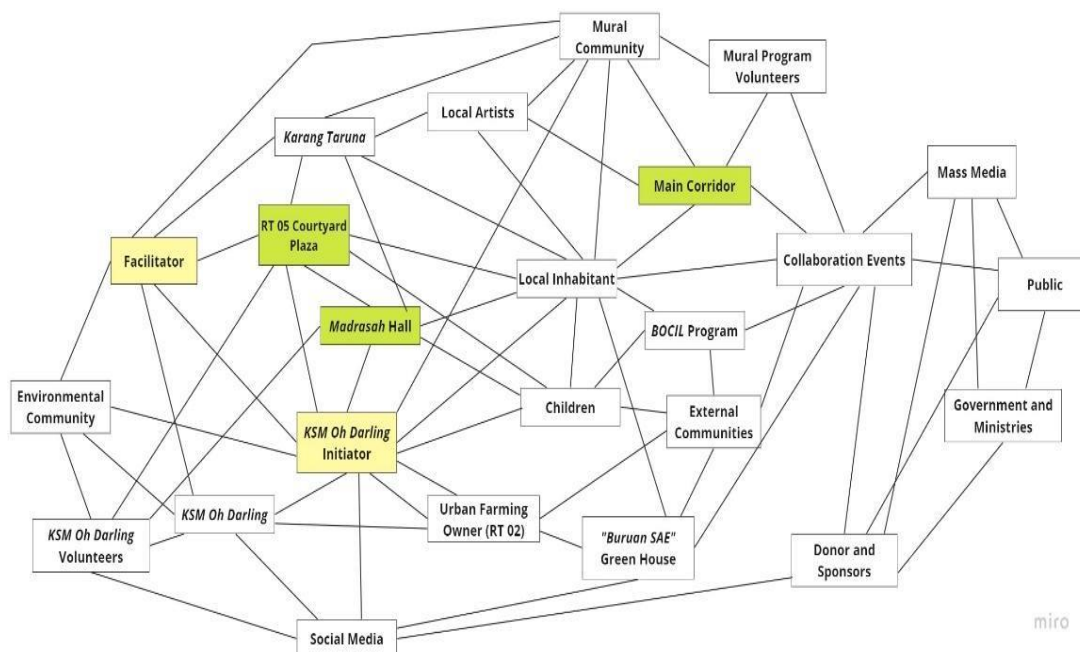


Figure 12. Sociotechnogram of the Moment of Mobilization in Kampung Cibunut  
Source: Author, 2022

### Place-Construction as the Translation Nodes of Creative Activities in Cibunut

The sociotechnogram diagrams of each momentum of translation reveal three places that act as the intersection of the actor-network: the RT 05 Plaza, the *madrasah* hall, and the main corridor of Kampung Cibunut. The RT 05 Place was formerly an open space only used from time to time by some residents. But the Cibunut Creative Kampung initiative had transformed the place to become an important node during the moment of initiation all the way to the moment of mobilization. The place managed to attract new users and generate various activities, such as discussion, socialization, waste bank events, as well as collaborative events that include guidance and instruction for volunteers. The RT 05 Plaza also saw physical change to accommodate the diverse activities: they improved the place by adding roofs and public facilities such as outdoor chairs and tables to welcome guests.





**Figure 13.** Current Physical Attributes and Activities of RT 05 Courtyard Plaza

Source: Author, 2022

Alongside RT 05 Plaza, the *madrasah* hall also had an important role as a node for the actor network of the Cibnut Creative Kampung initiative. The initiators utilized the *madrasah* hall for activities such as discussion, socialization, and education. The place also served to accommodate activities that involve children, such as waste management education. Visiting students from various schools also used this place as a gathering spot.



**Figure 14.** Activities in the *Madrasah* Hall

Source: cibnutfinest Instagram Page

The main corridor of Kampung Cibnut acts as the main vessel for “Cibnut Berwarna” activities, mainly the mural painting activity that consequently became the identity of Cibnut Creative Kampung. The moment of enrollment oversaw the significant change of the main corridor, where actors began painting the walls with mural arts and collaborating with various external parties. During the moment of mobilization, the main corridor acted as the main circulation way and entry point for the tourists. The mural paintings not only served to welcome the guests, but also became the focal point that helped to pin Cibnut Creative Kampung on the map, effectively drawing more curious spectators and tourists to the place.



**Figure 15.** Initial Ambience (left) and Current Ambience (right) of the Main Corridor

Source: cibnutfinest Instagram Page



Figure 15 depicts the physical change of the main corridor of Kampung Cibunut. The corridor was decorated with murals and greenery that helped to generate new activities in Kampung Cibunut. The corridor not only served as circulation for inhabitants and visitors to go in and around ke Kampung, but it also hosted various activities such as mural painting and corridor clean-up by the children. More communal activities occurred within the space, some of which were organized during visitations or collaborations with external actors (Figure 16).



**Figure 16.** Collaborative Events and Visits at the Main Corridor

Source: cibnutfinest Instagram Page

The sociotechnogram diagram also recorded the expansion of the actor-network and how the relation strengthened over time. Initially, coordinations between initiators and facilitators focused on establishing the network between main actors: *Karang Taruna* and the local inhabitants, including children. Initiators approached them with activities such as socialization, education, and workshops in order to cultivate knowledge and understanding among the actors. This would henceforth motivate them to be involved in the development of the Cibunut Creative Kampung program. The facilitator's role also included being mediators between external actors (outside communities) and internal actors (Cibunut's representatives) and expanding the actor-network during the moment of enrollment until mobilization.

The flow of the activity conducted by internal and external actors during the Creative Kampung Program has a fairly consistent pattern. Starting from the main corridor that acts as the reception point, the actors are directed either to the RT 05 Plaza or the *madrasah* hall, where initial guidance and education regarding the program is conducted. This pattern subsequently strengthened the relation between actors and artifacts, mainly with the three places mentioned above, and therefore encouraged the process of placemaking to commence. This is also important for the sustainability of the project. Once the important nodes are revitalized to accommodate the spatial needs during the program, it already accomplished some of the main objectives of the program: to reconstruct the image of Kampung Cibunut into that of a more positive image and to raise awareness and knowledge regarding waste management. These objectives also coincided with the goal to make Kampung Cibunut a potential for tourism.

The transformation of Kampung Cibunut had succeeded in cultivating the sense of belonging between the locals of Kampung Cibunut and their surroundings. Even those who no longer lived in Kampung Cibunut still had attachment towards the place. The Cibunut Creative Kampung Programs alongside the places and activities happening within its boundaries continued to draw people in, be it the locals and/or outsiders.

#### 4. CONCLUSION

The placemaking process during the transformation of Kampung Cibunut into creative *kampung* is constructed both physically and socially. This research finds that the physical environment helped to form communities and vice versa. The sociotechnogram diagram revealed the mapping of three places that became essential nodes of actor-network intersection during the program: the RT 05 Plaza, the *madrasah* hall, and main corridor of Kampung Cibunut. This strong relation between human actors and those three places became the main factor that drove the placemaking process in Cibunut Creative Kampung.

Other factors included relations among actors that drove motivations and actions during the transformation process. This happened due to the initiators' strategic approach towards the main actors, mainly the *Karang Taruna*, afforestation program members, and local inhabitants, adult and children included. They met the actors with a level of respect and enthusiasm that strengthened their resolve in transforming their surroundings into a better place. The programs that followed: education, socialization, and workshops, eventually became the strong baseline from which they build other subprograms. Subsequently, the initiators and facilitators proceeded to expand the actor network by including external parties, collaborating with them to fulfil all of the programs underneath the Creative Kampung initiatives.

This research also emphasizes how the relation between actors (human) and artifacts (places) influenced the sustainability of the program. The programs manage to develop a strong sense of belonging and attachment between the locals of Kampung Cibunut and their surroundings. Therefore, they are more likely motivated to maintain the status quo they had worked hard to attain. They also instilled the underlying values of the programs to younger generations: being eco-conscious, maintaining cleanliness, fostering creativity and fellowship, thus translating it into their lives as part of their daily routines for generations to come.

Kampung Creative Cibunut is an important case-study of successful placemaking processes through a social-construct approach. This approach puts the relation between human and place front and center, examining how various activities form and revive a place. The relation formed between human and place also predicts whether the placemaking process succeeded in the long run. The stronger the relation is, the more inclined the people to maintain their surroundings that benefits the sustainability of the placemaking program. This point is important to acknowledge in the context of urban settlement (*kampung*) and its specific typology, where interdependency, mutual agreements, and unity between the dwellers are necessary in generating activities towards the betterment of the place (Tamariska, 2017, Ekomadyo, et al., 2019, Qonitah, 2022).

This research aims to contribute to the discussion regarding placemaking processes, especially in designing sustainable community-based programs. The actor network approach emphasizes the need for architectural design of the physical environment to further develop and strengthen a sense of attachment between the actors and the created artifacts (place), thus creating and maintaining a better life for all (Fitranto, 2021, Fala, 2022).

#### ACKNOWLEDGMENT

The authors would like to thank Mr. Herman Sukmana, Head of RW 07 as well as the member of initiator NGO 'Oh Darling', and Mrs. Ratna Suminar as a cadre of Community Health Service (*Kader Posyandu*) in RW 07 who have provided important data and

information for the research regarding Kampung Cibunut's transformation process into Creative Kampung..

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