Local Material as a Character of Contemporary Interior Design in Indonesia

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Abstract. Excellent design needs to fulfill universal requirements (utility, aesthetic, ergonomic, durability, and safe). Besides of all the requirements, an excellent design has to be shown its distinctiveness, uniqueness, and identity. To create an excellent design, we can use one of locality approach, it means local material utilization. From time to time, the material is linking each other in unity with environment context, human, knowledge, culture, social, economy, user needs and material availability. The aspects are the important part to get the reflective identity and local values in architecture and interior design work in Indonesia. It can be proofed by some of the architecture and interior work precedent, like traditional or vernacular in Nusantara or contemporary interior design work from Indonesian designer who has recognized to promote the locality value. However interior design works in Indonesia cannot be shown the characteristic of Indonesia identity and locality currently, it is different than another country work, like Japan, Italy, or Scandinavia. Interior design work from these countries can be easily known with accentuating of characteristic their places, such as material, color, detail, or geometry pattern in the product that has been produced. Meanwhile, some of the region in Indonesia are tropical climate and brought about much of local material and it has potential to make a unique work which has the local identity. This paper will discuss the result of a searching potential of local material usefulness as interior design identity in Indonesia. This research is done by typology method, which means discover the presence of some of the architecture elements appears to be related material. The elements are the pattern, color, craftsmanship, building element, object, and type of material in some of the contemporary interior design work in Indonesia were considered superior and capable of lifting elements recognized locality.

Keywords: local material, locality, identity, contemporary interior design in Indonesia

1. Introduction
The interior works were invented for human needs in order to help men’s daily activities. Moreover, each human needs to make the interior works reflect in both individual and social life. According to Hidayatun (2013) in the architecture practice, an excellent design is a product that presents identity. Identity is an element of a set which if it is combined with another element by a specified binary operation, it leaves the element unchanged [1]. Through the material, a design can be identified by the quality of its design.

The great example why the major design from Japan can easily recognize is because the usage of the material that can be realized through the ornament patterns, color, etc. The pattern cannot be separated from the style of Japan architecture. It is the identity which gives the sensation for this country [2]. Historically, the pattern is associated with ornaments and decorations that create aesthetic value in Japan architectural building. Therefore, concept and pattern theory are channeled through spatial theory. They are reflected by structure, hierarchy, program of space, system, scale, symmetry
proportion, balance, complexity, function, representation, imagination, and creativity. The concept of pattern is affected by other disciplines which are driven by the country’s history.

On the other hand, Indonesia has a cultural diversity that shows interesting architectural elements [1]. It is colouring traditional architecture with environment and culture potential that create attention for some of the designers to develop. When this concept is used in a work of design, the materials will be presented with local wisdom from the knowledge and the ideas. Indonesia has various types of materials that can be used to make an interior work. However, the material does not accompany its application in works of the interior. Moreover, majority of the interior works that have been made, do not represent the identity of Indonesia.

As widely known, Indonesia has many ethnics and cultural diversity in Nusantara. With this different ethnics and tribes in Indonesia, all of which presents its own architectural form. The material usage is also influenced by the geographical location of Indonesia. This is affecting the material distribution in Nusantara. The tropical climate in Indonesia causes some areas in Indonesia to have fertile soil so that most of the forests in Indonesia are tropical rain forest that produce good quality plants. The forest products are used by the Indonesians in the making of their local products.

Material can naturally provide an identity for a product that is designed, because the material is the part of the architectural grammar. There are three things that exist in the architectural grammar, including modules, elements, and structure [3]. Each of these matters relates to mechanisms in architecture, one of all talks is about the material and how it is applied. According to Dplazes and Soffker (2005) “All material has a shape, regardless of the existence of a forming will.” Naturally, the material has its own form, regardless of the material is formed when the material is to be used. Even sometimes the existing form in the material is maintained, so the final form that comes out follows the material’s pre-existing natural form.

However, the local potential is not limited only by traditional buildings in Indonesia. It includes all the unique properties, historicity, or role as a marker of area, city, and region (Roesmanto, 2007). To produce an architecture or interior work that have the uniqueness, it can be seen from the material used in the work, because each region employs a different material, but the difference makes the uniqueness of each region becomes visible.

In the local materials application in architectural or interior works in Indonesia, we can look back from the vernacular architecture. Back from the old days, people used to see the material around them and cultivated them to adapt. This can be a tool for the designer to innovate into the contemporary interior design. However, presenting local material elements is not as easy as imitating the use of existing materials. The local material is supposed to be used not only as an aesthetic element but also as a founder of interior design in Indonesia. This paper uses case studies on the work of contemporary interior design.

The major focus in this paper is to discuss how the local material is used by Indonesian designers to present the identity of Indonesian interior design works. It is using the typology method to find the potential material in Indonesia. Moreover, this paper also discusses the main object that is often applied to be the identity of interior design works. The usage of typology conducts the interior elements such as object, surface, pattern and color. As the result, it can identify the local material as the identity of interior design works in Indonesia.

2. Methods

a. Methodology of typology for understanding the identity of interior works in Indonesia

Architectural works have unique characters. It shows the contextual response, as the design has the same purpose and the final form. However, the final form of the architecture product can be different. Although, the same function will have an item or a character which repeats for certain products. “On the other hand, a work of architecture can also be seen as belonging to a class of repeated objects, characterized, like a class of tools or instruments, by some general attributes.” (Moneo, 1978). The work of architecture is an imitation of natural form, so that we will find similar elements appear on the certain architecture objects. All of that are the result of the human innovation with different representation [10]. Often we find similar elements in some designs that have the same purpose. For that reason, we can use the typology study to identify the similar characters that often appear at the architecture objects. The next step is grouping certain equations which are found on each object that
has the same purpose. Because the architectural object is formed by type, it has similarities in certain architectural elements.

In order to see the type of issues by several designs, we need to understand architectural elements in certain usage of architectural and interior works. To understand the works, it needs to classify the type of elements into several categories. From these categories, it will be subdivided into several related derivatives. Moreover, we use secondary data such as architectural representation from the design for looking the major element appearance in interior design. This section describes the rationale for the application of specific procedures or techniques used to identify, select, and analyze information applied to understanding the research problem, thereby, allowing the reader to critically evaluate a study’s overall validity and reliability.

b. Methodology of applying interior elements be variable in typology to identify local material as the identity of interior works

The interior design is primarily concerned with the representation of space before the fact of its coming in to being, making it critical to convey the totality of the experiential qualities eventually comprised by the actual space to be lived in” (Power, 2014). There are several elements that are represented in interior design, object, surface, pattern and color. These elements were arranged in interior space to create the experiential qualities of the space.

One of building element is furniture or object as the space content in a room. It can have the function or just interior decoration. There are building elements which are named built-in furniture in interior space such as walk-in closet and TV panel. Then, the loose furniture is movable like the table, chair, armchair sofa, etc. Moreover, the objects that reflect as the decoration of interior space include frame painting, artworks, and sculpture give the ambiance of the interior space. Occasionally building elements have some of similarity in programming, like same dimension, scale, function, relation, or volume [8].

On the other hand, the majority of Indonesian objects of the interior has the pattern as the decoration of objects. Objects will have the form which has function because it will leave some of the impression in the room. “It will make an impression on those who use it and they may well leave an impression on it.” (Booth and Plunkett, 2014). There are two types of pattern that are mostly used in objects, geometrical and flora-fauna pattern which were inspired by forms the nature of Indonesia. These are usually combined in both traditional and contemporary design of interior Indonesia. The latter yet brings the identity of the interior place of Indonesia with the socio-culture context of the pattern.

Colour is related with the eye perception of the space seen. In certain Indonesian tribes have some colours often applied in their daily objects, for example the Chinese use red as their accent in their daily activity, from clothes until interior objects like furniture. Moreover, Jakarta’s indigenous people called “Betawi’s people” use green and brown from the woods in their daily objects like tables, chairs, and ornaments. In architecture and interior, colours can effect to symbolic and dimension that related with architectural form and space [8].

Meanwhile, Texture correspond the surface of interior works. For the example, a table uses the wood as material will produce different texture and qualities with the other table that use metals as the main material. It is because the wood has original texture which is coarse and little bit wavy, while the metal has slick and flat. Frequently, a designer chooses a material to accentuate sense of touch to show some of ambience in the design. Because of that, the designer shall choose the proper material that picture the identity of the interior design. Moreover, Indonesia has many types of indigenous material such as woods and stone. For that reason, most of interior designer used it to present atmosphere of traditional of Indonesia.

Each material has self-characters that we can treat according to materials types. The way we treat the materials to the interaction and ad justification with the initial design, all depends on the technique used. “Such as density, transparency, reflection, erosion, stretching, bending, and cracking. These models do not attempt to represent a realistic representation of a design, but instead to suggest ways in which a design’s components might act and interact.” (Simitch and Warke, 2014).
3. Study Cases

The study case uses the typology method to understand the patterns of materials usage that appear constantly in the interior design work, using the variable of interior element. There are two different hotels with two particular types of guest room from each hotels. Therefore, it has analysis of 4 rooms that were designed with Indonesian theme to create the traditional ambience in temporary design.

The first hotel that was designed by Jaya Ibrahim is Hotel Dharmawangsa Jakarta. It is one of the highly prestigious hotel that is exhibits Indonesian identity through the design. Additionally, each guest room is developed in one of five thematic schemes each only using traditional materials (The Dharmawangsa Jakarta, 2013). The first room, named Executive room, is a spacious King or twin bedded room with unit size of 66 square m2. It has large marble bathroom, an executive desk, sofa with coffee table, side tables and complementary chairs. The other guest room, Dharmawangsa Suite, has unit size of 107 m2 with a spacious king bedroom. It also has a separate living room, a large bathroom, an executive desk, and private terrace. The living room features a full sized sofa, dining table, and pantry. The rooms were beautifully decorated with regional Indonesian influence (The Dharmawangsa Jakarta, 2013).

The second hotel which is located in Seminyak, Bali, was designed by young designer of Indonesia, Alex Bayusaputro. It is named Four Point by Sheraton Bali. It has 3 different size of guestrooms with local batik theme surrounding the room. There are two particular rooms that are represented in this study. The first room which has size 60m2, named Junior Suite. It treats with bathroom, living area, and balcony. The second one, which is Vasanti Suite, has 80m2 sized provides with bathroom, king sized bed, living area, and outdoor Jacuzzi. This hotel has a modern interior with warmth of local touch (Four Point Bali Seminyak, 2016).

Dharmawangsa Hotel, design by Jaya Ibrahim

- Executive room

![Figure 1. Executive room perspective.](image1)

![Figure 2. Executive room perspective.](image2)

![Figure 3. Executive room plan.](image3)

The some elements have find in this room are:

| No. | material | type of element | size | location | building element | craftsmanship |
|-----|----------|----------------|------|----------|------------------|--------------|
| 1   | wood     | Console bed    | -4.5 | 2D Flatte | -                | manual       |
| 2   | wood     | bedside        | 2    | 2D Flatte | -                | manual       |
| 3   | wood     | bedside        | 2    | 2D Flatte | -                | manual       |
| 4   | wood     | "betawi" armchair | 1.67 | 2D Flatte | (crafted at foot) | manual       |
The some elements have been find in this room are:

| NO | material      | type of element | material | measurement (surface area) | flat | flat | Flat | Factory | Manual | Machine | craftsmanship |
|----|---------------|-----------------|----------|-----------------------------|------|------|------|---------|--------|---------|---------------|
| 1  | wood          | Console table   | -        | -                           | 1.48 | 1.82 | 0.54 | -       | -      | -       | -             |
| 2  | wood          | Coffee table    | -        | -                           | 1.00 | 1.82 | 0.54 | -       | -      | -       | -             |
| 3  | wood          | Working chair   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 4  | wood          | Working table   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 5  | wood          | Window cornice  | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 6  | wood          | Wall cornice    | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 7  | wood          | Bed runner      | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 8  | wood          | Bedcover        | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 9  | wood          | Red, Cream      | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 10 | wood          | Black, Red      | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 11 | wood          | Gold, Black     | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 12 | wood          | White, Black    | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 13 | wood          | Silver, Black   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 14 | wood          | Brass, Black    | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 15 | wood          | Copper, Black   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 16 | wood          | Aluminum, Black | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 17 | wood          | Steel, Black    | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 18 | wood          | Iron, Black     | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 19 | wood          | Plastic, Black  | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 20 | wood          | Rubber, Black   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 21 | wood          | Leather, Black  | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 22 | wood          | Fabric, Black   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 23 | wood          | Silk, Black     | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 24 | wood          | Rayon, Black    | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 25 | wood          | Cotton, Black   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 26 | wood          | Linen, Black    | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 27 | wood          | Bamboo, Black   | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |
| 28 | wood          | Wood, Black     | -        | -                           | 0.50 | 0.82 | 0.49 | -       | -      | -       | -             |

**Figure 6. Dharmawangsa suite plan.**

The some elements have been find in this room are:

**Figure 4. Dharmawangsa suite perspective.**

**Figure 5. Dharmawangsa suite perspective.**

- **Dharmawangsa suite**
**Four Point by Sheraton Bali**

- Junior suite

*Figure 7. Junior Suite, interior perspective.*  *Figure 8. Junior Suite, exterior perspective.*

*Figure 9. Junior suite plan.*

The some elements have been find in this room are:

**Table 3. The elements in junior suite.**

| NO | Material | Type of element | Location of element | Building element | Measurement (surface area) | Texture | Pattern | Colour | Craftsmanship |
|----|----------|-----------------|---------------------|-----------------|----------------------------|---------|---------|--------|--------------|
| 1  | fabric   | Upholstery      | -                   | -               | 0.12                       | flat    | -       | -      | -            |
| 2  | fabric   | Upholstery      | -                   | -               | 0.34                       | flat    | -       | -      | -            |
| 3  | fabric   | Upholstery      | -                   | -               | 0.12                       | flat    | -       | -      | -            |
| 4  | fabric   | Upholstery      | -                   | -               | 0.74                       | flat    | -       | -      | -            |
| 5  | fabric   | Upholstery      | -                   | -               | 1.25                       | flat    | -       | -      | -            |
| 6  | fabric   | Upholstery      | -                   | -               | 1.25                       | flat    | -       | -      | -            |
| 7  | fabric   | Upholstery      | -                   | -               | 1.1                       | flat    | -       | -      | -            |
| 8  | fabric   | Upholstery      | -                   | -               | 0.92                       | flat    | -       | -      | -            |
|   | Fabric    | Pattern       | Texture       | Color                  | Design            | Width (m) | Height (m) | Width (mm) | Height (mm) |
|---|-----------|---------------|---------------|------------------------|-------------------|-----------|------------|------------|------------|
| 10| 2 seat sofa | Plain         | Flat          | Grey matte, purple matte | Fabric            | 1.82      | 0.82       | 1.82       | 0.82       |
| 11| 4 pillow cases | Embossed     | Flat          | White matte            | Fabric            | 1.92      | 0.82       | 1.92       | 0.82       |
| 12| Upholstered fabric | Crafted    | Flat          | White matte            | Fabric            | 1.94      | 0.82       | 1.94       | 0.82       |
| 13| Pillow cases | Embossed     | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 14| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 15| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 16| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 17| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 18| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 19| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 20| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 21| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 22| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 23| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 24| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 25| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 26| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 27| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 28| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 29| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 30| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 31| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 32| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 33| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |
| 34| Upholstered fabric | Embossed   | Flat          | Black patterns         | Fabric            | 5         | 0.12       | 5         | 0.12       |

- **Vasanti Suite**

![Figure 10. Vasanti suite perspective](image1.png)

![Figure 11. Vasanti suite plan](image2.png)
The some elements have been find in this room are:

**Table 4. The elements in vasanti suite.**

| NO | material | type of element | Measurement (surface area) | Material | Pattern | Colour | Relationship |
|----|----------|-----------------|-----------------------------|----------|---------|--------|--------------|
| 1  | fabric   | Wall paper      | 0.12 flatten                | Wood     | Natural | Purple, gold | Factory      |
| 2  | fabric   | Table lamp      | 1.92 flatten                | Metal    | Natural | Black, white | Factory      |
| 3  | fabric   | Wall paper      | 1.74 flatten                | Organize | Natural | White       | Factory      |
| 4  | fabric   | Coffee table    | 4.25 embossed               | Fabric   | Natural | Gray, gold   | Factory      |
| 5  | fabric   | Side table      | 1.67 (crafted at foot)      | Fabric   | Natural | Brown, brown | Factory      |
| 6  | fabric   | Swall paper     | 3.01 flatten                | Fabric   | Natural | Cream      | Factory      |
| 7  | fabric   | 2 seat sofa     | 1.92 (embossed)             | Fabric   | Natural | Cream      | Factory      |
| 8  | fabric   | 2 pillow cases  | 3.01 (embossed)             | Fabric   | Natural | Cream      | Factory      |
| 9  | fabric   | Curtain         | 1.5 flatten                 | Fabric   | Natural | Light grey  | Factory      |
| 10 | fabric   | Curtain transparent | 3.5 flatten | Fabric | Natural | White      | Factory      |
| 11 | Wood     | Coffee table    | 1.6 flatten                 | Fabric   | Natural | Brown      | Factory      |
| 12 | Wood     | Wall accent     | 3.18 flatten                | Fabric   | Natural | Craftsman   | Factory      |
| 13 | Wood     | Bedside         | 0.82 flatten                | Fabric   | Natural | Brown      | Factory      |
| 14 | Wood     | Cabinet         | 1  (Crafted)                | Fabric   | Natural | Craftsman   | Factory      |
| 15 | metal    | 2 table lamps   | 1.92 flatten                | Fabric   | Natural | Craftsman   | Factory      |
| 16 | Glass    | Flower vase     | 0.6 flatten                 | Fabric   | Natural | Transparent | Factory      |
| 17 | Marble   | Marble flooring | 25.08 flatten               | Fabric   | Natural | Craftsman   | Factory      |

**4. Discussion and Analysis**

The interior work is created by the elements of the representation space. Based on this, there are five different elements that are related to spatial experience to understand the identity of the interior design works. The first one is material. There are five different materials that appears on all 4 guest rooms. The biggest percentage of appearance with 54% is wood. Clearly, all of the room uses wood as the main material. It is employed in both type of interior objects, loose furniture and build-in objects. It also appears as the artwork of the rooms. The second presentation is fabric. The usage of fabric is created with plenty of forms, for the main material such as sofa and the complementary like pillow case. The latter is also represented as the artwork “songket fabric”. After that, there are minor appearance of materials such as wallpaper (7%), clay (4%), metal (2%). These are the materials that usually are used as the accent of interior design such as backdrop for bed, artwork, or event material lamp.

**Figure 12:** average material used in the study cases

After that, the second element is object. Based on the previous discussion, the most appearance of materials from the study case are woods, therefore most of objects utilize wood as the main materials. It is established that woods has strong structure but easy to form, so majority of woods are for tables with approximately 4-5 tables in one room. Then the woods are also applied in chairs with 4 items in a room. Uniquely, Dharmawangsa hotel uses “betawi” chairs, as the identity of the rooms while the Four Point hotel prefers contemporary chairs. Furthermore, all the rooms use plenty of artworks with different types. Dharmawangsa guest rooms are designed with fabric and clay artworks while Four Point hotels are assembled woods, fabrics, and glass materials.
Then, the third element that is related to material is the surface. As mentioned before, woods are dominant in all rooms. Therefore, the surface of the wood is mostly created as the surface of the rooms. Especially in Four Point hotels, the woods are also used as the flooring finish, so it creates the warmth ambience. Then most of the objects, including the ones that use woods, had the flat surface. However, there were few objects had a combined surface between flat and crafted on a part of objects such as legs and edge. Additionally, when the object had a full crafted surface, it is dominant in the space. It happens with the cabinet at Dharmawangsa suite and wood partition at Vasanti Suite. Therefore, the usage of crafted surface should be in a right object to give a balance quality of space between objects. Moreover, the curved surface is represented as the artworks. Majority of artworks had a curved shape because it performs as accents of quality of space.

On the other hand, the fourth element which is color, depends on the finishing of the surface. Majority of surface has brown glossy as its color. This color, that represents the color of woods and clays, is applied in several objects, like chairs, tables, cabinets and most of the artworks. Then, there are the complementary colors such as gold, lime, cream, white and grey, the earth color, which balances the ambience of the color. After that, the minor colors such as red, green, blue, and purple, are utilized as the accent of the color. It usually is created as artworks or accent of the objects.

Last but not the least is the pattern. This is the element that represents the diversity of Indonesia’s culture. It is because the pattern comes from Indonesia’s nature then it interpret as the package of pattern, floral, fauna and geometric. Unfortunately, on this study case, there are only few patterns that apply on the rooms. There is no fauna pattern on the study case. On the other hand, the floral pattern is constantly used in “batik” fabrics. It is created become a bed backdrop at Four Point hotels. Meanwhile, a bed backdrop at Dharmawangsa was used “songket” fabrics as well as the artworks. It has combined pattern the floral and geometric pattern on the fabrics, or it is called ethnic pattern.

5.Conclusion
The methodology of typology has been established that woods as the local material of Indonesia is represented by the identity of design interior works of Indonesia. It constantly appears in many forms of objects and artworks. By utilizing the design with the woods, the representation of space becomes easily identified as the interior works of Indonesia.

However, there are particular categories that consider the usage of this material to identify the Indonesia’s design interior works. Clearly, the form of objects should represent Indonesia’s design.
The “betawi chair” or the crafted cabinet that is created by Indonesian’s craftsmanship is one of object that gives Indonesia’s design backgrounds. Moreover, the finishing of Indonesia’s wood is glossy brown. It is because using teak wood as the materials, and it becomes dark brown after finishing. The glossiness and the flat surface often appeared to create a clean look of the objects. Meanwhile, the crafted woods are usually used in a few objects of the interior rooms to create the representation of space of Indonesia’s design. There are other objects that combine woods and other materials to create contemporary objects, so not all objects that use woods as the main material is identified as Indonesia’s design interior works.

On the other hand, the artworks that use materials beside woods, such as “songket” and “batik” which use fabric as the main materials, are also the objects that represent of Indonesia’s design by the pattern. Ethnic pattern which are floral and geometric are gradually used at Indonesia’s design works. It is represented as the identity of interior design works of Indonesia.

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