Pendhapa
Vol. 16, No. 2, December 2025, pp. 16-26
ISSN 2086-8138, eISSN 2745-7249
https://jurnal.isi-ska.ac.id/index.php/pendhapa

Interior Design Planning of the Indonesian Cultural Center in Yokohama, Japan

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Received 25 December 2024; accepted 8 August 2024; published 13 December 2025

ABSTRACT

Indonesia has no permanent cultural center in Japan, even though public interest in Indonesian culture is high. Cultural promotion so far has relied on temporary programs such as Rumah Budaya Indonesia, festivals, and exhibitions, which limits continuity and accessibility. This study proposes an interior design for an Indonesian Cultural Center in Yokohama, Japan, that serves as a permanent space for exhibitions, performances, education, and cultural exchange. A qualitative descriptive approach was used, combining a theoretical framework on cultural centers, cultural diplomacy, and interior design with field observation, a SWOT analysis of the site, and a comparative study of existing cultural centers. The design concept, "Exploring Indonesia's Hidden Treasures," draws on Indonesia's Five Super Priority Destinations: Borobudur shapes the lobby, Lake Toba the library, Likupang the meeting room, and Mandalika the café. A color, material, and finish approach based on natural materials, wood carving, and batik motifs expresses Indonesian identity, while a store, classroom, auditorium, and interactive gallery support varied activities. The proposal is expected to strengthen Indonesia's cultural diplomacy and deepen Japanese appreciation of Indonesian arts and heritage. It remains at the planning stage; user evaluation is needed in future research.

KEYWORDS

Interior Design;
Cultural Center;
Cultural Diplomacy;
Indonesian Cultural Identity;
Yokohama.

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1. Introduction

Culture is a complex system that encompasses various aspects of human life, including art, traditions, beliefs, laws, and customs passed down from generation to generation (Tylor 1871). In the context of globalization, culture plays a crucial role in strengthening national identity and fostering international relations. One strategic effort to promote and preserve a nation's culture is through the establishment of cultural centers in other countries, which serve as platforms for cultural diplomacy — enhancing cross-cultural understanding, strengthening bilateral relations, and building a positive international image of a country (Grincheva 2019; Cohen 2019).

In Indonesia-Japan bilateral relations, culture has been a significant aspect strengthening the bond between the two nations since formal relations were normalized in 1958. Despite ongoing efforts to promote Indonesian culture in Japan — including art exchanges, culinary experiences, and educational programs — Indonesia has yet to establish a permanent cultural center in the country. Cultural diplomacy efforts so far have remained largely temporary, such as the Rumah Budaya Indonesia program organized by the Indonesian Embassy (KBRI) in Tokyo, alongside periodic festivals and exhibitions (Kamaludin 2019).

Interest in Indonesian culture among the Japanese public is relatively high, evidenced by the success of annual events such as the Indonesia Japan Friendship Festival (IJFF), which attracts tens of thousands of visitors each year, as well as positive responses to cultural roadshow programs organized by KBRI Tokyo (Kamaludin 2019). However, without a permanent cultural center, the promotion of Indonesian culture in Japan faces limitations in accessibility and continuity. The establishment of an Indonesian Cultural Center in Japan has therefore become an urgent necessity to strengthen Indonesia's cultural

diplomacy and deepen the Japanese public's understanding of Indonesian culture in a more sustainable manner.

Yokohama, the capital of Kanagawa Prefecture, has been selected as the location for the proposed Indonesian Cultural Center. The city hosts a significant Indonesian community and lies in close proximity to Tokyo, facilitating access for both the Japanese public and the Indonesian diaspora in Japan. As a strategic port city with a long history of international exchange, Yokohama holds strong potential for attracting tourists and cultural enthusiasts from across Japan.

This study aims to analyze the urgency of establishing an Indonesian Cultural Center in Japan, particularly in Yokohama, and to formulate the roles and functions of the center in supporting cultural diplomacy and Indonesia-Japan bilateral relations. Through this study, a more comprehensive understanding of cultural centers as instruments for strengthening international ties and promoting Indonesia's cultural identity on a global scale is expected.

Based on this background, the research problem formulated in this study centers on the urgency of establishing an Indonesian Cultural Center in Japan and the role such a center can play in supporting cultural diplomacy and strengthening Indonesia-Japan bilateral relations. This study seeks to identify the benefits and challenges of establishing an Indonesian Cultural Center in Yokohama and to analyze its potential impact on the Japanese public's understanding and appreciation of Indonesian culture. It further aims to provide recommendations on the management and development strategies of the cultural center to ensure its optimal long-term function.

2. Method

This study employed a qualitative descriptive approach to develop the interior design proposal for the Indonesian Cultural Center in Yokohama, Japan, grounded in the concept of the cultural center as a public facility established to preserve, promote, and disseminate cultural values through educational, artistic, and social activities (Grincheva 2019). Beyond serving local communities, cultural centers function as platforms for cultural diplomacy — the use of cultural activities, arts, language, and heritage to strengthen mutual understanding and cooperation between countries (Cohen 2019) — with Indonesian Cultural Centers abroad playing a particular role in introducing Indonesia's culture, traditions, tourism, and creative industries to international audiences (Kamaludin 2019). On this basis, the interior environment was approached not only as a functional container but as a medium for communicating Indonesia's cultural identity through spatial experience and design elements (Cohen 2019; Kamaludin 2019).

This theoretical foundation was paired with established interior design principles for cultural facilities — that such spaces should support educational, exhibition, recreational, and community functions while creating meaningful visitor experiences (Ching 2018), through spatial planning, circulation, lighting, material selection, furniture, and visual communication that shape visitor comfort and the delivery of cultural information (Panero and Zelnik 2018), supported where possible by sustainable materials, flexible spaces, and interactive technologies (Celadyn 2019). Indonesia's cultural diversity — expressed through traditional architecture, local materials, decorative motifs, handicrafts, and performing arts (Nuryanti 2021) — provided the material this design draws on, following precedent in how regional batik motifs and natural materials have been integrated into contemporary interiors to reflect national identity while remaining relevant to modern users (Agnetha and Widyani 2023; Nuryanti 2021; Cohen 2019). In this study, Indonesian cultural identity is represented through traditional motifs, natural materials, and design inspirations derived from Indonesia's Five Super Priority Destinations, aimed at creating an authentic cultural experience for international visitors.

Building on this foundation, the research focused on identifying design requirements through literature review, field observation, and comparative analysis. The collected data were synthesized to formulate the design concept, spatial organization, and interior elements.

2.1 Design Location

The proposed design is located in Yokohama, Japan, one of the country's major metropolitan areas. Yokohama was selected because of its strategic location, multicultural environment, and strong

relationship with Indonesia through educational, cultural, and economic activities. These characteristics make the city an appropriate location for establishing an Indonesian Cultural Center.

A SWOT analysis was conducted to evaluate the site's strengths, weaknesses, opportunities, and threats before developing the design concept.

Kekuatan (S)	Kelemahan (W)
Warisan Budaya yang Kaya: Indonesia memiliki warisan budaya yang beragam dan kaya, termasuk musik tradisional, tarian, kerajinan, dan kuliner yang dapat menarik banyak pengunjung. (Gunawan, 2000; Dewantara, 1967)	Kesadaran Terbatas: Kesadaran tentang budaya Indonesia di Jepang masih terbatas, sehingga memerlukan upaya promosi yang luas untuk menarik pengunjung. (Japan Go, 2018)
Lokasi Strategis: Yokohama adalah lokasi strategis dengan populasi Indonesia yang signifikan dan dekat dengan Tokyo, meningkatkan aksesibilitas bagi pengunjung. (e-Stat Japan, 2019)	Biaya Awal: Biaya awal yang tinggi untuk mendirikan pusat kebudayaan, termasuk biaya konstruksi, staf, dan pemasaran. (KBRI Tokyo, 2021)
Dukungan Diplomatik: Dukungan kuat dari pemerintah Indonesia dan promosi aktif oleh Kedutaan Besar Indonesia di Tokyo. (KBRI Tokyo, 2021)	Keterbatasan Sumber Daya: Potensi keterbatasan sumber daya dalam hal pendanaan dan staf untuk mengelola dan memelihara pusat secara efektif. (OECD, 2020)
Beragam Program: Kemampuan untuk menawarkan berbagai program dan aktivitas, termasuk seni, pertunjukan, kelas bahasa, dan pengalaman kuliner. (Ramdini, Sarihati, & Salayanti, 2015)	Perbedaan Budaya: Menghadapi perbedaan budaya dan preferensi antara pengunjung Indonesia dan Jepang, yang dapat mempengaruhi penerimaan dan partisipasi program. (Najibah, 2018)
Hubungan Budaya yang Ada: Memanfaatkan hubungan budaya yang sudah ada dan hubungan sejarah antara Indonesia dan Jepang untuk meningkatkan minat dan partisipasi. (Japan Go, 2018)	Tantangan Pemasaran: Tantangan dalam pemasaran dan pengawasan untuk mengomunikasikan penawaran pusat kepada audiens yang lebih luas. (Schneider, 2010)
Peluang (O)	**Ancaman (T)**
Program Pertukaran Budaya: Peluang untuk mengembangkan program pertukaran budaya dengan institusi Jepang, mendorong pemahaman dan kolaborasi bersama. (UNESCO, 2020)	Persaingan: Persaingan dari pusat kebudayaan lain dan atraksi lokal di Yokohama dan Tokyo yang dapat mengalihkan pengunjung potensial. (Schneider, 2010)
Pertumbuhan Pariwisata: Memanfaatkan minat yang semakin meningkat dalam pariwisata budaya untuk menarik wisatawan Jepang dan internasional. (OECD, 2020)	Fluktuasi Ekonomi: Fluktuasi ekonomi dan ketidakpastian yang dapat memengaruhi pendanaan dan jumlah pengunjung. (OECD, 2020)
Kemitraan Pendidikan: Membentuk kemitraan pendidikan dengan sekolah dan universitas di Jepang untuk menawarkan kursus dan lokakarya budaya Indonesia. (Lankford, 2009)	Hubungan Politik: Perubahan dalam hubungan politik antara Indonesia dan Jepang yang dapat mempengaruhi dukungan dan kolaborasi. (Japan Go, 2018)
Kehadiran Digital: Memperluas kehadiran digital melalui tur virtual, lokakarya online, dan keterlibatan media sosial untuk menjangkau audiens yang lebih luas. (Widiyanto, 2023)	Sensitivitas Budaya: Potensi sensitivitas budaya dan kesalahpahaman yang dapat mempengaruhi persepsi terhadap pusat tersebut. (Venus, 2017)
Acara Budaya: Menyelenggarakan dan berpartisipasi dalam acara budaya besar dan festival di Jepang untuk meningkatkan visibilitas dan keterlibatan. (UNESCO, 2020)	Dampak Pandemi: Dampak berkelanjutan dari pandemi COVID-19 terhadap perjalanan dan pertemuan besar, yang dapat mengurangi jumlah pengunjung. (OECD, 2020)

Fig. 1. SWOT analysis of the proposed site for the Indonesian Cultural Center in Yokohama, Japan. (Source: Personal data, 2024)

2.2 Data Collection

The data in this study were gathered through three primary methods. First, field observation was conducted to map spatial characteristics, visitor activity flows, and functional spatial requirements. Second, a literature review was applied to examine the theoretical foundations outlined above regarding cultural centers, cultural diplomacy, and interior design principles. Third, a comparative study was carried out by analyzing a number of existing cultural centers to serve as design references, aimed at extracting best practices concerning spatial organization, facility provision, circulation flows, and the representation of cultural identity.

Table 1. Comparative analysis of selected cultural centers used as design references for the proposed interior concept.

	Korean Cultural Center	Erasmus Huis (Dutch Cultural Center)	British Council	Goethe-Institut (German Cultural Center)
Location	SCBD, Equity Tower Building, 17th floor, Jl. Jenderal Sudirman No. RT.5 Lot 9, RT.5/RW.3, Senayan, Kebayoran Baru, South Jakarta, Special Capital Region of Jakarta 12190	Jalan Haji R. Rasuna Said Kav. S3, RT.8/RW.3, Kuningan Timur, Setiabudi, South Jakarta, Special Capital Region of Jakarta 12950	Office 8 Building, 9th Floor, Sudirman Central Business District (SCBD) Lot 28, Jl. Jenderal Sudirman Kav. 52–53, Jl. Senopati Raya No. 8B, RT.8/RW.3, Senayan, South Jakarta, Special Capital Region of Jakarta 12190	Jl. Dr. GSSJ Ratulangi No. 9–15, RT.2/RW.3, Gondangdia, Menteng, Central Jakarta 10350
Facilities	Multifunction hall; IT show room; classrooms; library; lounge	Library; exhibition/museum room; auditorium; café; consular room; university liaison office; Erasmus Training Center; Ikatan Keluarga dan Alumni Netherland (IKANED)	English language courses; library; auditorium; IELTS test center	Library; German language courses; auditorium; café; information center
Target Market	Students and university students interested in Korean culture	Students and university students interested in Dutch culture, or	Students or university students taking English courses or sitting IELTS tests	Students, university students taking German courses, or

		attendees of events held in the exhibition area		the general public visiting the library
Distinctiveness	Uses technology in introducing Korean culture; provides visitors with handouts containing Korean words and phrases	Features an exhibition space that is highly appealing and regularly changes themes so visitors can enjoy a different atmosphere each visit	Its unique aspect is its educational programming — offering English courses at various levels, including IELTS exam preparation	Goethe-Institut Jakarta provides various exchange programs and scholarships for students, university students, and professionals seeking to study or build their careers in Germany

Source: Personal data, 2024

2.3 Data Analysis

The collected data were analyzed using a descriptive qualitative approach, comparing findings from field observations, literature review, and comparative studies against the theoretical framework above. The analysis focused on identifying spatial requirements, circulation patterns, user activities, functional zoning, material selection, furniture, lighting, and cultural identity elements suitable for the proposed Indonesian Cultural Center.

The analytical process consisted of four stages: (1) identifying design problems and user needs through site observation; (2) comparing design characteristics of existing cultural centers to determine best practices; (3) synthesizing theoretical concepts with empirical findings; and (4) translating the analysis into design proposals, including spatial organization, zoning, mood boards, color-material-finish (CMF) selection, and three-dimensional interior visualizations. This systematic analysis ensured that the proposed design addressed functional requirements while effectively representing Indonesian cultural identity and supporting cultural diplomacy.

3. Results and Discussion

This design in based on a study of Indonesian cultural values and design strategies aligned with the context of the location. The primary objective of this project is to create a space that functions not only as a center for cultural information and promotion but also as an interactive space offering a multisensory experience for visitors.

Throughout the design process, various aspects were carefully considered, including design concepts, material selection, color schemes, spatial planning, and the integration of Indonesian cultural elements. The Color, Material, and Finish (CMF) approach serves as the foundation for selecting design elements to create an atmosphere that reflects the richness of Nusantara culture. The spatial layout is strategically planned to support a range of activities related to art, education, and cultural diplomacy. This discussion covers the design concept, zoning and spatial planning, selection of design elements, and the application of traditional Indonesian motifs and ornaments. Each aspect is crafted with a balance of aesthetics, functionality, and sustainability, resulting in an interior design that is not only visually appealing but also provides educational value and a profound cultural experience for visitors.

3.1 Design Concept

The design concept for the Indonesian Cultural Center is titled "Exploring Indonesia's Hidden Treasures." This concept was chosen to capture the spirit of adventure inspired by the natural beauty and cultural diversity of Indonesia's Five Super Priority Destinations — a government tourism development program covering Lake Toba, Borobudur, Mandalika, Labuan Bajo, and Likupang (Setkab RI 2020). In this design, the concept serves as the foundation for creating a space that not only showcases elements of Indonesian culture but also offers a profound and immersive experience for every visitor.

ISSN 2086-8138 (print) | 2745-7249 (online)
Pendhapa
Vol. 16, No. 2, December 2025, pp. 16-26



Fig. 2. Photos of Indonesia's Five Super-Priority Destinations
Source: developed by the authors, 2024

The mind map is developed from observations and research to connect interrelated keywords, forming the foundation of the design concept. It organizes and formulates key ideas systematically, visualizes relationships between elements, and provides a structured overview of the project. In designing the Indonesian Cultural Center in Yokohama, the mind map acts as a crucial guide, encompassing themes of Indonesian culture, natural diversity, traditional heritage, and efforts to introduce Indonesia to the international community — helping identify priorities, clarify design directions, and serve as a reference throughout every stage of development, from concept to implementation.

Below is the mood board illustrating the design concept for the Indonesian Cultural Center in Yokohama, Japan, which serves as the primary guide for the next stages of design development.



Fig. 3. Mood board illustrating the design concept for the lobby area inspired by Borobudur. (Source: developed by the authors, 2024)

Borobudur is among the largest Buddhist monuments in the world and is widely regarded as a masterpiece of architectural and symbolic translation, reflecting a sense of spiritual depth and historical grandeur (Kowal 2019). Placing Borobudur in the lobby creates a powerful first impression for visitors, highlighting the uniqueness and magnificence of Indonesian culture. The reliefs and stupas of Borobudur also evoke a monumental atmosphere, inviting visitors to experience Indonesia's rich history as they enter the cultural center.



Fig. 4. Mood board for the library emphasizing a comfortable learning environment with Indonesian cultural elements. (Source: developed by the authors, 2024)

Lake Toba embodies tranquility, serenity, and reflection. The library, as a space for reading and contemplation, aligns with the calm ambiance of Lake Toba. Known for its peaceful natural scenery, the lake inspires an atmosphere conducive to learning and introspection. The natural color palette drawn from Lake Toba — shades of blue, green, and brown — creates a sense of comfort and calmness, making it an ideal choice for the library area.



Fig. 5. Mood board for the meeting room combining modern functionality with Indonesian decorative elements. (Source: developed by the authors, 2024)

Likupang, as a beach destination, symbolizes freshness and renewed energy. The meeting room benefits from a dynamic and vibrant atmosphere intended to foster creativity and productive discussion. The sea-blue and white-sand hues of Likupang's beaches convey a bright, open impression, enhancing the work environment and encouraging collaboration.



Fig. 6. Mood board for the café inspired by Indonesia's tropical atmosphere and culinary heritage. (Source: developed by the authors, 2024)

Mandalika is known for its serene, relaxing beaches. The café, as a space where visitors can unwind, enjoy drinks, and take a break, aligns with the Mandalika theme. The tropical ambiance of Mandalika — reflected through the colors of sand, sea, and coconut trees — creates an atmosphere of relaxation and comfort. Below is the bubble diagram illustrating the layout plan and circulation flow for the design, serving as a reference for further design development.

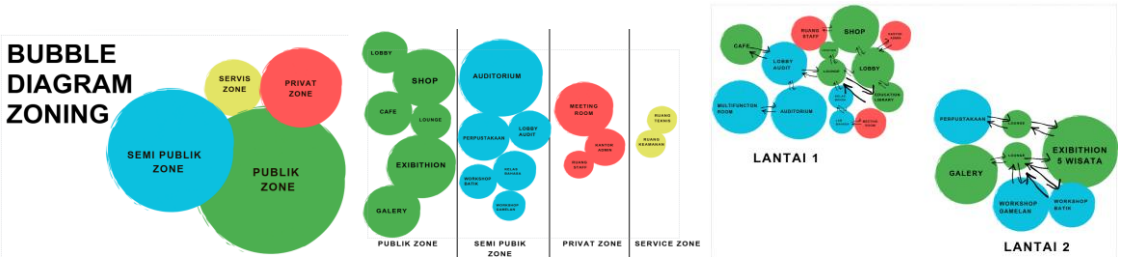


Fig. 7. Bubble Diagram. (Source: developed by the authors, 2025)

Based on the zoning division results, the floor plan is further broken down into more detailed sections through blocking — a crucial initial step in shaping each space with greater specificity, allowing for easier identification of functions and relationships between spaces. Blocking helps organize the spatial layout in more detail, positioning and sizing each area according to its purpose, and facilitates further planning in the overall development of the interior design.



Fig. 8. Zoning and Blocking Diagram. (Source: developed by the authors, 2025)

3.2 Color, Material, and Finishing Concept

The CMF (Color, Material, and Finishing) concept applied in this design embraces a neutral color palette aligned with the psychological aspects of Indonesian colors, blending cultural elements from various regions in Indonesia. Natural materials, a hallmark of the country, are processed using natural finishing techniques, resulting in matte, textured, and solid surfaces. This approach follows modern design trends, aiming to create an engaging space that delivers educational value while preserving aesthetic beauty for both Indonesian and international visitors.

The design aims to convey Indonesia's cultural diversity through a comprehensive visual, auditory, and sensory experience. Neutral colors such as brown symbolize the depth and richness of Indonesia's traditional culture, while wood and stone materials, processed with natural texture finishing techniques, provide a sensory experience that evokes the feeling of being physically present in Indonesia. The uniqueness of carving, a widely practiced art form in Indonesia, is incorporated as a distinctive element. Jepara, in particular, is known for its tradition of teak wood carving furniture, historically produced through conventional handmade techniques and increasingly adapted with modern technology to meet growing export demand (Marizar, Mutiara, and Irawan 2020). Rattan, known for its flexibility, has also gained popularity for producing intricate, captivating designs.

Batik, as one of Indonesia's most recognized cultural legacies, is a key element in this design. The batik motifs incorporated are Kawung, Parang, and Nanasan. The Kawung motif is read in Javanese tradition as carrying values of gratitude, respect for nature, and togetherness (Wahida, Handayani, and Supriyadi 2020), which this design interprets more broadly as a symbol of balance between human life and the universe. The Parang motif embodies strength and perseverance, reflecting the legacy of Indonesian royal traditions. The Nanasan motif signifies prosperity and a thriving life, conveying a hope that every visitor experiences the peace and happiness brought by Indonesian culture. The use of these motifs adds layers of meaning, leaving a lasting and authentic impression on every visitor.

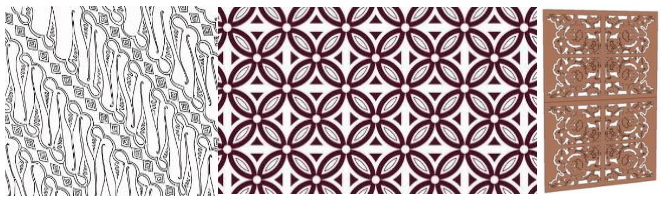


Fig. 9. Indonesian Carving Motif Applied in the Interior Design. (Source: developed by the authors, 2025)

The interior design of the Indonesian Cultural Center is developed to support cultural promotion, education, and interaction while reflecting Indonesia's cultural identity. The spatial arrangement integrates functional requirements with cultural values to create an immersive experience for visitors.

The store serves as a promotional space for Indonesian handicrafts, batik, woven textiles, and other cultural products while introducing Indonesia's creative industries through an interior dominated by natural materials and traditional decorative elements. The use of natural materials and traditional ornaments reinforces Indonesian cultural identity while creating an authentic shopping

experience, consistent with the principles of thematic interior design (Ching 2018) and supporting cultural representation in public spaces (Nuryanti 2021).



Fig. 10. 3D Visualization of the Store Area. (Source: developed by the authors, 2025)

The classroom is designed to accommodate educational activities such as batik workshops, traditional dance, gamelan music, and culinary classes. The layout emphasizes flexibility, adequate lighting, ventilation, and acoustic comfort to support effective learning. The spatial organization and furniture arrangement reflect educational interior design principles that prioritize functionality, accessibility, and user comfort (Panero and Zelnik 2018).



Fig. 11. Fig. 11. 3D Visualization of the Classroom (Source: developed by the authors, 2025)

The meeting room provides a flexible environment for seminars, discussions, and cultural exchange programs. Contemporary facilities are combined with Indonesian decorative elements, including batik motifs and wood carvings, to reinforce the cultural identity of the space. This flexible spatial arrangement corresponds with contemporary interior design principles for multifunctional public facilities while maintaining a professional atmosphere that reflects Indonesian cultural values (Celadyn 2019).



Fig. 12. 3D Visualization of the Meeting Roo (Source: developed by the authors, 2025)

The café functions as a social space where visitors can experience authentic Indonesian cuisine in a tropical-inspired atmosphere. Besides supporting visitor comfort, the café promotes Indonesia's culinary diversity as part of the overall cultural experience. The integration of Indonesian-inspired materials, colors, and decorative elements creates a welcoming environment that encourages social interaction, supporting the role of cultural centers as public gathering spaces for cultural diplomacy (Cohen 2019; Ching 2018).



Fig. 13. 3D Visualization of the Café (Source: developed by the authors, 2025)

The auditorium accommodates cultural performances, exhibitions, seminars, and other large-scale events. Its design prioritizes spatial flexibility, acoustic performance, and visual comfort while incorporating Indonesian architectural elements. This multifunctional design reflects contemporary cultural center principles by accommodating diverse cultural activities within a flexible and adaptive interior environment (Celadyn 2019).



Fig. 14. 3D Visualization of the Auditorium (Source: developed by the authors, 2025)

The library provides educational resources related to Indonesian history, arts, and culture. Natural materials, traditional motifs, and an organized layout create a comfortable environment that supports reading, research, and cultural learning. The application of natural materials and a calm color palette reflects principles of user comfort and educational environments while improving spatial efficiency and accessibility (Panero and Zelnik 2018).



Fig. 15. 3D Visualization of the Library (Source: developed by the authors, 2025)

Two signature spaces strengthen the overall design concept. The lobby creates visitors' first impression by integrating Indonesian materials, carvings, batik motifs, and cultural displays with an information center that introduces the cultural center's programs and activities. As the primary entrance, the lobby functions as a visual representation of Indonesian identity and supports the concept of cultural diplomacy through contemporary interpretations of traditional design elements (Cohen 2019).



Fig. 16. 3D Visualization of the Lobby (Source: developed by the authors, 2025)

Meanwhile, the Gallery of Indonesia's Five Super Priority Destinations offers an interactive exhibition featuring Lake Toba, Borobudur, Mandalika, Labuan Bajo, and Likupang through multimedia technology, visual projections, augmented reality (AR), and sensory experiences that enhance visitors' understanding of Indonesia's cultural and tourism potential. The incorporation of interactive exhibition media enhances visitor engagement and supports experiential learning, consistent with contemporary exhibition design principles for cultural institutions (Endahyani 2020; Kamila and Sunarya 2025).



Fig. 17. 3D Visualization of the Gallery (Source: developed by the authors, 2025)

Overall, the proposed interior design demonstrates how spatial planning, cultural symbolism, and interactive technologies can be integrated to strengthen Indonesia's cultural diplomacy while providing educational and immersive experiences for international visitors. These findings indicate that integrating Indonesian cultural identity with contemporary interior design principles not only enhances the functional quality of the cultural center but also strengthens its role as a medium for international cultural exchange and public diplomacy.

4. Conclusion

This study formulated an interior design proposal for the Indonesian Cultural Center in Yokohama, Japan, that combines Indonesian cultural identity with educational, cultural, and social functions. Drawing on literature review, site analysis, and comparative study of existing cultural centers, the proposal brings traditional Indonesian elements together with contemporary design principles to produce spaces that are functional and engaging for international visitors. The concept "Exploring Indonesia's Hidden Treasures" gave this combination a clear narrative framework: each of the Five Super Priority Destinations became the atmospheric reference for a specific room, with Borobudur shaping the lobby, Lake Toba the library, Likupang the meeting room, and Mandalika the café. This keeps the cultural references tied to what each space is used for, rather than applied as decoration.

The design results show that cultural identity can be built into the interior through several layers working together: spatial planning and zoning, a color-material-finish approach based on natural materials and textures, decorative ornaments such as carving and batik motifs, and interactive exhibition media in the gallery. Together, these support the center's role in cultural diplomacy and help present Indonesia positively to a Japanese audience. The provision of a store, classroom, meeting room, café, auditorium, library, lobby, and gallery also gives the center a range of activities, from performances and exhibitions to workshops and community gatherings, so it can serve as a lasting platform for cultural exchange and not only a temporary event venue.

This study has limits. It stays at the technical planning stage, with no implementation and no direct evaluation by users. Future research should therefore examine visitor responses, user satisfaction, and the feasibility of building the design, including operational and cost considerations specific to Yokohama. Two directions are worth pursuing: integrating digital technology more deeply into the exhibition and learning spaces, and applying sustainable interior design strategies so that the center promotes Indonesian culture abroad with a smaller environmental footprint.

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