From the Heart to Productivity in a Coffee Shop Semarang city: The Sense of Creative Placemaking

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ABSTRACT : The current epidemic situation causes a more purposeful human use of space. Virtual space has permeated all aspects of modern life, whether formal or informal, serious, or amusing. Whether alone or in large crowds. The desire for actual space separate from the virtual becomes vividly felt, instilling it with additional demands.This research determines whether persuading quality success in the development of creative spaces, which architects are increasingly pursuing during the epidemic period, will give improved quality place-making that benefits higher work productivity.The research approach is qualitative, with a sample of 51 (fifty-one) coffee shops in the city of Semarang. Photographs, interviews, maps, and questionnaires are used to collect data.The study discovered many coffee shop design attempts that exemplify placemaking capabilities, specifically classic subtleties, worldwide brand nuances, and local brand nuances. Although it appears simple, the classic feel evokes more "homely" memories for some guests of productive age owing to the bonding feelings associated with remaining at home, even if it requires the ambience of an outside space.While a creative space is not always capable of providing enhanced creative placemaking, additional features such as cultural values and distinguishing icons that may be recognized by space users are required to boost their creativity.

KEYWORDS:placemaking; creative space, sense of place, local taste

I. INTRODUCTION

Lately, for urban communities it seems to have become a lifestyle even leading to the need to stop by a café, coffee shop or co-working space. Whether it's just for drinking, hanging out or even working. Although the functions are almost similar and considered the same, nevertheless the three have different functions. Cafe is a place that is better known to hang out or chat while enjoying the drinks and food that café has provided. Unlike the coffee shop that only serves a variety of coffee drinks. In terms of the menu offered, the café serves more light food menus. The design is also deliberately made interesting and Instagramable. In addition, to add power, not infrequently a café presents entertainment such as live music a certain day.

Coffee shops provide a variety of coffee and tea drinks. But because of the development and needs of coffee shop customers offered other dishes such as snacks. This coffee shop is classified as a casual restaurant and is typically open 24 hours a day, seven days a week. The coffee menu is one-of-a-kind, with modern packaging. To pamper coffee lovers, a variety of coffee beans from all over the archipelago are presented. In contrast to the same coffee shop serving a variety of coffee drinks, this coffee shop has a more luxurious interior design. With luxurious and elegant amenities. Coffee shops are not only used as a hangout, but they are also used by students to complete tasks or hold meetings.

Unlike the case with café and coffee shop, Coworking space prioritizes the concept of sharing in one room. Where we work together with other people from different companies in the same place. Usually, Coworking space is designed with the concept of an open workspace millennial style, which utilizes a narrow room so efficiently but still relaxed at work. Coworking space can be a virtual office for everyone, from groups or communities to individuals. The interior design is also made as comfortable as possible to create an eye-soothing scenery. This will certainly make the ideas of the visitor's smoother in thinking. Not only that, but there are also various complete facilities such as prints, snacks or various coffee drinks, all in the Coworking Space. Although spending a little deep, but all will pay off with the facilities obtained.

According to the International Coffee Organization Indonesia, coffee development in Indonesia continues to make significant strides. Some parts of Indonesia are known for producing some of the world's best coffee. Lampung is known as Indonesia's largest coffee producer, producing a type of robusta coffee. On the island of Sumatra alone, for example, there are many types of high-quality coffee that are well-known in other

countries, such as Sidikalang Coffee in North Sumatra, Mandailing Coffee and Gayo Aceh Coffee, South Sumatra Coffee, and so on. Malang coffee, which is like Lampung coffee, Balinese coffee, and many other types of coffee are popular in Java. As an archipelago island country, Indonesia has a very diverse taste of Indonesian coffee, and its taste is also a standard export quality. As a result, Indonesia is one of the world's largest coffee producers, and coffee is the fourth largest foreign exchange producer for Indonesia after palm oil, rubber, and cocoa. Indonesia is currently ranked fourth in coffee production.

The existence of a pandemic makes most businesses experience a decline in sales ranging from tourism, hospitality, to shopping centers. However, it turns out that there are several coffee shops whose sales have increased supported by a change in strategy. One local branded coffee shop owner stated they had changed strategy by adding an online sales platform that could bring a 150% increase in sales (50 percent) compared to before the pandemic (1). At first gathered in a coffee shop is only limited to activities to fill free time and rest. But its development has become a lifestyle that continues to grow. Based on observations in the field, there are several communities that always gather in coffee shops, and this community is always growing. The lifestyle community has given birth to a new subculture, namely the coffee shop community, such as the community of musicians, the community of student organizations, and the community of football club lovers. For some coffee lovers, enjoying a cup of coffee is a common thing to do to release fatigue. For others this activity exceeds that, but how inter-action accompanies in the "*ngopi*" activity will have a wider impact. For example, businesspeople or office employees enjoy a cup of coffee to hold meetings, connect with other relationships, or create a new atmosphere outside the work environment. This phenomenon is not separated by students or students as well. For students, a cup of coffee can be said to be meaningful when done in a coffee shop while interspersed with small discussions.
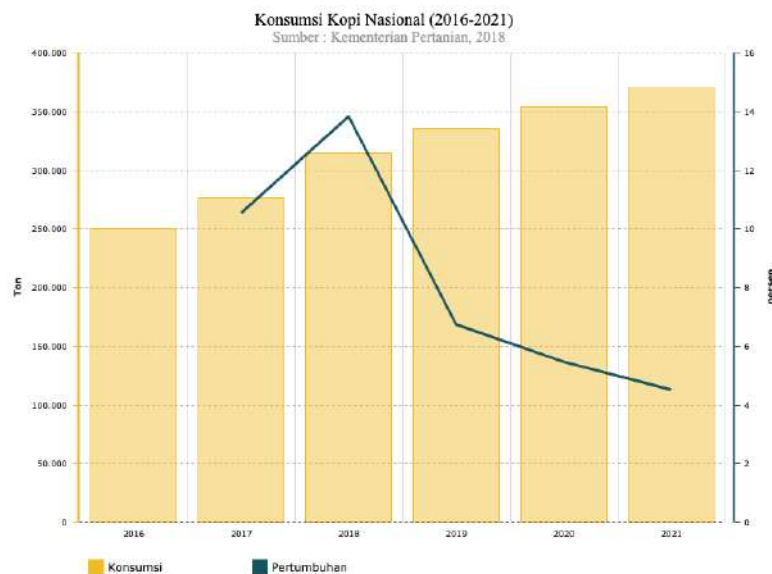

Fig 1. Indonesia's National Coffee Consumption (2016-2021). Source: Katadata.

Coffee has strengthened into a lifestyle for millennial youth, rather than just a melatonin beverage. This is reflected in the proliferation of cafes or taverns selling beverages made from brewed coffee grounds across the archipelago. It is now possible to enjoy high-quality coffee outside of Starbucks and Coffee Bean. Because local coffee shops can now be found everywhere, from the roadside to the business district to the mall. The Agricultural Data and Information System Center of the Ministry of Agriculture reports that national coffee consumption climbed 10.54 percent in 2016 to 276 thousand tons. Between 2016 and 2021, coffee consumption in Indonesia is anticipated to climb 8.22% annually. In 2021, supply is predicted to be 795 thousand tons, with a 370 thousand tons deficit. Plantation coffee entrepreneurs supply roughly 94.5 percent of Indonesian coffee production. 81.87 percent of the country's coffee is Robusta, with South Sumatra, Lampung, Bengkulu, East Java, and Central Java producing the most(2).

Based on the rapid growth opportunities of the coffee industry above, this study seeks to find between the relationship between the role of creative design and the emergence of place making that can grow the ability to design in places, especially coffee shops that have become an important part of today's lifestyle.

II. LITERARURE REVIEW
IN THE CREATIVE INDUSTRIES, THERE IS CREATIVE SPACE

Since this rapidly expanding theory of the creative industries acknowledges the relationship between place and aesthetic creativity, it places a strong emphasis on creativity as a communal or social process, with an emphasis on creativity because of interaction between groupings of place-based creative businesses. While a focus on communal creativity and clusters of creative businesses is required and relevant in evolving spatial theories of the creative industries, the study asserts that it has muddled the relationship between geography and individual innovation.

The new strategy should acknowledge the critical role of place in the development of individual creativity. Without a doubt, the influence of place on an individual's creative imagination is frequently emphasized in non-academic professional literature for creative professions. For three reasons, geographers may be more interested in examining the claim that place might serve as a source of aesthetic inspiration. To begin, it may help explain how a place's uniqueness continues to influence economic activity. Second, it demonstrates the extent to which several locations, or localities, influence the development and content of potentially globalized or reterritorialized goods and services in the fast-increasing creative industry sector. Thirdly, it can aid in our understanding of how people react to and interact with their surroundings(3).The issue with any analysis of the creative industries is that the term is problematic in and of itself. Academics and policymakers can agree on the definitions of cultural and creative industries, and the terms are now extensively employed in both arenas, indicating that these economic sectors are viewed as different. There is, however, no universally accepted definition of what constitutes a cultural or creative industry and what constitutes other economic activities. Similarly, it is uncertain if the terms creative industry and cultural industry are synonymous or refer to distinct sectors of activity.

To be definite, regardless of definition, the term "creative industries" encompasses a wide range of economic activity and is thus likely to be too broad for empirical investigation. As a result, the empirical research discussed later in this article focuses not only on two distinct subsectors of the creative industries, but also on two diametrically opposed subsectors to emphasize the sector's diversity (4). A place is a specific location that has been designated for a specific purpose or time. Each space has an inherent 'affordance' that demonstrates the primary function for which it was designed, as defined by its configuration. Because this configuration is customizable, the space type can also be changed. Changing a room, on the other hand, takes time and effort, whether it's rearranging seats or hammering down walls.

The time and effort required to convert a space between five different types determines its flexibility(5). Thoring defines five types of creative spaces: (1) personal, (2) collaborative, (3) presentation, (4) making, and (5) building. The statistics revealed a fifth category: intermission transition and recreation. This category includes spaces that are not specifically designed for creative design work but serve as connectors between other types of spaces, such as hallways, cafeterias, and the outdoors, as well as break areas. These five space types encompassed all the institution's existing spaces, see fig 2 above.
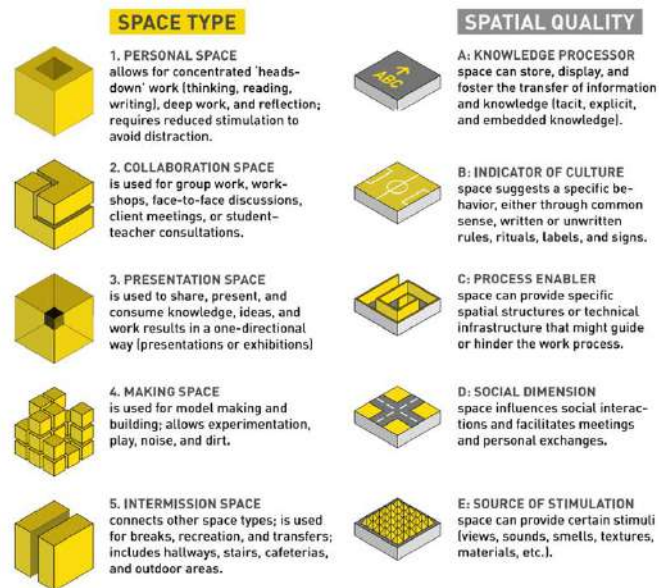

Fig 2. Typology of Creative Space(6).

Apart from space type, a new category was identified:'space quality.' This is the capacity of a location, regardless of its type, to facilitate a given goal. A creative space can fulfill five distinct functions: (a) it can act

as a knowledge processor; (b) it can act as an indicator of organizational culture; (c) it can act as a process enabler by providing appropriate infrastructure; (d) it can have a social component; and (e) it can act as a source of stimulation. Quality can have a good or negative effect on the work process depending on the phase of the process, the degree, and characteristics of the quality, or individual preferences. The numerous forms and qualities of spaces are depicted in Figure 2. Each space type and spatial quality is discussed in greater detail below, along with examples from the institution in question.

URBAN DEVELOPMENT AND THE CREATION OF CREATIVE PLACES

Place, ethics, and networking are fundamental notions in contemporary human geography, leading a broad range of theoretical and empirical investigations. Convergence occurs frequently between the three. However, the research that connects them downplays one of the three terms in favor of a larger emphasis on their synergy. Three principles are used: place politics, networked politics, and networked place. The assessment of each cluster's capabilities while highlighting areas for development through a more holistic conceptual integration of place, politics, and networks. As just a result, the objective is not only to expose the shortcomings of each position, but also to harvest insights from each that contribute to the formation of a more comprehensive conceptualization of networked politics of place(7).

Placemaking is an important but often overlooked component of political theory. It is defined as a set of social, political, and material processes by which individuals iteratively create and recreate the lived geographies in which they live. Placemaking is a networked process characterized by socio-spatial linkages that connect people through a shared spatial frame. While place researchers have long recognized the significance of interaction and communication in placemaking, little integration of network concepts, political theories, and place conceptualizations has occurred(8).

Creative placemaking is frequently characterized as the deliberate use of arts and culture by a diverse range of stakeholders to form the physical and social character of a place to encourage economic development, foster long-term social change, and improve the physical environment. A culturally explicit approach to local economic development fits within a broader tendency toward interpreting urban dynamics in ways that go beyond conventional analytical categories. For instance, authors in urban studies have used concepts such as Bourdieu's cultural capital or invented terminology such as cultural-political economy to describe how urban places and identities are reorganized. Numerous others have examined relatively recent urban consuming places in order to obtain a better grasp of the consequences of greater structural changes. There has been an increase in interest in the power of discourse and representation in urban planning practice in policy-oriented literatures. In general, there has recently emerged a "new economic geography" that seeks to "contextualize the economic by situating it within the cultural, social, and political relations that give it meaning and direction."(9). The phrase "culture politics of local economic growth" does not mean that present concepts of urban politics are irreconcilable. The word should underline the critical relevance of focusing on the political power of meaning, identity, and rhetoric in modern politics. The blurring of traditional divisions between "economic" and "cultural" processes, as well as an appreciation for the intricate ways in which economic activities are culturally encoded, whilst "cultural" processes are inexorably related to the material conditions under which they occur(10).

MAKING SENSE OF PLACE AND THE COMPETITIVE ADVANTAGE

A sense of place is an individual's or group's interpretation of the meaning and significance of a location, based on the individual's or group's experience with the setting. A location is a focal point of significance or a field of attention. In social science, a three-component perspective of sense of place predominates: places encompass the physical environment, human activities that take place there, and human social and psychological processes (meanings and attachments) that are embedded in the environment. The concept of location is defined in juxtaposition to the concept of space. Space is not formed culturally; it is accurately characterized using geometric laws of distance and orientation. When viewed through the lens of space, the world is a blank canvas on which spatial, physical, and social patterns are dispassionately sketched. If space is abstract, place is concrete: it is the site of the concretization of abstract values(11). The move from space to place entails a progression from the unfamiliar to the familiar: space becomes a place as it obtains definition and significance. "Abstract space, devoid of significance other than strangeness, becomes concrete place, replete with meaning" explains an experience-based continuum of sense of place based on a gradual accumulation of experience leading to an increasingly stronger sense of place. According to this view, individuals with the "greatest experience" (i.e., those who have spent the most time, took part fully in the house or community's life, or gathered a series of "humble occurrences") will have the strongest place sentiments. Extended stay in a location makes us feel almost as if it were alive; the place becomes a co-creator of our life; we partially define ourselves in its terms; and it bears the emotional charge of a family member or other influential individual agency(12).

Sense of place is an emotional process that involves the interaction of cognition and emotion. We imbue landscapes with meaning and develop an attachment to the meanings themselves. A setting might have a

single meaning or a range of meanings: a symbol implies a whole, and a "thing is considered a symbol when it casts a penumbra of meanings. A place's identity defines its uniqueness or differentiation from other places, but that this identity varies amongst individuals. Additionally, others argue that place meanings are profoundly individualistic: a setting will include as many distinct meanings as the number of persons who use it. A particular environment embodies many meanings that are based on social categories and may be shared by those who fall into these categories. Conflict over these interpretations frequently contributes to conflict over forest management(10). While some argue that settings include inherent meanings that are unrelated to human experience (e.g., the "correct" meaning of a setting is "learned" rather than "made"), most place theorists argue meanings are generated through interaction with the environment. Attachment is established through the accumulation of experience. The nature of the experiences, the way one interacts with the landscape, also contributes significantly to the meanings attributed to the landscape, to the responses to the query "what kind of place is this?" Common meanings are derived through shared (or comparable) experience: individuals who engage with an environment in similar ways will have certain common meanings(13).

III. MATERIAL AND METHODS

The study used qualitative methods to examine the coffee shop population in Semarang and demonstrated its distribution throughout the city, both downtown and in other places on the outskirts of the city that border neighboring cities. Data collecting methods include big data harvesting from social media and online promotional media, as well as interviews and random questionnaires distributed to residents and tourists. The analysis is conducted utilizing patterns of space and activity use to determine the recklessness of space use and the relationship between space and the strength of existing placemaking, which can help boost the popularity of a place or brand. The current findings are then structured using variables that appear and relate to one another to create a model of findings.

IV. RESULT

This study analyzed a population of 121 prominent coffee shops in the Indonesian city of Semarang. Semarang is the capital of Indonesia's Central Java Province. Additionally, this city is Indonesia's fifth largest metropolitan area, behind Jakarta, Surabaya, Bandung, and Medan. Semarang is one of Java's most developed cities, with a population of around 1.7 million people in 2020 and a population density of 4,425 people per km^2.
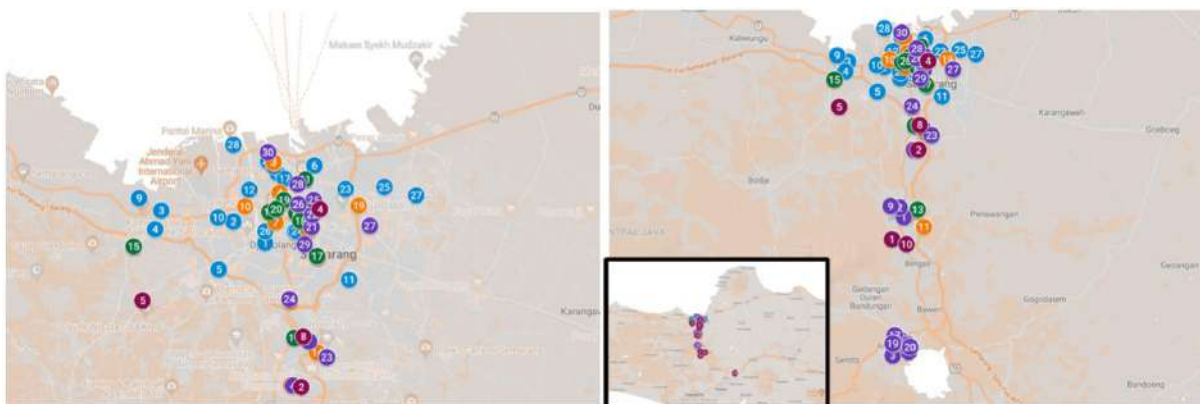

Fig 3. Spread of various coffee shops in the city of Semarang

Although the development of the coffee shop business is quite promising during a pandemic like this, the factor of profitable location is no longer the most important point. Coffee shop businesses in prime locations are no longer the community's preferred locations. Fig 3 above depicts a quantitatively wide distribution of coffee shops from the city center, where Semarang is a beach city, to the southern region of the city of Semarang, which still has a wide distribution. Customers are abandoning locations next to the center of the Education Area, which was previously a prime location besides the central business district and making various other efforts to survive because of the empty coffee shop without a flatter.

Using the distribution mapping data from fig 2 above, this study discovered some intriguing consumer preference results in terms of space planning, design, and creativity that are currently popular among consumers. In general, consumers in the city of Semarang have a placemaking preference for international brands (14%), local brands (14%), and choices other than strong brands (72%). Various coffee shops with unique names, unique locations, and other unique concepts are included in this group to find creative space concepts that can be accepted and win the hearts of consumers, see fig. 4 above.
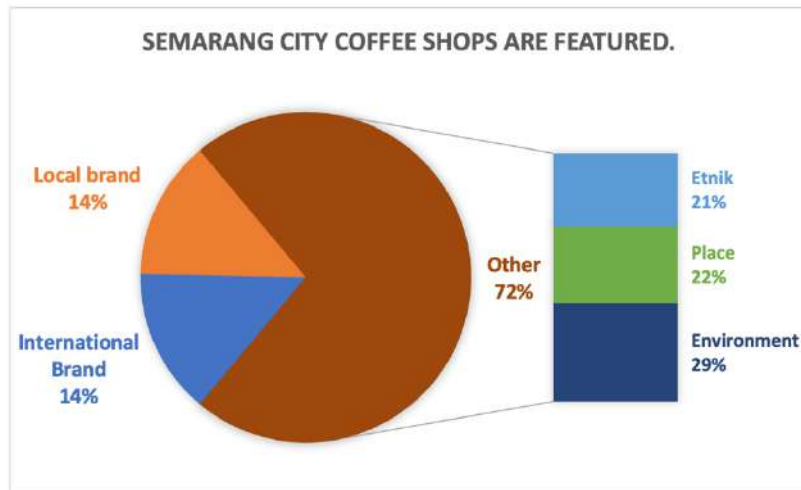
Fig 4. Discoveries from Various Coffee Shops in Semarang City

According to the analyses in the fig 4 diagram, the above 3 discovered some new elements that became consumer preferences in choosing a coffee shop comprising: atmosphere, unique forms that become interior elements, local nuances that restore the distinctive memory of origin and ethnicity where the coffee shop is located, but it's no less important is the uniqueness of outdoor space that is able to connect between the convenience of the coffee shop and the health factor a diagram above identifies three new important variables: elements that can be recognized as ethnic elements by 21%; easily affordable places without congestion around the settlement by 22%; and the factor of the natural environment that is open and well-connected by 29%.

V.   DISCUSSION

For a long time, the development of coffee business trends in Indonesia has been quite rapid. Drinking coffee has developed into more than just an activity; it has become a part of our lifestyle. Even today, coffee is more than just a sedative; it is also a reliable companion when socializing or working. Based on three (three) case studies, a concept is discovered related to the creative efforts of coffee shop managers and the need for space comfort that develops among people of the same age group of consumers previously. Pandemics have altered consumers' habits, lifestyles, and preferences for a creative space that will give birth to the creative work that they will produce in that space.

PROFESSIONAL AND EXCLUSIVE CONCEPT - STARBUCKS COFFEE SHOP

Starbucks' market dominance, combined with the company's increasingly aggressive expansion strategy, which the company admits results in a high rate of commoditization among its own stores, makes this brand a lightning rod for protest and criticism. Starbucks is a campaign slogan for all of globalization's rapacious excesses and homogenizing effects. On the internet and in local retail establishments, anti-Starbucks slogans and narratives abound. Several local coffee shops, for example, sell bumper stickers that say, "Friends don't let friends drink Starbucks." It doesn't take long to find pins and T-shirts with culturally bending versions of the Starbucks logo plucked from cyberspace's virtual plebiscite.

The universal tendency for people to regard their own group as the center of the universe, to interpret other social units through the lens of their own group, and to reject people who are culturally dissimilar while accepting those who are culturally similar is referred to as ethnocentrism. Consumer ethnocentrism refers to American consumer beliefs about the appropriateness, and even morality, of purchasing goods made in other countries. Consumer ethnocentrism, in functional terms, provides the individual with a sense of identity, a sense of belonging, and an understanding of what purchase behavior is acceptable or unacceptable to the group(14).

According to the source, "some visitors give the impression that their choice of Starbucks as a place to work or discuss with colleagues is based on habit when they frequently travel to various cities and countries and take advantage of places to work both at the airport and around existing business centers."

"Choosing Starbucks to get a coffee because it has been common for a long time, if you fly in Indonesia or abroad, directly promise at Starbucks. The prices are nearly the same everywhere, and the facilities are very convenient. Because there haven't been many coffee shops, it's always been Starbucks." (Ruri, 40 years old, traveller).

Starbucks as a strong brand is no longer seen as a sophisticated and elegant establishment, when many other businesses have established themselves as a premium coffee establishment. The quality of the coffee flavors that have merged with the indigenous varieties is not the primary consideration, as the key recipes utilizing bandages amongst coffee, milk, and chocolate have become a pervasive menu force in the behavior style of Starbucks coffee shop consumers, see fig. 5 below.

Fig 5. Starbucks coffee shop graphics in Semarang are linked to intercity travel.Photos by: Nursanty, 2022

Starbucks started changing Americans' lifestyles by making the cafe a major street fixture and providing a "third place" besides their home and place of employment for the working class. Global consumer culture implies three aspects: I am referring to the consumption experience consumer culture, (ii) the consumption space—the third place, and (iii) consumption modes lifestyles. These three elements are critical to comprehending Starbucks' global consumer culture. In the dynamic brand-building process, these three elements coexist(15).

Culturally, the symbolic connotations and demand for consumer goods differ significantly. Local cultural systems absorb, refashion, and reinterpret Western products. Consumer expenditure on religion, rituals, and ceremonies, as well as other ostentatious consumerism, increases as wages grow in various emerging nations. By extension, advertising is critical for global brands to communicate the idea that consumers worldwide who consume a particular brand can invest the brand with the cultural meaning of being a conduit for experiencing global culture, particularly when it comes to universal design and the ability to replicate interior shapes that are expected to integrate and strengthen the main brand.

LOCAL ALLURE CONCEPT - JANJI JIWA COFFEE SHOP

That a place is a field or focal point for unique memories and associations raised the interesting point that a place isn't unique because of its separate elements, but because of its history or how those elements are mixed or chosen. According to some people, geography shows our ideas about where we live indirectly, whether it's telluric, projected landforms, or urban. Places are evocative when they make people think about these schemas, causing them to think about memories or reminding them of similar activities or even places.

Fig 6. Indonesian coffee shops like Kopi Janji Jiwa take advantage of open space.Photos by:Rusmiatmoko, 2022.

Location arises from the physical evidence policy and how service providers combine clients, information, notional, and material items from outside the service provider. How it works: The store acts as a conduit between the customer and the provider (retailer). According to a family member who came with her on Sunday, she chose the location of this coffeeshop for the following reasons:

"This is a favorite destination for my family, which includes my husband and two children.
Because seeing rice fields is so rare in the metropolitan region where we previously resided,

we preferred to sit outside rather than inside the coffee shop." (Fidya, 45 years old, housewife).

It's clear that location is an important part of distribution policy because it shows where the company spends its money and resources so that it can meet its customers' needs(16) see fig 6 above.Retailers who want to build a store image in the consumer's mind are always looking for ways to do this. There are many ways to get customers, from a wide selection of goods (especially from the store's own brands) and assisted service to friendly, competent, and well-dressed employees who are always ready to help. The retail business must always make sure that it understands what the customer wants and needs, no matter what tools are used to get them in the door. Furthermore, the food or non-food retail business must keep up with the customer's changing needs and must take the steps to make him or her want to return to the store, buy more, and associate the store with the brand. Shops want to make sure their customers think of them as having a good, strong, or even unique image. For a consumer to form an opinion about a brand quickly, he or she must first see the brand, learn about it, and have good experiences with it.

The image of a product is a mental and behavioral construct that represents the consumer's perception of the store and, more broadly, the entire retail chain. Brand image can also be characterized in terms of the emotional and cognitive connections associated with the brand, which contribute to the brand's behavioral value. Brand behavioral value can be quantified in terms of the behavioral effects caused by brand strength, given that the latter is associated with marketing tool effectiveness. Brand strength may be quantified using indications such as loyalty, trust, and appeal, as well as overall brand acceptance and the consumer's readiness to pay a premium for the preferred brand. Indeed, brand image, which some authors connect with brand equity, results from cognitive (verbal and visual) processes that place a premium on "knowledge" about a particular brand. Brand knowledge is the sum of all verbal associations, interior impressions, and brand reflections.

HOMEY AND ROOTEDNESS CONCEPT - KOPI DARI HATI COFFEE SHOP

Cultural brands are the full total of a group's cultural identity, which includes a mythology, a connection to its cultural heritage, and associations with the group's past and planned future. The authors investigate whether two Mexican cultural brands' brand impressions remain intact after they cross the border to another area(17). The brand personality construct has been discussed intermittently in the branding literature over the previous decade. The concept of brand personality is based on customers' perceptions that certain brands have a distinct personality that embodies a set of characteristics, benefits, and values. While brand personification has gained strategic importance due to the impact it has on brand positioning, the concept of brand personality has received little research attention beyond its infancy.

People in communities are judged not only by what they wear, what language they speak, or even how they greet one another. They are judged on more than just that! Communities are frequently identified by where they do their work, how they use space to make sense, and the imprints of their social interactions. They are more than just a collection of points in space. They can also be landmarks, safe havens, homes, ruins, or hells. Community groups are then formed, and they identify with or against not just space, but also with or against the places in which they live. Places do more than just organize space. They also help people find, identify, and move their bodies, minds, and emotions. Place can refer to a lot of different places, the feeling that you are in or near a certain type or type of place, or the intensity of that feeling of being in a certain place. A person may say that an event happened in a certain place in a virtual world even though they don't have a strong sense of where they are. To understand how and why people feel a sense of presence, we first need to have a clear sense of where we are. Our sense of place can also make us not feel present. When we think about how to make a virtual environment feel real, we think about how we can get a sense of place to places that have new branding.

Fig 7. Ethnic characteristics are used by local coffee houses to attract non-coffee Source: Darmawan, 2022.

One of the visitors who came with a large family of 3 younger siblings with his family of 16 people using 4 cars expressed his opinion as follows:

> "Our family picnic was held at this coffee place. We also brought my 1-year-old nephew with us. My mother, who is 68, is here. Only my younger brother and I drank coffee; the others chose for a variety of cold drinks. This is our go-to lunch spot with the family because the menu features a wide variety of local dishes. Like at the home of one of our host residents, the kids rushed there to come." (Munadi, a 65-year-old retired teacher.)

Kopi Dari Hati, a local coffee shop in Semarang, tries to use its ethnic collections as an attraction to attract visitors (see fig. 7 above). Visitors bring their extended families to the location not to drink coffee but to feel at home in their hometown. Enjoy simple local food alongside coffee and chat anywhere, sitting, standing, or doing other things as if they were visiting their family home in their hometown. The term "brand personality" refers to a collection of human qualities linked with a product or service. For the purpose of portraying a brand's interaction with its customers, they used the interpersonal circumflex model to represent its human personality qualities and seek to define and model the brand's personality in an innovative way based on interpersonal theory(18).

STRENGTHENING CREATIVE PLACEMAKING THROUGH CREATIVE SPACE DEVELOPMENT

Destination planning and marketing are intrinsically placemaking activities that strive to define a place's image. This inherent human habit ranges from organic and spontaneous individual behaviors to planned and intentional global theming by governments and tourism agencies. Placemaking is a broad term that includes both local and global elements. These elements range from the tangible (urban design foundation) to the ethereal (capes and imaginations). While the tools for organic and planned placemaking are the same, the goals and outcomes may be very different.

Tourism development, as a commercial activity, almost invariably involves a neoliberal agenda of planned placemaking. Individual agency results in organic placemaking that, if allowed to continue, will leave its imprint on even the most meticulously planned tourism environment. Understanding place-making and placemaking enables researchers to address research concerns about the political economy of tourism and the co-production of tourism destinations by hosts and guests. Examining the characteristics of place making in a tourism landscape can help determine how diverse worldview viewpoints have influenced the formation of tourism locations over time, and hence helps in the planning of future destination community development. Tourism perceptions of placemaking are frequently skewed in favor of planned placemaking, particularly in terms of image and branding. In many respects, organic placemaking is more integral to a place's cultural spirit than planned placemaking. There are approaches to community planning and development that strive to encourage organic placemaking by providing a strong local or indigenous voice in decision-making through public engagement and community-led initiatives. Community-based tourism, in its purest form, promotes tourism placemaking through local control over resource management and development, as well as local benefits. Such attempts usually fail for a variety of reasons, including the difficulty of establishing an organic process by external intervention. Often, removing external restraints and allowing indigenous and local peoples to self-organize is the best course of action(19).
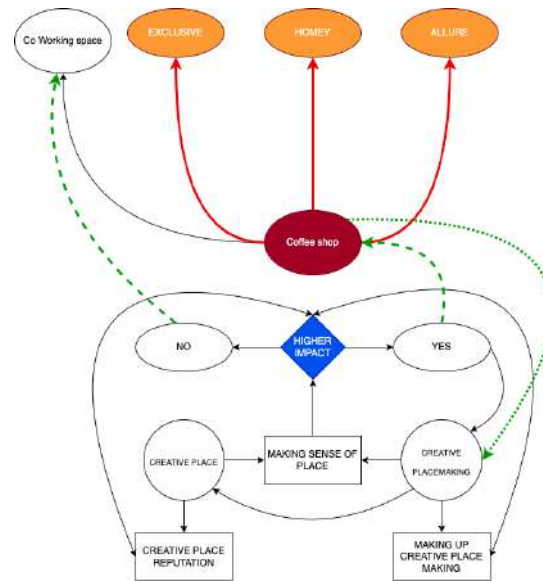
Fig 8. Creative Placemaking Competency Model for Coffee Shops. Author: Nursanty, 2022.

The two efforts made by coffee shops to compete in bringing in customers are depicted in Fig 8 above. Creative placemaking as part of an architect's work is no longer considered sufficient, so it must be combined with efforts to create creative placemaking in connection with the role of the coffee shop as a third space besides homes and offices for some coffee shop visitors. This merger has resulted in the power of place in the minds of its visitors, which is expected to provide additional positive influence for entrepreneurs. Coffee shops in the Indonesian city of Semarang make various efforts to cultivate a sense of place, such as adding outdoor space that is open naturally and providing a touch of an ethnic heritage that is cash in the interior. The addition of heritage interior elements has been shown to attract additional visitors, who are not always coffee lovers.

VI.   CONCLUSION

Third places are places where people go to obtain some help getting through the day, such as coffee shops. This is what the significance of meeting spaces in neighborhoods has to do with helping people live better lives and how they may help people live better lives. "A generic designation" is one way of referring to a public location that frequently supports numerous, voluntary, informal, and eagerly anticipated gatherings of people outside the limits of one's home and place of employment. Third-party service providers provide a wide range of tasks, including connecting people and exchanging information. Lots of third places are disappearing or being demoted to a distant third because of the global economic downturn.

Whatever the original purpose of the building, the layout of any coffee shop is affected by many factors, including the size and shape of space, architectural features, changes in elevation and the presence or absence of windows, views, available seating, and the location of a coffee bar and service areas. Customers' seating choices are the first consideration for designing a new facility. Coffee shop placemaking characteristics were depicted in a model. Coffee shop place attachment is influenced by a combination of physical and social elements, according to this study. Social aspects incorporated into the model include inventive venue types that promote discourse and, as a result, have a greater influence. The contrasts between people who come to the coffee shop to talk and those who come to observe is worth exploring further. What are the various demands of the people in the space?

It is axis, center, a place to stand, something to bond with that is sought in the legendary search for a homeplace. "Place has a profound impact on people's lives," this quotation states. Customers at the coffee shops represented in this survey may expect a wide range of options. Several reasons drew customers to their coffee shops. These reasons reflected the lived experiences, current circumstances, and intentions of the customers who came to the place.

VII.   ACKNOWLEDGEMENTS

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