

**LAPORAN PENELITIAN SKEMA TUGAS AKHIR REGULER
YANG DIAJUKAN KE LEMBAGA PENELITIAN DAN
PENGABDIAN KEPADA MASYARAKAT**



**PERANCANGAN INTERIOR SILA INDONESIA ARTISAN TEA MUSEUM
DI BOGOR, JAWA BARAT**

Disusun oleh:

Ketua Tim

Aghastya Wiyoso, Dr., M.Sn (0301066804/10603005)

Anggota Mahasiswa:

Tiffany Chintia (615210015)

**PROGRAM STUDI DESAIN INTERIOR
FAKULTAS SENI RUPA & DESAIN
UNIVERSITAS TARUMANAGARA
JAKARTA
2025**

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Periode II / Tahun 2024

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5. Jangka Waktu Pelaksanaan : Periode II (Oktober 2024 – Februari 2025)
6. Biaya yang disetujui LPPM : Rp 3.000.000,-

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SUMMARY/SINOPSIS (150-200 KATA)

Fenomena komoditi teh di Indonesia, khususnya dalam hal ketertinggalannya tidak terhindarkan berkaitan dengan fakta mendominasinya produsen industri teh celup di Indonesia. Didukung juga kutipan Tehndeso.com bahwa kualitas teh yang beredar di masyarakat ialah kualitas *off-grade* dan sedikitnya variasi teh. Faktanya, selama ini industri teh artisan belum banyak terangkat karena terbatasnya jumlah penggiat teh yang dapat mengedukasi wawasan teh Indonesia. *Artisan tea* sejatinya dapat membangkitkan sisi premium teh melalui cara pengolahan dan pengaturan komposisinya yang menjamin kualitas dan keunikan rasanya. Sila *Indonesia Artisan Tea* merupakan pelopor teh artisan yang lahir dari urgensi akan perlunya perbaikan industri teh di Indonesia dari hilir ke hulu (mencakup segi pemberdayaan petani, produk, lingkungan komunitas yang positif). Misi besar Sila pada dasarnya beriringan dengan isu global terkini, merujuk pada tujuan *Sustainable Development Goals* (SDGs) ke-tiga (*good health and well-being*). Sila *Indonesia Artisan Tea House* dengan branding dan misinya yang kuat patut diberikan sorotan yang lebih besar melalui sarana museum yang dapat menumbuhkan kesadaran, apresiasi masyarakat terhadap teh sekaligus membangkitkan potensi ekonomi teh dalam negeri. Kota Bogor yang dikenal sebagai sentra perkebunan dan pemasok teh terbesar di Indonesia berikut sejarah yang sangat kental dalam perkembangan teh di Indonesia, menjadikannya istimewa sebagai lokasi yang tepat dan relevan untuk perancangan Interior Sila *Indonesia Artisan Tea Museum*. Bogor sendiri kini menjadi sentra perkebunan dan pemasok teh terbesar di Indonesia.

LEMBAR PENGESAHAN TUGAS AKHIR

PENGESAHAN LAPORAN TUGAS AKHIR

Nama : Tiffany Chintia
NIM : 615210015
Program Studi : Desain Interior
Judul : Perancangan Interior Sila Indonesia *Artisan Tea Museum*
di Bogor, Jawa Barat
Title : *Interior Design of Indonesia Artisan Tea Museum in Bogor,*
West Java

Laporan Tugas akhir ini dipertahankan di hadapan Dewan Penguji Program Studi
Desain Interior Fakultas Seni Rupa dan Desain Universitas Tarumanagara pada
tanggal 10 Desember 2024.

Tim Penguji:

1. Drs. Aing R Nayadilaga, M.T., HDII.
2. Dr. Dwi Sulistyawati, S.Sn, M.T.Ars.

Yang bersangkutan dinyatakan : LULUS/~~TIDAK LULUS~~

Pembimbing:

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Jakarta, 11 Desember 2024

Ketua Program Studi



Dr. Maitri Widya Mutiara, S.Ds., M.Ars.



UNTAR

FAKULTAS
SENI RUPA & DESAIN

FR-FSRD-05-22/R0

HAL.
1/54

1 Juli 2023

FORM CATATAN UJIAN TUGAS AKHIR
TUGAS AKHIR SEMESTER GANJIL/GENAP*, TAHUN 2024/2025

Nama : TIFFANY CHINTIA
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Program Studi : DI/DKV*
Kelompok : 8
Judul TA : Perancangan Interior Museum Sila Tea Artisan, Bogor
Waktu Sidang : Rabu, 11 Desember 2024

CATATAN PENILAIAN DAN PERBAIKAN :

1. SUBSTANSI :
- Menekankan pengruangan dan Des. Int. Museum untuk
mendukung "pengalaman & pembelajaran"
- Substansi perancangan Interior Museum Teh - Ind
nesia ini cukup berhasil sesuai dg. 2 target
utama : 1) Secara Formasi, mengkreasi storyline
perasaan dan pengalaman "Museum Indonesia dan
Participatory". 2) Secara Estetika cukup terdapat
tipe dg. berbagai bentuk & jenis peragaan.
2. TEKNIK PENULISAN :
- Identitas "Teh Indonesia" sangat
kuat dan terdapat dari foto ke
"Appreciation" atas usulannya (di

Ketua/Anggota Penguji*

(Drs. Aing Nayadilaga, M.T.)

(*)Coret yang tidak perlu

**UNTAR**

FAKULTAS

SENI RUPA & DESAIN

FR-FSRD-05-22/R0

HAL.
1/47

1 Juli 2023

FORM CATATAN UJIAN TUGAS AKHIR
TUGAS AKHIR SEMESTER GANJIL/GENAP*, TAHUN 2024/2025

Nama : TIFFANY CHINTIA
 NIM : 615210015
 Program Studi : DI/DKV*
 Kelompok : 8
 Judul TA : Perancangan Interior Museum Sila Tea Artisan, Bogor
 Waktu Sidang : Rabu, 11 Desember 2024

CATATAN PENILAIAN DAN PERBAIKAN :

1. SUBSTANSI: ppt perlu diteliti; khususnya bag. analisis agar lebih representatif sbg warna yang mendukung materi perancangan.
 - Elemen pelayap presenter tampil maksimal. Ada saran penguji untuk menebarkan aroma teh pada way presenter.
 - Immersive Space (cinematic) perlu mengolah bagian Cantan untuk diproyeksikan citra digital topografi perkebunan teh.
 - Perlu ada aksesoris yang lebih impenit pada beberapa area museum untuk membuat emphasis, fokus, spot atraktif.
2. TEKNIK PENULISAN: Lap. TA = BAB IV; sebagian konsep dan estimasi belum ada. Bab V = Saran, belum dimasukkan. Gambar-gambar pd. sinopsis belum ada juga.

Naskah Jurnal : tambahkan sitasi pd Pendahuluan. Bag. Pembahasan perlu diperjelas jenis produk interior untuk yg memanfaatkan timbuh Ketua/Anggota Penguji* sampah (ramah lingkungan) produsen. Jelaskan juga terapan moss panel pada way yang mana? (Dr. Aghastya Wiyoso, M.Sn.)

(*) Coret yang tidak perlu

(Selengkapnya lihat form review).



1 Juli 2023

FORM CATATAN UJIAN TUGAS AKHIR
TUGAS AKHIR SEMESTER GANJIL/GENAP*, TAHUN 2024/2025

Nama : TIFFANY CHINTIA
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Kelompok : 8
Judul TA : Perancangan Interior Museum Sila Tea Artisan, Bogor
Waktu Sidang : Rabu, 11 Desember 2024

CATATAN PENILAIAN DAN PERBAIKAN :

1. SUBSTANSI :

- gaya kontemporer Nahne & tema apa? Harmony in Sereni-tea
- Hasil dan implementasi design itu & terlihat lbh detail dan visual & Heavy
- Meja utk Workshop kuy ergonomis } proses alihpro proses tea
- Pak kabinas - " } ditamponi detail
- Koleksi Museum sama stau ada peminjaman
- L. Pih, edukasi, dll

2. TEKNIK PENULISAN :

Ketua/Anggota Penguji*

(Dr. Dwi Sulistyawati., M.T.)

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1 Juli 2023

FORM CATATAN UJIAN TUGAS AKHIR
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Nama : TIFFANY CHINTIA
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Judul TA : Perancangan Interior Museum Sila Tea Artisan, Bogor
Waktu Sidang : Rabu, 11 Desember 2024

CATATAN PENILAIAN DAN PERBAIKAN :

1. SUBSTANSI :

- Experience dari museum perlu ditambahkan agar suasana lebih terasa.

2. TEKNIK PENULISAN :

- Cek typo dan penulisan istilah teh. (laporan TA)
-

Sukses Tiffany ♡

Ketua/Anggota Penguji*

(Anastasia Cinthya Gani, S.Ds., M.Ars.)

(*)Coret yang tidak perlu



UNTAR
Universitas Tarumanagara



LETTER OF ACCEPTANCE

Jakarta, March 26, 2025
Number: 080-ICEBSH/UNTAR/III/2025

Attention to : Tiffany Chintia, Aghastya Wiyoso, Cinthya Anastasia Gani
The Author(s) of Paper ID: 080-ICE

SUSTAINABLE INTERIOR MATERIAL SELECTION FOR SILA INDONESIA TEA MUSEUM WELCOMING AREA IN BOGOR

We are pleased to inform you that your submission is **Accepted** for presentation in **International Conference on Economics, Business, Social, and Humanities (ICEBSH) 2025** will be held hybrid mode on April 14-15, 2025. This Paper will be published on the International Journal of Application on Social Sciences and Humanities.

Please revised your manuscript accordingly to the review result and maximum point for Turnitin test is 20%. You need to send us your revised manuscript in Microsoft Office Document file format (doc or docx) to the ICEBSH 2025 committee (icebsh@untar.ac.id) by 30th March 2025 to avoid unnecessary delay. It will be appreciated if you put your Reference Number and your name as your file name in full paper format: Paper ID_Name (e.g. 001-ICEBSH_Budi).

Please complete your registration and we encourage participants could fill out the confirmation form earlier. We urgently need your prompt attention. You are eligible to complete the registration before submitting the revision. Registration form can be accessed at <https://bit.ly/ICASTE-ICEBSH-REGISTRATIONFORM-2025>.

Thank you very much for your attention.

The ICEBSH 2025 Chairperson



ICEBSH

Didi Widya Utama, ST., MT., Ph.D.

SUSTAINABLE INTERIOR MATERIAL SELECTION FOR SILA INDONESIA TEA MUSEUM WELCOMING AREA IN BOGOR

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Submitted: dd-mm-yyyy, Revised: dd-mm-yyyy, Accepted: dd-mm-yyyy

ABSTRACT

Interior designers play a significant role in a series of design processes. The importance of sustainable design in interior design aligns with the challenges of climate change and sustainable development goals (SDGs). The application of sustainability principles can be achieved through the use of environmentally friendly materials, as implemented in the design of the Sila Indonesia Artisan Tea Museum. This research aims to further analyze the use of material products that support the concept of environmental sustainability using qualitative methods with descriptive analysis, which includes explanation through description, precise interpretation, and systematic depiction of facts. Data collection techniques include observation, interviews, and literature studies. The interior design of the Sila Indonesia Artisan Tea Museum carries four main images: Indonesian Pride, Friendly, Harmony, and Mindful, with the theme "Brewing Now: Harmony in Sereni-tea." The design style applied is modern contemporary with a futuristic touch, using various materials that focus on sustainability, from natural materials to the use of innovative materials from recycled sources. The discussion of sustainable materials that this article aims to highlight is focused on several representative areas (the reception area including the lobby reception, welcome drink area, lounge, and museum entrance area). The author hopes that the interior design of the Sila Indonesia Artisan Tea Museum can serve as a good example of sustainable design implementation, raise environmental awareness, and encourage designers to innovate in the use of eco-friendly materials in the future.

Keywords: Interior Design; Material; Sustainable Design

ABSTRAK

Desainer Interior memiliki andil besar dalam serangkaian proses perancangan. Pentingnya sustainable design dalam perancangan interior sejalan dengan tantangan perubahan iklim dan tujuan pembangunan berkelanjutan (SDGs). Penerapan prinsip-prinsip keberlanjutan salah satunya dapat dicapai melalui penggunaan material ramah lingkungan, seperti yang diimplementasikan pada perancangan Sila Indonesia Artisan Tea Museum. Penelitian ini bertujuan untuk menganalisis lebih lanjut penggunaan produk material yang mendukung konsep keberlanjutan lingkungan menggunakan metode kualitatif dengan analisis deskriptif, yaitu penjelasan melalui deskripsi, interpretasi tepat, dan penggambaran fakta secara sistematis. Teknik pengumpulan data meliputi observasi, wawancara dan studi kepustakaan. Perancangan interior Sila Indonesia Artisan Tea Museum mengusung empat citra utama: Indonesian Pride, Friendly, Harmony, dan Mindful, dengan tema "Brewing Now: Harmony in Sereni-tea." Gaya desain yang diterapkan adalah modern contemporary dengan sentuhan futuristik, menggunakan berbagai material yang berfokus pada keberlanjutan, baik material natural hingga pemanfaatan material inovasi dari material daur ulang. Pembahasan material berkelanjutan yang ingin diberi sorotan pada artikel ini berpatok pada beberapa area representatif (area penerimaan meliputi lobby reception, welcome drink area, lounge dan area pengantar museum). Penulis berharap perancangan interior Sila Indonesia Artisan Tea Museum bisa menjadi contoh penerapan sustainable design yang baik, meningkatkan kesadaran lingkungan, dan mengajak desainer untuk berinovasi dalam penggunaan material ramah lingkungan di masa depan.

Kata Kunci: Berkelanjutan; Perancangan Interior; Material

1. INTRODUCTION

Museums are one of the public facilities that carry various vital functions in the development of education, the empowerment of history, and cultural values. In its design, a museum requires a different approach through good interior design, which can provide a more open and engaging dialogue for today's younger generation (Binekasri & Binekasri, 2023).

All aspects related to its design then become essential to consider holistically in achieving good aesthetic, functional, and psychological quality of the space. As entities providing space programming services, interior designers play a significant role in design decisions, including space planning, design visualization, and the selection of materials to be used in each interior element.

This implies that interior designers can also play a role in efforts to maintain environmental sustainability. This sustainability issue has essentially become a global concern and challenge, as echoed in a series of SDGs (Sustainable Development Goals) by the UN (United Nations), one of which is SDG no. 13 (Climate Change) (Nations, n.d.), namely addressing climate change. This sustainable concept then needs to be voiced more loudly so that the public becomes more aware of this urgency.

As quoted from the Zerowaste.id website, sustainability in design is defined as the practice of creating spaces characterized by principles of economy and ecological sustainability (zerowaste.id, n.d.). This approach is fundamentally responsible for minimizing negative impacts on the environment. Sustainable design, as quoted from the same source, according to Wijaya (2019), holds several key principles, namely:

- 1) low-impact material (utilization of materials with environmentally friendly and non-toxic production);
- 2) energy efficiency (using products with minimal energy);
- 3) quality and durability (products with a long lifespan);
- 4) reuse & recycle (consideration of sustainable use until the end of the product's life);
- 5) renewability (the material comes from the nearest area, from renewable resources, and can be processed into compost);
- 6) healthy (materials that are not harmful to the environment and users).

As for the main goal of sustainable design, it is:

- 1) minimizing the negative impact of products that are difficult to recycle;
- 2) maximizing the potential of renewable energy sources to reduce global warming emissions;
- 3) minimizing the use of materials that damage or endanger the environment.

In writing this journal article, the author aims to emphasize the perspective of sustainable design in terms of material usage. In line with the sources cited through portaire.com, the selection of materials not only becomes a better choice for sustainable living but also enhances design quality by incorporating sustainable materials without sacrificing a designer's style (portaire.com, n.d.). Some materials that can be implemented in interior design include bamboo, rattan, terrazzo, polished plaster, reclaimed wood, glass, and natural stone, which are environmentally friendly and have a low carbon footprint (Bolon, 2024).



Figure 1. Sila Logo
Source: karyakreatifindonesia.co.id, 2024

The project highlighted the brand of Sila Indonesia Artisan Tea. Sila is the first innovator and educator of artisan tea in Indonesia since 2013, based in Bogor (tea house), who specifically popularizes Indonesian tea. Sila strives to elevate the image of Indonesian agricultural products for the welfare of farmers, "consumer wellness," and the preservation of the natural environment of the archipelago through its product and various programs. Therefore, Sila, with its strong branding and mission, deserves greater recognition through museum facilities to foster awareness and appreciation of tea among the public and to revive the economic potential of domestic tea.

The application of materials, especially in the interior of the welcoming area of the Sila Indonesia Artisan Tea Museum, strives as much as possible to meet the sustainability points that have been previously outlined. This article also aims to convey the point/message that good interior design certainly requires comprehensive consideration. Basically, the quality of an aesthetic design can be enhanced by incorporating environmentally friendly materials that uphold sustainability. Therefore, the solutions offered are including integrating the use of natural materials, including rattan and bamboo (which are among the popular forestry commodities of Indonesia), being open to information and innovations in sustainable materials, and utilizing them in interior design thoughtfully.

2. RESEARCH METHOD

This journal involved qualitative research methods with descriptive analysis methods, namely the breakdown and explanation through description, accurate and grounded interpretation, and systematic depiction of the facts found.

The data collection techniques that the author has employed to support this writing include:

- a. literature study (data collection from various media including online news articles to research articles or journals with similar discussions);
- b. observation (observation of existing buildings for potential analysis that can be collaborated with design);
- c. interview (involving information from the playo.id team as informants regarding the latest eco-friendly material innovations).

The scope of this research broadly also involves a design process following the design principles of Rosemary Kilmer and Ottie Kilmer, which is summarized into two phases with systematic feedback evaluation at each stage. (Kilmer & Kilmer, 2014):

- 1) Analysis, comprising the stages of:

commit (carrying out the entire design process until completion), **state** (defining background, problem identification, constraints, limitations, and objectives to guide design programming), **collect** (data collection, whether through journals, theses, online media, field observations, documentation, and interviews), **analyze** (conceptual sketches, matrices, pattern searches, or categorization tables to produce conceptual design, schematic plan, preliminary plan, and final plan).

2) Synthetic, comprising the stages of:

ideate (problem-solving and concept development to develop alternative ideas, concepts, and mood boards), **choose** (decision-making on selected alternatives/ideas), and **implement** (idea execution in 3D modeling & rendering).

3. RESULTS AND DISCUSSIONS

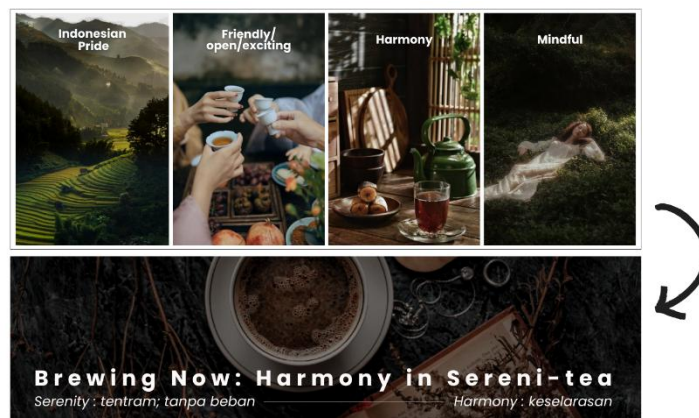


Figure 2. Sila Images & Design Theme
Source: Tiffany Chintia, 2024

The interior design of Sila Indonesia Artisan Tea Museum carries four main images or images namely Indonesian Pride, Friendly, Harmony and Mindful. The design theme is “**Brewing Now: Harmony in Sereni-tea,**” raised to represent the harmony of the atmosphere that is trying to be displayed in each room and is expected to bring visitors into a memorable and lingering exploration experience. The design style is modern contemporary with a futuristic touch.



Figure 3. Sila Indonesia Artisan Tea Museum Welcoming Area
Source: Tiffany Chintia, 2024

The highlighted area shown in the image above represents the welcoming area of the museum building itself, including lobby reception, welcome drink spot, lounge, and museum introduction/entrance, which stands as the representative areas for further analysis.

In the concept of the material itself, the design tries to harmonize several materials, both natural and recycled to raise the concept of sustainability. The following narrows down the description of sustainable materials applied in each area:

A. Lobby Reception



Figure 4. Lobby Reception Area

Source: Tiffany Chintia, 2024

The reception area features natural materials in the form of rattan, which are used as room embellishments while also utilizing their functionality as controllers of natural light entry. The advantage of this material is its ease of processing (easy to shape) and durability. Its placement is spread out, and its direction can be adjusted to function as optimally as possible.

B. Self Ticketing Area



Figure 5. Self Ticketing Area

Source: Tiffany Chintia, 2024

Just like in the reception lobby area, rattan is also used here to control the amount of natural light. But here, the artworks shown on the wall are the interesting point to figure out. First, on the left side, there are some woven hats of different sizes made of natural bamboo, used to represent the attributes that tea farmers usually wear while working outside.

Tea bag waste can also be repurposed into artwork, as demonstrated by the artworks displayed on the right wall. A thoughtful approach to using materials for artistic purposes aligns with sustainability principles which promotes recycling and enhances the aesthetic appeal of an area at the same time.

It was also inspired by the works featured on Catherine Rains' YouTube channel, which demonstrate the sustainability potential of tea bags themselves.



Figure 6. Tea Bag Recycled Art
Source: Youtube (Catherine Rains)

C. Welcome Drink Spot



Figure 7. Welcome Drink Spot
Source: Tiffany Chintia, 2024

This spot is directly located next to the reception, separated by an interlock brick wall, which is an innovative product of printed bricks (installed only using a steel frame) that significantly reducing cement & sand usage. Rattan shelving units integrated also in this area. The area further employs terrazzo flooring, a sustainable composite material (will be further explained in the last point).

D. Lounge



Figure 8. Lounge Area
Source: Tiffany Chintia, 2024

The use of sustainable materials in this area is the use of recycled materials from plastic waste on the legs of the coffee table. The distinctive color and pattern of this recycled plastic material blend together and add an accent to the lounge. Not only does this material support the sustainability concept, but it also represents the signature color of Sila itself, which is red. The recycled material will be explained in the next point.

E. Art Installation Area



Figure 9. Art Installation Area
Source: Tiffany Chintia, 2024

The recycled plastic material used for the lounge table legs is also incorporated into the podium display within the art installation area. Inspiration for this innovative material was drawn from various social media platforms showcasing sustainable design solutions. This also highlight encouraging progress in Indonesia, demonstrating tangible steps toward environmental sustainability through creative material innovation.



Figure 10. Products Made of Recycled Plastic
Source: Instagram Page @playo.id

For the material samples, the images above showed the real products developed by the Indonesian Brand @playo.id. Figure 10 showcases their products made from 100% recycled plastic material with colors derived directly from the original waste materials.



Figure 11. Products Made of Recycled Plastic
Source: Instagram Page @wastgood

Meanwhile, Figure 11 features product examples from @wastgood, showcasing innovative reuse of plastic waste through creative design.



Figure 12. Moss Artwork Product Example
Source: mossthewalls.com, 2023

Additionally, this area also incorporates preserved moss wall art. Moss wall art is a form of bio-art that utilizes preserved forest moss, intricately arranged in a variety of designs and patterns to suit various preferences and spaces. This piece does not require watering or sunlight, thereby reducing environmental impact, almost no maintenance (mossthewalls.com, 2023) (Vanessa, Marizar, & Florencia, 2022).

Preserved moss naturally purifies air and regulates humidity even without being alive, improving indoor air quality while conserving energy. Not only as a refreshing decoration, it also serves as a statement of environmental responsibility. With proper care, these installations can endure for decades, which eliminating the frequent replacements required by traditional plants or flowers (NinfaStudio, 2023). Lastly, this area also used terrazzo flooring (explained in the last point).

F. Museum Introduction / Entrance Area



Figure 13. Museum Introduction Area
Source: Tiffany Chintia, 2024

The museum introduction area, bridging the lounge and reception, features "Plastikere" — a sustainable material crafted from recycled single-use LDPE plastic bags. Developed by Playo.id and Blasu Studio which collaborates with waste banks, shops, restaurants, waste donations and waste exchange programs to explore waste materials.

This innovative material is transformed into lighting fixtures, adding visual warmth and texture to the transitional space. Its application not only elevates the ambiance but also utilizes the potential of waste-to-design solutions, merging aesthetics with environmental responsibility.



Figure 14. Recycled Material Applied as Luminaires
Source: Tiffany Chintia, 2024



Figure 15. Plastikere by Playo.id x Blasus Studio
Source: Instagram Page @Playo.id

The plastikere base material is made into a model unit shaped as in the picture above, allowing the assembly of new shape products according to the designer's wishes, one of which is as a lamp house with a unique shape and can be used as an accent.

G. Concierge Area



Figure 16. Concierge Area
Source: Tiffany Chintia, 2024

The concierge area utilizes Terrazzo as the flooring material, along with other areas such as the welcome drink spot, art installation area, and museum entrance, as shown in Figure 17.



Figure 17. Terazo Flooring in Sila Indonesia Artisan Tea Museum
Source: Tiffany Chintia, 2024

Terrazzo is a composite material made of cement, sand, and recycled aggregates (marble, granite, quartz, plastic, glass, shell, etc) (Efendy, Hartini, & Gani, 2020). Terrazzo allows for customizable colors and patterns, and its production uses less energy while creating fewer carbon emissions than traditional tiles. Known for being long-lasting, durable, and easy to maintain, these qualities make it a sustainable and eco-friendly flooring choice (Tilemag, 2022).



Figure 18. Terazzo Looks Example
Source: terrazzo.net.au

Additionally, there are numerous creative examples of Terazo made from recycled materials that can be also applied in interior design to demonstrate how waste materials can be transformed into potential resources or repurposed into new opportunities for sustainable living.

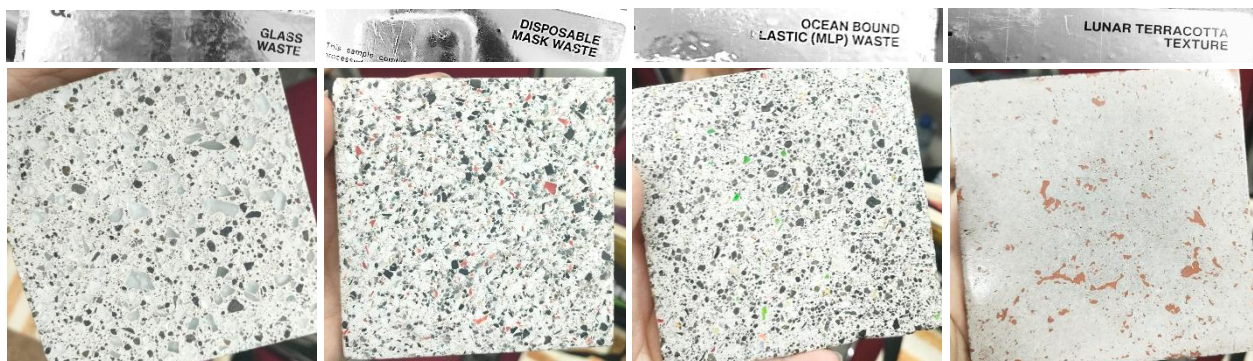


Figure 19. Recycled Sample Material from Playo.id
Source: Tiffany Chintia, 2024

The items created by playo.id served as the following examples:

1. First image: made of recycled glass from discarded light bulbs and cement, repurposing fragile waste into durable construction material.
2. Second image: Incorporates recycled disposable face masks
3. Third image: made of Ocean Bound Plastic (OBP)—plastic waste retrieved from coastal areas
4. Fourth image: mixture of cement, travertine, and cigarette butt waste, creating terracotta color accent, while diverting toxic litter from landfills.

4. CONCLUSIONS AND SUGGESTIONS

The discussion in this journal article may not delve deeply and thoroughly into every material component in each museum area. However, fundamentally, the author wants to demonstrate the use of several materials that are considered representative. Functionality, aesthetics, and self-awareness regarding environmental concerns can coexist (integrate) in an interior design.

Good interior design should not turn a blind eye to current global issues, especially the challenge of climate change. Designers play a key role in the selection of materials in their designs. With the advancement of technology and social media, designers are required to keep up with the times and be open to all innovations in eco-friendly materials.

The application of sustainable materials at the Sila Indonesia Artisan Tea Museum can essentially serve as a good model and raise greater awareness of environmental consciousness. The imperfections or lack of information in this writing can serve as discussion points for similar writings in the future.

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**PERJANJIAN
PELAKSANAAN PENELITIAN SKEMA TUGAS AKHIR REGULER
PERIODE II TAHUN ANGGARAN 2024
NOMOR: 245/Int-TAR-KLPPM/UNTAR/I/2025**

Pada hari ini Jumat, tanggal 31 Januari 2025, yang bertanda tangan di bawah ini:

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Selanjutnya dalam tugas ini disebut sebagai **Pihak Kedua**

1. Pihak pertama menugaskan Pihak kedua untuk melaksanakan kegiatan **Penelitian Skema Tugas Akhir Reguler** atas nama Universitas Tarumanagara yang berjudul: **"Perancangan Sila Indonesia Artisan Tea Museum di Bogor Jawa Barat"**, dengan dana penelitian sebesar **Rp. 3.000.000,-** (Tiga Juta Rupiah) yang dibebankan kepada anggaran Universitas Tarumanagara dan diberikan setelah pengumpulan Laporan Tugas Akhir berupa: bukti ujian dan *draft* artikel jurnal atau bukti *Letter of Acceptance (LoA)*.
2. Kegiatan penelitian sebagaimana dimaksud dalam poin 1 dilaksanakan dalam waktu 5 bulan (periode November 2024 – Februari 2025).
3. Luaran Penelitian Skema Tugas Akhir Reguler berupa: Artikel Ilmiah yang diterbitkan di Jurnal Nasional Terakreditasi atau Prosiding Internasional Bereputasi dengan anggota mahasiswa berperan sebagai *first author* dan dosen sebagai *corresponding author* dapat dikirimkan buktinya ke LPPM setidaknya pada akhir bulan Juli 2025.

Jakarta, 3 Maret 2025

Pihak Pertama



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