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Representation of Sacracity and Monumentality in the Architectural Transformation of Mandara Giri Agung Semeru Temple through Brick Tectonics (Case Study: Lumajang Hotel)

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Abstract

With an emphasis on the integration of local cultural elements into contemporary spatial composition, this study explores the transformation of vertical forms and rhythmic patterns from the architecture of Pura Mandara Giri Semeru Agung into the interior design of Hotel Lumajang through brick tectonics. The design was focused on two primary areas: the lobby and the suite unit. A practice-based design research method was employed to develop a design prototype representing sacred, monumental, and aesthetic impressions. User perception was evaluated using a 5-point Likert scale questionnaire administered to 50 respondents, covering three main dimensions. The results indicated that the Sacrality dimension achieved an average score of 3.68; Monumentality & Cultural Values scored 4.02; and Visual Aesthetics scored 4.15. These findings suggest that the brick tectonic elements effectively conveyed a strong and positive spatial impression, particularly in terms of monumentality and visual aesthetics. This study affirms the potential of brick tectonics as a medium for cultural representation in interior decorative elements, enriching meaningful spatial experiences in contemporary public space.

Keywords: Brick tectonics; interior design; culture; sacredness; monumentality.

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INTRODUCTION

The application of local cultural values in interior design practice is an approach that is increasingly being discussed in academic discussion forums and professional practice. (Nurcahyo, 2022). The emphasis on the values of identity, context or monumentality, and spatial narrative has become increasingly relevant in responding to the demands of globalization, which often give rise to visual homogenization and spatial experiences. In this context, the decorative elements designed no longer merely function as ornaments that complement the space, but are interpreted as a medium of cultural representation that implies the depth of meaning, history, and social relations of the local community. (Angela Irena & Fauzy, 2018).

This research begins with the context of the interior revitalization of the Lumajang Hotel. This hotel is a building with historical value as the first hotel in Lumajang Regency and holds symbolic potential in narrating local identity. One strategy used in the interior design is the application of tectonic brick elements arranged in a vertical and tiered rhythm. This arrangement visually presents a monumental and sacred impression, which in the design process was interpreted from the architectural structure of the Mandara Giri Semeru Agung Temple in Senduro, Lumajang.

Pura Mandara Giri is an important religious site for the Hindu community in East Java, located in Lumajang Regency, and is known for its multi-tiered structure, towering vertically with a symmetrical rhythm. This form is symbolic in religious terms and has a rhythmic, hierarchical, and monumental spatial representation. In contemporary interior design practice, the transformation of traditional architectural forms into decorative elements is a strategy that bridges past values and present visual expression. (Wang, 2024);(Purnomo et al., 2020).

This transformation of form is also in line with the theoretical approach in design studies which emphasizes "cultural transposition" or the transfer of cultural values into a new form system (V. Savic, et al., 2011). The study states that this process serves as a way to present local values through contemporary media without having to replicate the form figuratively. In an interior context, this transformation is significant because it relates to the user's experience of the created spatial atmosphere.

The arranged brick elements resemble the vertical shape of a temple. While not a direct replication, it is considered capable of conveying a sense of monumentality and sacredness through rhythmic and contextual visual language.

Angela Irena and Fauzy (2018) also emphasize the importance of reinterpretation in the processing of local visual elements. They emphasize that motifs, patterns, and forms derived from traditional culture must be deeply understood before being adapted into interior design to avoid being trapped in a superficial symbolic approach. In their study of the application of batik motifs in communal spaces, they found that the structural and rhythmic aspects of the motifs were more effective in establishing a cultural atmosphere than the use of figurative forms or mere motif overlays. The same can be seen in the context of the brick tectonics at the Lumajang Hotel, where the vertical rhythm created is not the result of directly copying the temple's form, but from the transformation of its structural patterns into the material and spatial language of the interior.

Besides serving as a medium for cultural expression, the tectonic arrangement of bricks also has performative value in shaping the visual experience and atmosphere of a space. The rhythm of shadow and depth produced by the brick reliefs creates a tactical dimension that is both decorative and psychologically valuable, supporting the function of residential spaces such as hotels. (Tidwell, 2016);(Mufsi et al., 2022). In material studies, brick is often considered a natural material, reflecting its natural rough and porous shape and texture. Therefore, brick is a suitable choice for design approaches that emphasize both aesthetics and function. (Mufsi et al., 2022).

This research is relevant in the context of revitalizing heritage buildings in areas like Lumajang, which often experience degradation, both physically and symbolically, due to the construction of modern hotels that have sprung up along with the development of today's era. Revitalizing Lumajang Hotels through a local culture-based interior design approach serves to increase commercial appeal and strengthen the city's narrative. This also supports the Lumajang regional government's city rebranding program, which carries the theme "Exotic Lumajang." The Exotic Lumajang concept emphasizes the many tourist attractions in Lumajang, including the Mandara Giri Agung Semeru Temple as its flagship. (Karunia, 2018).

Research Object



Figure 1. Front view of the facade of Hotel Lumajang (Personal Documentation, 2025)

Hotel Lumajang is the oldest hotel in Lumajang Regency, East Java, located at Jl. Jend. A. Yani No. 7, Kepuharjo, Lumajang District (67316). Established in 1982, Hotel Lumajang underwent several expansions, including the addition of facilities and the addition of the number of rooms on land measuring 6,000 m² with a total building area of ±3,000 m². The hotel consists of 35 rooms, a dining room, a sports area, a meeting room, as well as an open space used as a multi-purpose area and garden.

This building is strategically located in a city dense with public infrastructure, such as government offices, schools, and retail. However, since the early 2000s, the hotel has not received significant maintenance and renovations, resulting in its physical and aesthetic condition declining and tending to appear outdated. This is especially true since the emergence of many new hotels in Lumajang Regency. Nevertheless, its historical value and close relationship with the community make Hotel Lumajang a special landmark. Therefore, there is an urgent need to revive the hotel's interior design through a local culture-based approach.

RESEARCH METHODS

This research uses practice-based design and case study methods to examine the vertical and tiered form of Pura Mandara Giri, adapted into decorative brick tectonic elements in the Hotel Lumajang lobby and suite interiors. The approach highlights reflective and empirical design processes. (Gaver et al., 2022), and the role of parametrics in culturally contextual interventions. The study was conducted in three stages:

a. Visual and Structural Analysis

The architecture of Pura Mandara Giri

Agung Semeru was analyzed to identify rhythmic patterns, vertical proportions, and ornamentation, using a structural approach common in cultural heritage studies (Ramadanta, 2010).

b. Design Development

A 3D prototype of decorative elements for the lobby and bedrooms was created with SketchUp 2025 and Enscape 4.2 to simulate shadow effects. 3D modeling is considered effective for providing realistic design depictions (Veronica & Indrani, 2023).

c. User Perception Survey

A survey of 50 Hotel Lumajang users was conducted using a 5-point Likert scale to assess impressions of monumentality and sacredness. Respondents viewed rendered images of the brick tectonic design adapted from Pura Mandara Giri. Participants were adults (18+), lobby or suite users, and had visited the temple or similar worship sites (Dickson & White, 1997; Veronica & Indrani, 2023). The questionnaire is modeled in Table 1.

Table 1. User perception questionnaire model of upper space of brick tectonic decorative element design.

Instructions: Likert Scale Questionnaire. 1=Strongly Disagree, 5=Strongly Agree.



(Figure 1. Brick Tectonic Decorative Element Design in the Lumajang Hotel Lobby)



(Figure 2. Brick Tectonic Decorative Element Design in the Suite Type Room the Lumajang Hotel)

| Dimension/Aspect | Descriptor |
|------------------|--|
| Sacredness | <p>(1) The tectonic brick design adds a solemn and calm impression.</p> <p>(2) The lighting falling on the brick elements highlights the depth of the form and supports a solemn and calm atmosphere.</p> <p>(3) The arrangement of bricks makes the space feel like a sacred place.</p> <p>(4) The brick element makes me feel like I am in a meaningful place.</p> |

| | |
|--|---|
| | (5) The brick composition encourages a reflective atmosphere, like a prayer room. |
| Monumentalism and Cultural Values | (6) The brick arrangement gives a majestic impression like a historic building (7) The brick elements remind me of traditional cultural or religious buildings. (8) This design feels important, like a symbol of local cultural values. (9) The proportions and shape of the bricks give authority to the space. (10) This brick design builds a connection with traditional Lumajang/Bali architecture. |
| Visual Aesthetics and Design Composition | (11) The brick arrangement looks neat and balanced. (12) The visual rhythm of the brick enhances the appearance of the space. (13) The brick texture provides a unique visual appeal. (14) The play of light on the bricks enhances the visual beauty. (15) The combination of form and material creates a unique aesthetic in the space. |

The validity and reliability analysis of the questionnaire was conducted using the Jamovi 2.3.21 program by evaluating the Cronbach Alpha value. The alpha value for each descriptor in the dimensions of Sacredness, Monumentality, and Cultural Values, as well as Visual Aesthetics and Design Composition, was 0.79; 0.72; and 0.81, respectively. These values are considered reliable, with 0.70-0.80 considered

acceptable reliability, and 0.80-0.90 considered good reliability (Tavakol & Dennick, 2011). Thus, the questionnaire model created can be used for the data analysis stage. The data were analyzed qualitatively using triangulation, which involves comparing field data, literature, and user perception data (Vaux & Wang, 2020).

In this study, journalistic photos are classified based on their role in news reporting. The categories include hard news photos, which document factual and urgent events; feature or human-interest photos, which highlight emotional or cultural aspects; and interpretive or illustrative photos, which provide symbolic or contextual meaning. This classification helps frame the analysis by distinguishing between images that primarily convey factual accuracy, evoke audience empathy, or reinforce cultural narratives. Applying this method ensures that the visual data are interpreted consistently within established journalistic standards.

RESULT AND DISCUSSION

The discussion includes analysis of the results from 3 aspects carried out according to the research method.

The results show that the vertical and rhythmic architecture of Pura Mandara Giri Agung Semeru was successfully translated into contemporary interior elements at Hotel Lumajang. The temple's pyramidal form, proportions, and ornamentation inspired tiered brick modules arranged to create rhythm, hierarchy, and shadow effects, reinforcing impressions of monumentality and sacredness. Using SketchUp 2025 and Enscape 4.2, the design was visualized in both the lobby and suite rooms: in the lobby as a monumental feature wall with dynamic lighting effects, and in the suite as a softer, intimate headboard wall. The use of local exposed brick from Senduro strengthens cultural authenticity, supports local craftsmanship, and reflects sustainable design practices. Overall, the design bridges traditional sacred values with modern spatial aesthetics, creating a meaningful interior experience rooted in local culture.

Visual and Structural Analysis

Pura Mandara Giri Agung Semeru, located on the slopes of Mount Semeru in Senduro, Lumajang, features a vertical pyramidal structure with tiered meru (temple) structures. This is a characteristic of Balinese temple

architecture adapted in East Java. (Astutiningsih, 2015). Visually, the arrangement of the main and secondary meru displays a gradual rise and fall rhythm, creating a rhythmic and monumental impression. The dark andesite stone combined with red brick accents enriches the textural dimension and emphasizes the structural rhythm. (Mufsi et al., 2022).



Figure 2. The temple of Mandara Giri Agung Semeru (Source: P.I. Mardika, Jembrana Express, accessed July 2025)

Structurally, this temple adopts the Tri Mandala principle. Tri Mandala is a horizontal zoning that organizes sacred space from the most public (*nista mandala*) to the most sacred (*utama mandala*) as in Figure 2. However, vertically, each meru's pyramidal dimensions create a clear, tiered scale and proportion that changes from a wider base to a pointed peak, emphasizing the hierarchy and direction of view, creating a visual effect of "towards the sky." This is relevant to translate into a brick composition with a height rhythm. (Astutiningsih, 2015).

A Visual Architecture study conducted by Astutiningsih et al. (2015) found that the principles of rhythm, proportion (scale & proportion), and balance & unity at Pura Mandara Giri Agung Semeru are very dominant in its form and ornamentation. Although simpler than Balinese temples, the temple ornaments still maintain consistent symmetrical vertical and horizontal lines, creating a harmonious and tiered visual experience.

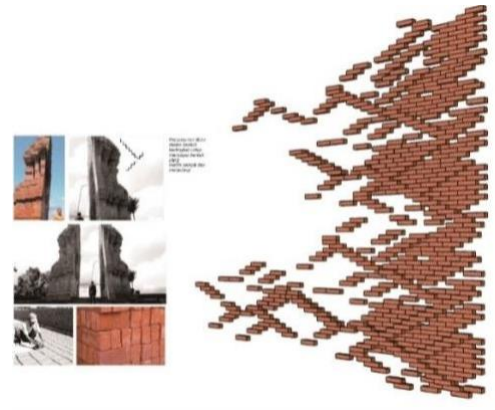


Figure 3. The tectonic rhythm of bricks from the transformation of the architectural form of Pura Mandara Giri Agung Semeru (Source: Personal Documentation, 2025)

In the brick visualization, these elements are interpreted as tiered brick modules. These modules are wider at the bottom and taper towards the top, with varying depths to create shadows. In Figure 3, the rhythm of these modules follows the tiered pattern of the temple, while the scale and proportions of the modules are arranged for visual and ergonomic consistency. The hierarchy of the temple's ornamentation is translated through variations in the brick relief (high contrast in the focal point area, slow in the transition area), creating a layered visual effect that moves from public to intimate, resembling some of the temple's mandala schemes. This analysis provides a strong basis for designing the next prototype, which is to stylize the vertical rhythm and hierarchy of the temple's ornamentation into a brick arrangement that is not just a dead accent, but has rhythm, narrative, and monumental (Mufsi et al., 2022); (Herwindo & Wibawa, 2015).

Design Development

The design prototype was developed as a concrete manifestation of the principle of transforming traditional architectural forms, in this case the vertical and multi-level structure of the Mandara Giri Semeru Agung Temple, into contemporary hotel interior elements based on local culture. In the practice of culture-based interior design, the transformation of architectural symbolic values into spatial elements is seen as more contextual and meaningful than simply replicating their figurative forms (Wang, 2024). The element that is the focus is the tectonic arrangement of bricks, which is processed as a rhythmic decorative element in the two main spaces,

namely the lobby and the suite type bedroom at the Lumajang Hotel.

The processing of the brick tectonic elements was carried out using SketchUp 2025 software, with the modeling and lighting simulation processes carried out using Enscape as a visualization rendering application. The use of this program allows for precise simulations to create concept illustrations that show the spatial depth and shadow response of the brick texture arranged in a vertical rhythm.

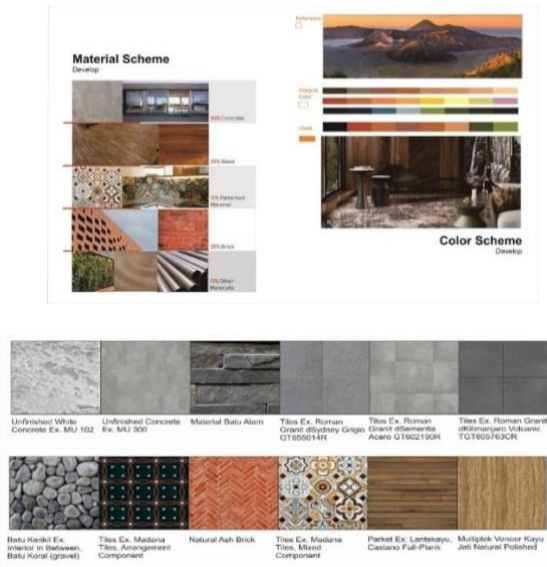


Figure 4. The color and material scheme of the transformation of the form of Pura Mandara Giri Agung Semeru for the decorative elements of brick tectonics (Personal Documentation, 2025)

Because the design at this stage also shows the overall atmosphere of the space, a material and color scheme was created that was adjusted to the design concept with the main material of brick and the impression of spirituality and monumentality discussed previously, as shown in Figure 4. The design process for the brick tectonic decorative elements follows the principle of tiered stacking, namely the arrangement of brick modules in levels from the bottom up, imitating the proportion of the meru in the temple which hierarchically tapers upwards, thus creating a tiered effect (Herwindo & Wibawa, 2015);(Mufsi et al., 2022).

Figure 5 shows that in the lobby area, brick tectonic elements are applied as a feature wall on the back side of the reception desk, which becomes the main focal point for visitors who first enter. The brick elements are arranged

with varying depths between 3 and 7 cm, creating a play of shadows that changes throughout the day depending on natural and artificial lighting.



Figure 5. Brick tectonic decorative element design in the lobby area of Hotel Lumajang (Source: Widiarini, N.A, et.al, 2025)

The modules are arranged in a vertical grid of three large columns, with a more prominent plane accent in the middle as the center of the visual hierarchy. This tectonic element reinforces the impression of monumentality and provides a contemplative spiritual dimension that aligns with the tropical sacred interior design approach (Angela Irena & Fauzy, 2018); (Astutiningsih, 2015).



Figure 6. Exploration of light intensity on decorative brick tectonic elements in the lobby area of Hotel Lumajang (Personal Documentation, 2025).

In addition to differences in scale and intensity of visual depth, lighting position is also a consideration in visual rendering. In the rendering illustration in Figure 6 and Figure 7, the accent lighting intensity plays out from above and below to emphasize the brick relief. In the left image, light is filtered through indirect lighting from behind the ceiling panels to produce softer lighting. However, the overall atmosphere of the room appears darker. Meanwhile, in the right rendering illustration, the higher-intensity lighting more clearly displays the texture and tectonic depth of the brick.

In the suite type, the brick tectonic element is applied as a headboard wall behind the master bed, as seen in Figure 7. Because the context is a private space that is intimate and quiet, the rhythm of the brick arrangement is made smoother with longer horizontal modules

and a flatter texture. The depth of the brick is set shallower, only between 1.5–3 cm, so as not to create sharp shadows that can disturb visual comfort at night.



Figure 7. Tectonic brick decorative element design in the suite type room of Hotel Lumajang (Source: Personal Documentation, 2025)

In the study of interior materiality, this kind of visual approach is able to increase the sense of emotional connection between the user and the space, because it presents a natural expression of the material and creates a meaningful impression of the space. (Fauziah & Sulistijowati, 2016).

The choice of exposed brick from local craftsmen, Senduro, for example, not only reinforces the geographical connection but also supports the local craft-based economy. The use of this material demonstrates the design's commitment to sustainability, as recommended by the study (Fauziah & Sulistijowati, 2016), namely prioritizing local materials by exploring innovative forms based on culture.

Through this stage, the verticality and spiritual rhythm of the Mandara Giri temple are fully transformed into the interior's visual elements. These elements serve not only as symbolic imitations but also as structures present in the spatial experience. These elements bridge the sacred meanings of traditional architecture with contemporary spatial aesthetics adapted to current design trends.

User Perception Survey

At this stage, perception data collection was conducted on 50 respondents using a 5-point Likert questionnaire to evaluate impressions of brick tectonic-based interior design. This questionnaire was structured into three main dimensions, namely (1) Sacredness (2) Monumentality & Cultural Value; and (3) Visual

Aesthetics & Design Composition. The results of the descriptive analysis showed that user perceptions of all design aspects tended to be positive, with an average score ranging from 3.9 to 4.3 on a maximum scale of 5.

Sacredness Aspect

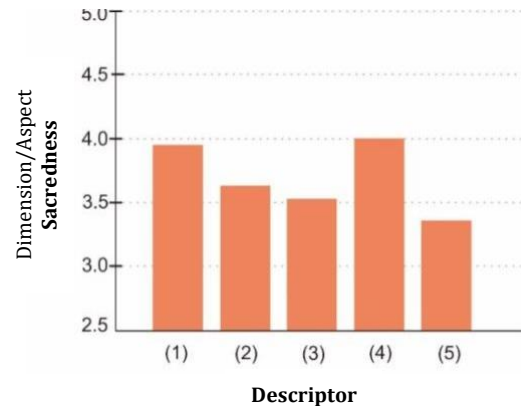


Figure 8. Respondent data graph on the Aspect of Sacredness (Personal Documentation, 2025)

The results of the evaluation of user perceptions in the sacredness dimension show that the tectonic elements of brick are able to create an atmosphere that gives the impression of being calm and solemn, although the perception is not uniformly strong in all aspects.

Descriptor (4) "The brick element makes me feel like I am in a meaningful place" received the highest score with an average of 3.8. This indicates that the contemplative aspect and symbolic meaning of the brick element are quite strongly felt by the user. This indicates that the use of rhythmic patterns and brick compositions in interior spaces can create a meaningful spiritual impression both personally and collectively, in line with the theory of spatial connectedness and awareness of meaning (Fauziah & Sulistijowati, 2016).

Meanwhile, descriptors (1) and (2) also received relatively high scores, namely 3.9 and 3.6, indicating that the quality of lighting and the solemnity of the design also strengthen the sacred impression. However, in descriptor item (5), "The composition of the bricks encourages a reflective atmosphere like a prayer room" received the lowest average score, below 3.5, indicating that not all users associate the atmosphere of this space with a collective spiritual experience like a prayer room. Similarly, in descriptor (3) with a score of 3.42, it shows that despite the structured arrangement of the bricks, the impression of a

literal "sacred space" has not been fully conveyed. This indicates that the perception of sacredness that is formed tends to be personal-subjective, not due to explicit religious associations.

Monumentalism and Cultural Values

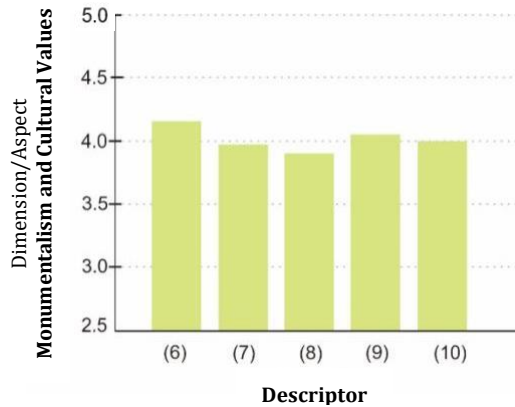


Figure 9. Respondents' data graph on the aspect of Monumentalism and Cultural Values (Personal Documentation, 2025)

Through this aspect, the perception of monumentality is assessed from the impression of grandeur, authority, and connection to the architectural values of local culture. Shown in Figure 9, this aspect has a high and consistent average score across all statements, with values ranging from 3.9 to 4.2. Descriptor (6) "The arrangement of bricks gives a majestic impression like a historic building" recorded the highest score of 4.2, indicating that the visual element of brick is effective in creating a monumental and authoritative impression. This confirms the concept of monumentality in interiors as described in previous studies as "the impression of the presence of a space that is thrilling and impressive." (Angela Irena & Fauzy, 2018).

Descriptors (8) and (9), which highlight the importance of cultural values and visual proportions respectively, received strong scores of 3.9–4.05. This indicates that the symbolic integration of traditional architectural forms such as the Pura Mandara Giri Agung Semeru is still implicitly perceived by users, in line with studies on the visual character of temples that are rich in symbolic values (Astutiningsih, 2015).

From the overall results, it can be concluded that the brick tectonic design

successfully presents a monumental and local cultural impression, in accordance with the idea that the creation of cultural space does not always have to be literal, but can be transformed through meaningful visual elements (Veronica & Indrani, 2023).

Visual Aesthetics and Design Composition

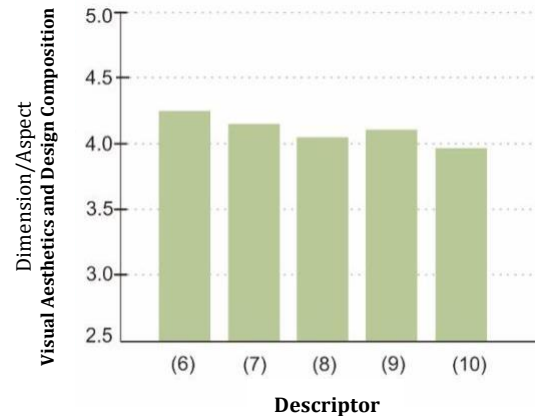


Figure 10. Respondent data graph on the aspect of Aesthetic and Design Composition (Personal Documentation, 2025)

Evaluation of this aspect includes visual rhythm, composition of form, texture, and play of light. Shown in Figure 10, the visual aesthetic dimension shows a very good and consistent average value, with scores ranging from 4.0 to 4.3. Descriptor (11) "The arrangement of the bricks looks neat and balanced" recorded the highest score of 4.3, indicating that the visual arrangement of the bricks is directly appreciated as an aesthetic element. This supports the idea of Purnomo et al. (2020) that visual balance is one of the main foundations in building a spatial identity (Purnomo et al., 2020).

High scores were also seen in descriptors (12) and (13), which indicate that the visual rhythm and texture of the brick play a role in creating the unique appearance of the interior. This shows that aesthetics are not only determined by form, but also by the depth of materiality and visual play, as suggested by previous research, in the study of the tectonic role of materials in interiors (Fauziah & Sulistijowati, 2016).

The application of lighting and material combinations is also considered to support the creation of a distinctive aesthetic atmosphere that aligns with contemporary design principles

based on local values. This confirms the relevance of using design methods based on local culture (Wang, 2024).

CONCLUSION

The vertical and tiered transformation of the architecture of Pura Mandara Giri Semeru Agung can be effectively adapted into contemporary interior design through tectonic brick elements. This transformation is not merely a matter of form but also carries strong representational value, particularly in conveying a sense of monumentality and cultural narrative in public spaces such as hotels.

Through a practice-based design research approach, the interior design prototype development process focused on the integration of forms, rhythmic patterns, and brick textures inspired by sacred architectural characteristics. These elements were specifically applied to two main spaces: the lobby and the suite. The differences between the two lie not only in scale and function, but also in the brickwork, lighting, and atmospheric intensity.

Findings from the user perception analysis reinforce the success of this design approach. A questionnaire survey of 50 respondents showed that the monumentality and visual aesthetics dimensions achieved high average scores, while the sacredness dimension yielded moderate but still positive results. The brick elements were deemed capable of conveying a majestic impression rooted in local culture, while also offering an appealing and harmonious visual quality. Although the spiritual nuances were not explicitly perceived by all users, the symbolic meaning and serene atmosphere were nonetheless reflected in their perceptions.

This research confirms that traditional architectural elements can be integrated into contemporary interior design without losing their meaning and cultural value. In the context of hotel design, this successful integration can enrich the user experience and strengthen the authentic local identity of Hotel Lumajang. This research also opens up further exploration into the influence of traditional visual elements in shaping the atmosphere and user perception in modern spaces. In conclusion, the main aesthetic values lie in rhythm, proportion, and material authenticity, which together create interiors that are monumental, harmonious, and culturally resonant.

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