

# The Idea of Collage and the System of Objects in the Making of Interior Spaces: Insights from a Javanese Contemporary House in Indonesia

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## Abstract

This article discusses how collage techniques can be used to construct meanings in architectural design process which involves the presence of various objects as a system. Meaning is important in creating a space or building to maintain its value even though various changes occur over time. A collage as a visual representation is commonly used to communicate ideas by combining design fragments to produce new meanings. In this regard, collage is a potential method used to build meaning in architectural design. This article addresses how a collage can be used as a method for designing three-dimensional architectural spaces, especially those involving various objects from different times and origins to build a certain meaning in interior space.

This article examines the potential of collage as a method in the process of designing architectural spaces, more than just the composition or arrangement of objects in space as a collection. It focuses on how interior space is constructed through the articulation of elements, old and new materials, and objects in new contexts. It employs a case study to produce evidence by dismantling objects and spaces of a contemporary Javanese house. It argues understanding the dialogue between time and the origins of various objects can help to read their role in building the quality of space that changes dynamically by presenting various new meanings while still maintaining its main value.

**Keywords:** Collage, Meaning, System of Object, Time and Origins, Dynamic space

## Introduction

The classical collage-making technique provides a critical relationship between 'pure' art and the reality of three-dimensional architectural objects. This technique presents a new conception of space by investigating the potential of three-dimensional space in a two-dimensional medium (Poggi, 1992; Shields, 2014). The concept of collage used by Picasso and Georges Braques in 1912 can enhance new meanings from everyday objects by denaturing or removing fragments from their existing environments (Poggi, 1988). Picasso incorporated a strip of oilcloth printed with a chair caning pattern into a painting and used a rope to frame the

oval-shaped canvas which result in *Still Life with Chair Caning*, showing Picasso's manipulations of frame and framing motif related to his collage practice.

Understanding the use of collage in the creation of interior space must be seen more than the aesthetic of the final product. It is like the understanding of what interior architecture is by understanding the origin or emergence of this speciality (Darbandi, Imani and Rahimzadeh, 2023). The collage technique should emphasize the process over the end product (Shields, 2014). The process involves extracting objects from their original context, reduced to fragments, juxtaposing them with other fragments, and then simulating them to produce these distinct objects into new images, objects, or whole. Therefore, collage is a potential method used for designing interior spaces that also emphasizes process. The important question is how this collage technique can be used as a method to design space while constructing certain meanings for experiencing that space. One of the success factor for exploring architecture through collages is based on the ability to think intuitively to amplify the experience of hapticity and time (Pallasmaa and Goffi, 2016).

The main objective of this study is to determine the potential and possibility of object organization through collage in constructing the meaning of a particular situation or space. It seeks to address the question: To what extent collage technique can be used as a method in the process of designing architectural space, more than just the composition or arrangement of objects in space as a collection? The approach is derived from how the collage technique has been used as an analytical tool to categorize phenomena in the changing conceptions of time, space, and reality (Butler-Kisber, 2008; Hoffman, 1989; Vaughan, 2005). The technique provides order to spatial values and offers a critical interrogation of the spatial design (Peal, 2020). It also grasps objects from their moving reference points, which leads to a greater variety of ways to understand objects. Such a technique is similar to Cubist painting in the expression of an object, which reinterprets the concept of space-time through a spatial representation that shows the inside and outside of an object at the same time within the same space (Giedion, 1974).

The investigation in this study is limited to collage techniques used in the making of interior space of a contemporary Javanese house which involves various elements and artifact objects in the organization process. The aim is to reveal the role of time and origin carried by the objects in the interior space as collection of a traces in creating meaning. Organization between the material, construction and form elements may develop meaning while maintaining some values (Hermawan *et al.*, 2022; Manurung, Sastrosasmito and Pramitasari, 2022). Material possession even could have an impact on the physical space positively in their well-being by considering space for object storage to avoid cluttering the space (Marco, Williams and Oliviera, 2020). This article argues that the composition and relation between objects can narrate a story and convey particular meaning both spatially and temporally through the abstraction of time and origin. In certain situations, context and history are erased for their new role. In other situations, history is restored through a transformation process that leaves memory fragments in a new composition. This study provides a broad conceptual understanding of the spatial system where collage objects in the making of interior space may reveal multiple spatial and material conditions concurrently and offer the potential to understand dynamic temporal and spatial conditions.

### **The Idea of Collage**

Collage comes from the Greek word *kolla* which means “glue”. Like glue, collage holds pieces of images, sketches, patterns, materials and textures together. Collage first became known in fine art in the 20th century through the work of Pablo Picasso and Georges Braque in 1912, with principles such as cubism which included the idea of abstracting space through the spatial arrangement of geometric shapes (Adibi, 2021; Poggi, 1988, 1992). It is known that Picasso created an abstraction of the meaning of everyday life in a cafe in Paris by using several techniques, such as overlapping, layering and abstract objects to create new meaning from the union of fragments that act as new identities. Furthermore, collage is widely used as a method that is considered the potential in the architectural design process (Rahmadaniar and Lukito,

2020). Brown (2022) points out that collage is a medium for the deepest recesses of "our" mind which seeks various sources of images, scales, shapes and spatial frames to flow out of our subconscious and into the frame of each scale, shape and space.

Smith (2012) suggests that collages have become a formal architectural device since it is used to explore the quality of space and tangible forms through fragmentation, juxtaposition, overlap, and transparency in the design. Initially, the basic technique was only used to determine the potential of three-dimensional space in two-dimensional media. In its development, partial dislocation, transparency, and material layering techniques were used to present haptic engagement with the work created (Shields, 2014). However, Moholy-Nagy and Kepes began to shift the idea of collage away from its material properties and optical effects through the play of light and color, the deliberate abstraction of scale, and the visual qualities of textural surfaces (Findeli, 1990). Collages technique used by Mies van de Rohe focused on developing relationships and the existence of atmosphere, space, and materiality (Levine, 1998). Those architectural works produced through collage techniques offer richness and diversity to the inhabitant in perceiving and experiencing architectural spaces and materials. These thoughts underlie the idea that the creation of interior space can also be read as a form of collage.

### **Reading Interior Space as A Collage**

There are many aspects involved in the way we see the relationship between objects in interior space at various levels of detail. For example, flexibility of the interior spaces can be achieved by applying some techniques to the interior elements of the studio space, such as partitions and furniture (Aziz and Agha, 2023). Baudrillard (2020) also mention that the classifications of objects in interior space structures are countless because they will always experience mutations and expansions when objects are assembled into one another. Interior space must also responsive as it able to respond appropriately to a particular context through various tactics to ensure its relevance and resilience for the present and future (Atmodiwirjo and Yatmo, 2022). Reading interior space as a collage means understanding the dialogue of fragments as figures and fields that can be read simultaneously (Santosa, Rachmawati and Noerwasito, 2023). It emphasize the articulation of different materials and objects to produce a new spatial entity.

A collage may combine pictorial motifs and fragments from disconnected time and origins into a new entity that gives the parts a new role and meaning. As mentioned by Waldman (1992), a collage is the original identity of the fragment or object and all the history it carries. The new meaning can be attributed to other objects or elements through their transformation into a new entity. This process involves the act of bringing together different objects to form a new cohesive product, such as the simple case of pasting a small piece of an object onto another part of an object or adding some paint on the canvas to another object. Removing a fragment from the previous environment or juxtaposing an object with another may also become a way to enhance its meaning (Shields, 2014).

One example that demonstrates how interior space as a collage of objects constructing new meanings can be read through a photograph taken in 1911 (Figure 1 left) when Braque and Picasso would have been three years into the development of Cubism that shows Braque sitting in his studio by playing the bandoneon. We can see many items that can be found in the cubist paintings of this period, the guitar, mandolin, flowers, and vases, a framed painting on the ground leaning on the table as well several still life objects displayed on the wall. Braque employed the genre of still life to conduct a lifelong investigation into the nature of perception through the tactile and transitory world of everyday objects. The photograph displays a complex assemblage that suggests a virtual interconnection between himself, objects, and the whole interior studio environment (Guercio, 2013).



**Fig. 1:** Left: Young Georges Braque in his studio at the Hotel Roma, 1911 (Image by Modern Now) Right: Ulla Tessin in her study room  
Source: Olof Fridsberg

Other collage-reading can also be identified in Countess Ulla Tessin's study room (Scalbert, 1999). Objects were collected and arranged to transform her fashionable taste from the inherited Dutch style into something new and exotic. The Rococo desk was placed with a clock above it, and a Chinese vase was placed above the bookcase. New Chinese wallpaper and a Persian rug appear together with Japanese porcelains, stones, and other foreign objects. They all came from disconnected origins and were juxtaposed with each other to express a wild, fancy interior that engages the Countess with a feeling of intimacy in the space (Figure 1 right). All examples of interior reading as collage demonstrated how collage can also be used as a narrative instrument through how organizing objects in the making of interior space.

### **Collage as a Narrative Instrument**

The formation of space cannot be separated from how architecture is seen as a collection of abstract relationships (Forty, 2000), or how they are perceived through embodied experience (Lefebvre, 1991; Tschumi, 1999). Specifically, in the interior space, when it is read as a collage, the formation is inseparable from the role of the object in narrating stories. In this matter, collage can be implemented as a narrative instrument, as it could be regarded as a 'structure,' a certain way of combining parts into a whole (Psarra, 2009) rather than only seen as a form of representation interrelated with sequence, space and time (Cobley, 2014).

The ability of collage as a narrative instrument offers the potential to interrogate the spatial and material possibilities that will be implemented in the formation of space, as the practice of collage can capture the spatial and material characteristics of the built environment and act as an analytical and interpretive mechanism (Shields, 2014). The material possession even could have an impact on the physical space positively in their wellbeing by considering space for object's storage to avoid cluttering the space (Marco, Williams and Oliviera, 2020).

A similar technique can be read from the interior space of Casa Barragan by Luis Barragan and Petralona House by Pantazis and Rentzou which reflects a collage approach in assimilating local materials and techniques with elements of Modernism. The staircase hall at Casa Barragan shows spatial and material juxtaposition (Figure 2 left). This space shows the dominant use of volcanic rock material, which is generally used as an exterior material, emphasizing the hierarchy of this space when juxtaposed with smooth plaster walls. The presence of light that results from the reflection of the solid void field adds another layer of

complexity when it reflects different light intensities on several other wall planes that have a variety of colors. With its various colors and light, the abstract shape of this hall narrates a dynamic space condition when someone passes the stairs to go up into the house.

In Petralona House, the materials that were already available played an important role in the design (Figure 2 right). The architect gave a new purpose to a fragment of Greek history. The houses borrow elements from the rich textures of Athenian culture to build a new history through new architecture and material analysis. It is a celebration of the richness of the country's creative heritage in the form of a bricolage, where materials accumulated from all over the city are brought together to create contemporary spaces and construct individual narratives of the rooms and spaces of the city house.



**Fig. 2:** Left: Casa Baragan (Image by Julian Weyer) Right: Petralona House  
Source: Point Supreme

This study also implements collage as a narrative instrument to become an analytical tool to read time and origin of objects in the case study of interior space. It is based on the agency of time carried by objects (Baudrillard, 2020). Whether used or possessed, objects emphasize the relationship between their spatial functions and time through their spatiotemporal compositions to present a more complex visual narrative than what is seen in the interior space. The composition shows the ability of objects from disconnected origins to capture the time in which the objects were collected or produced (Forty, 1986). In this matter, objects have the same role as other components to configure the system as part of a whole (Brooker and Stone, 2016), not as an independent entity but as a part of the whole spatial system (Atmodiwirjo and Paramita, 2015).

## Research Method

This research employs the case study method. It examined the interior space of a house. It analyzes the organization of objects in the interior space of a contemporary Javanese-style house, a house with upcycled Javanese windows and traditional house vibes. It is located in Semarang, Central Java, Indonesia. It was chosen because it is a newly built building, where the creation of several new spaces in the house involves the presence of several objects from different origins and times.

It has been constructed by the owner who is also the architect. It has been built as a replacement for his old house, from which he had to move. The materials, elements, or objects used for the construction of this new house did not come from the same origin and time. The owner decided to dismantle the old house and collect some materials to be installed in the new one. Other objects, both collectables and gifts in the old house, were also part of the new house.

The study used a qualitative method consisting of several stages. Initial data collection was carried out by collecting several photos of certain corners of the house in which there was a large collection of objects from various times and places. Photos were taken to record various information carried by the presence of each object and element involved in the process of creating space. Complementary interviews with the owner and designer were also conducted to obtain some information that might be hidden.

Data analysis is the reading of the spatial system of objects and their interactions in space. This process began by redrawing selected interior space corners that were previously photographed. Re-drawing was conducted by creating a three-dimensional model of the space including the various objects in it. This redrawing helped to analyze the organization between objects in space by reducing certain objects that were not involved in the space creation process.

After the re-drawing process was conducted, the analysis of collage reading was continued by looking into how the interior surfaces serve as a canvas for assembling objects through collage-making techniques. The analysis was represented by the technique derived from the developed surface interior diagram (Evans, 1997), which represents the space as a set of interior elevations. This analysis was carried out to see the relationship between spatial patterns and objects (artefacts) in interior spaces that work as a system. Analysis of spatial planning mapping, as well as the way residents occupy and (re)interpret the space was an important basis for discussing how the space was created.

### **Collage Reading of the Javanese Interior Space**

The collage reading is a way to understand the practice of collage techniques used as a narrative instrument in the making of interior space. The design process of this new house reflects the intimate approach of the architect in rebuilding his story through collage-making. The architect's main concern is on juxtaposing the old and new materials and objects as a key approach in narrating the interior space, to create a collage of elements that he collected in the new context. The interior of the house presents a unique dialogue between local materials and techniques in contemporary spatial strategies. Its spatial, object, and material composition is formed as a careful juxtaposition of his memories and experiences. This process shows the way the owner lives an intersubjectivity by returning an essential part of himself, his memory, and his character in an interior space that promotes a subjectivity (Cruz Petit, 2019).

The investigation of collage practice is conducted by retrospective analysis of some parts of interior spaces that highlight the juxtaposition of elements in the house using a similar technique in some cases. Such an analysis attempts to gain an understanding of the contribution of objects to a system that continues to change because architecture is a living thing, as space will always find appropriate ways to accommodate the ever-changing needs of the inhabitant, as manifested in the object of an element of interior space (Warakanyaka and Yatmo, 2018).

The results of reading the space and discussions with the owner and occupants of the house reveals several important parts of the interior space created by the articulation of new and old elements and objects. Each part of the space is analyzed by looking into how objects and materials are interrelated through juxtaposing, layering, and overlapping. The technique of unfolding three-dimensional space into a two-dimensional medium helps to reveal the system of objects, as will be discussed in the following section.

### **Juxtaposing: Constructing the Value of Space**

The main structure of this house creates almost no physical boundaries that separate interior spaces. However, the collage of objects and materials in certain parts of the house creates an imaginary boundary that differentiates one room from another. The composition is arranged in such a way as to be able to present different meanings of space in each part of the house.

The first part of the collage reading in this house focuses on the reception hall area, demonstrating the juxtaposition of abstract and tactile elements from disconnected time and origin (Figure 3). The courtyard in the center of the house has an important role in connecting

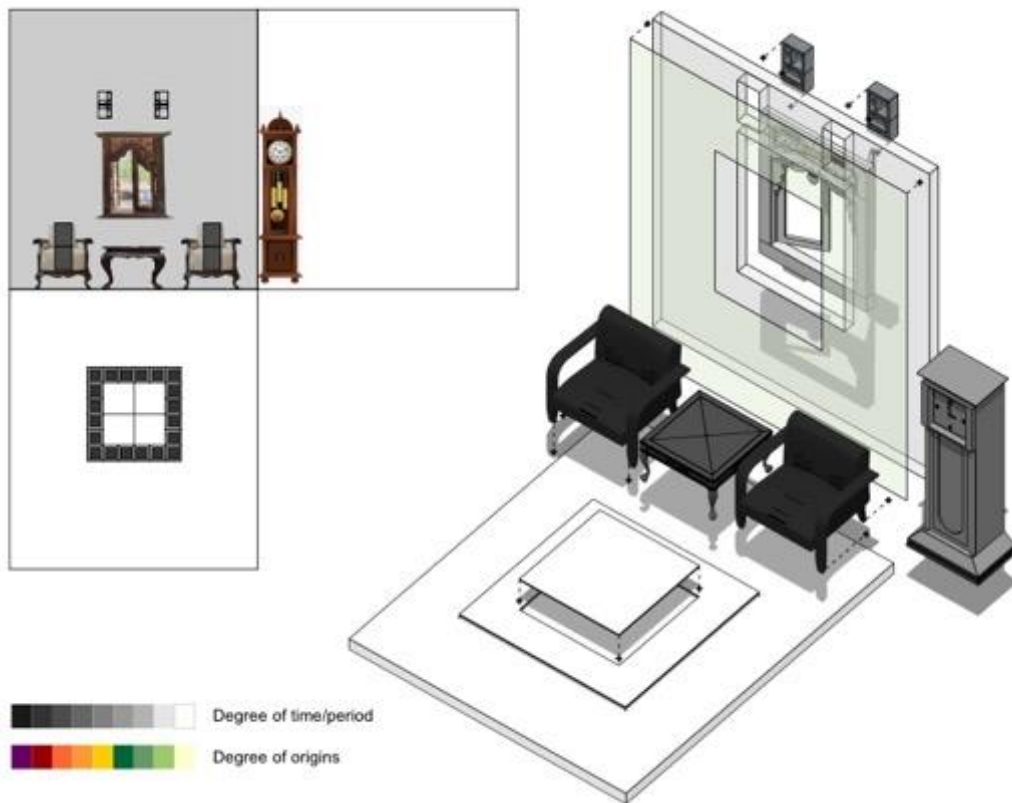
all parts of the house. This void formed a dialogue between the interior and exterior through the presence of transparency in the threshold. This continuity of the surface shows the ambiguity between the interior and the exterior and shows the shifting impression of the foreground, middle ground, and background that involved and detached from nature. It shows the capacity of collage to express various spatial and material conditions by the dynamic of light that penetrates through the interior void.



**Fig. 3:** Reception hall. Left: The juxtaposition of an abstract and tactile element. Right: Juxtaposition of objects from disconnected time and origin

There is a composition of materials and objects from disconnected time and origin in the reception hall area in constructing cultural values based on the information embedded in objects. Objects are composed in such a way as to create a new value as a single unit, non-embedded in any fragment, as objects are susceptible to various meaning constructs (Sparke, Martin and Keeble, 2006). Objects cannot exist in space and transmit their values and meanings to the audience by themselves. The values presented by an object depend on the context of other objects that are placed close together and the visual and historical representations around it. In this matter, collages are used to mediate cross-cultural experiences by the juxtaposition of the objects.

The value of royal culture in this interior space was strongly influenced by two Javanese-style chairs, similar to the other sets, a classical Javanese-style window, and a large clock nearby (Figure 4). These chairs are liberated from their original function as a couple of seats and become cultural symbols when they are symmetrically juxtaposed with the window, almost like the bourgeois interior. The chairs in the bourgeois interior are usually placed symmetrically next to the clocks that set the marble fireplace shelves. Its composition is dominated by the presence of a mirror placed above it. The whole great ensemble is symbolic of the life history of the bourgeois household. The original value of the fragment or object is blended with its history when the objects are associated with other elements (Waldman, 1992).



**Fig. 4:** Developed surface interior and exploded view drawing of the reception hall

Source: Author

The meaning formed from the composition of objects in this interior space becomes stronger when the objects are attached to a vertical wall with a contrast color as the canvas background and a horizontal floor plane, which is a juxtaposition between local material and classical Javanese patterns. The symmetrical organization between all elements acts as a mirror that projects the value of space. The presence of an antique Javanese clock placed next to the chair set also complements the composition and strengthens the meaning of the space.

### **Overlapping: Narrating the Spatial Stories**

The second part of collage reading in the interior space focuses on the dialogue between collectibles and the old-new materials, specifically in the overlapping technique in reconstructing the story through the origin and time embedded on each object. The old and new materials also have the same information of disconnected time and origin as the objects. In this matter, the juxtaposition carried out to arrange all collectibles and materials plays an important role in constructing interior spaces through a complete story that connects the past, present, and future.

The collection corner space in this house is located next to the reception hall, both on the left and the right side (Figure 5). The left side is formally constructed by two vertical wall planes perpendicular to each other and united by a horizontal floor plane and a slanted ceiling. Almost all the materials used in this space are new materials, which are come from the same origin and time. Only a few pieces overlapping on the floor and ceiling are from different times and origins, representing a collection of materials brought back from the old house.

In the left collection, the corner space is dominated by collectibles, both those obtained from the journey of various cities and countries and collectibles passed down from generation to generation. Such as a set of chairs that are the same as the one in the reception room, a

collection of ceramic wall decorations, a collection of 'keris' (dagger) passed down from several different generations, and a painting that someone in the past gave.



**Fig. 5:** Collection corner space. Left: The dialogue of collectibles. Right: The dialogue of materials from disconnected time and origin  
Source: Author

A set of Javanese-style chairs attached to one of the walls were arranged in the same composition applied to the reception hall, symmetric composition flanking a Javanese-style table also from the same origin (Figure 6) However, the juxtaposition of a similar object in this space cannot construct the same value and meaning as in the previous one. The construction of meaning in this space is strengthened by the presence of collectible objects that play a role in rearranging stories that have existed in the past, and present and will continue to change in the future.



**Fig. 6:** Developed surface interior and exploded view drawing of the left collection corner space  
Source: Author

Each family member collects a set of wall plate decorations from various times, and origins, some of them were passed down from previous generations, and others were gathered from traveling around the places at different times. The collage of the plates reconstructs the story of a family member's journey, and it will always change in line with the increasing number of journeys that will exist in the future.

The collection of 'keris' on the other side of the wall carries a family message passed down from generation to generation. The four daggers are originally inherited from different generations, whereas one is an imitation given by someone in the past. The important meaning conveyed by this collection of 'keris' when placed close together is not about authenticity. Nevertheless, how the sequence of stories and family messages must be preserved through the existence of these objects.

Another mix of objects from different origins is one of the paintings, which is a gift from an acquaintance, and it is installed with a new frame from a different origin. The old frame was replaced because it was damaged at a certain time, but the painting itself is still in good condition. Painting and framing as two overlapping objects will always have the possibility to change depending on their respective conditions. This painting, which also overlaps with the new surface material, has almost the same role as the ceramic plate decoration. Both of them construct spaces that will continue to change along with the development of the story brought by other similar objects to fill the wall space, which acts as a living canvas

A similar collage reading can also be identified in another part of the collection corner space in this house. The space is located opposite the previous collection space, where both flank the reception hall in the middle (Figure 7). It is constructed by three perpendicular walls but only united by the floor plane. Meanwhile, the wall in the middle has an opening that is continuous to another space behind it.



**Fig. 7:** Developed surface interior and exploded view drawing of the right collection corner space

Source: Author

Some parts of the walls in this interior space are covered with old and new materials. The Palimanan stone arrangement used as wall coverings comes from different times and origins. Some of the stones were cut from the old house and then juxtaposed with the same material from the current time. The seven-eighths of the door is also made of old material and overlapped with the new similar material to achieve the desired dimensions. This overlapping

between new and old material shows a dialogue of materials from disconnected time and origin. Even though these materials have been modified, the overlap between the old and new objects still shows a legible trace of the reconstruction.

The reading of a spatial collage constructed by the presence of shadows and light due to the spatial depth of field and the use of different materials from origin and time only shows the spatial and material juxtaposition, but it is not strong enough to construct meaning in this space. Almost similar to the collage reading in the previous space, the meaning constructed in this room is formed by a collection of objects brought from the old house, which are then rearranged in a new context. On one side of the wall surface, a dagger has the same origin as the wooden head rope. Both items were collected from the eastern region of the country. Those objects were placed close together to three Egyptian-style paintings that originated in Egypt. The Egyptian decorations were overlapped with local wooden frames from different times and origins. The overlap between the objects represents the layer of time that carries by each object.

An antique-style lamp is placed on the other side of the wall with a Javanese-style mirror and a stainless-steel faucet. The three objects were brought from the old house and reconstructed in a different arrangement. The lamps collected from the local area were overlapped with other wood, which was part of the previous house. The mirrors that were previously used as make-up mirrors in the old bedroom are also combined with wooden frames to become a new entity.

The reading on both parts of the interior space above by the organization of objects created from the overlapping of objects, old and new materials, or between different objects and materials shows the collage's ability to construct spatial stories from the relation between objects materials, and the inhabitants. An object contains an accumulated history, as it is lived and engaged with rather than observed. As objects are consumed, they are controlled and ordered to develop a relationship with the subject experiencing the object (Baudrillard, 2020) and inhabiting the space. The overlapping techniques can be used to blend the old objects to fit into the new context and reconstruct a new meaning.

### **Layering: Building a New Spatial Entity**

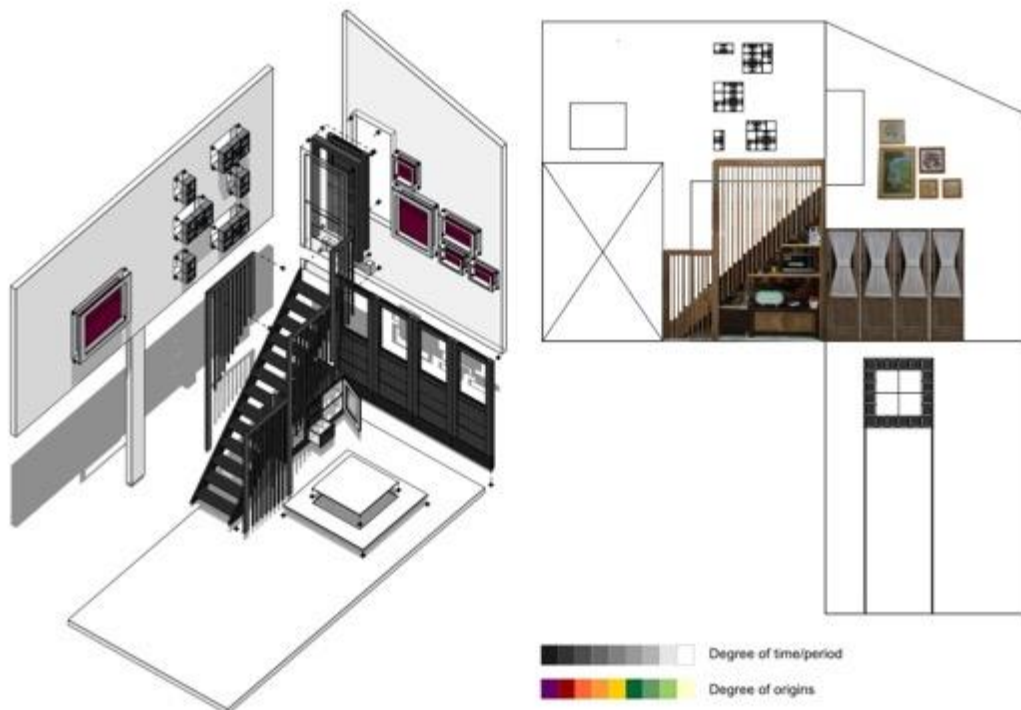
The last part of the collage reading in this interior space shows a technique for creating new spatial entities. This technique can be seen in two perspectives: the detail of each object or material and the object and material itself as part of the layer in the interior space. The previous technique of juxtaposing materials and objects illustrates a dialogue about the alignment of periods owned by each object and material, while the layers of time and origin can still be read in their respective elements. Meanwhile, the layering technique can merge the layers of time and origin embedded in the old materials and objects to produce a new entity. The new entity emerges as a new layer that becomes part of the interior to construct the new meaning of space by covering up the old one.

The space is dominated by a wooden staircase that connects two different levels while also separating two different spaces, interior and exterior (Figure 8). This staircase is formed by the modification of old materials and objects. The modification presents a layering technique on a new object entity resulting from the merged layer of time and origin from various objects that become its constituent components. Some parts of the main staircases come from the original ones. Some other parts are modified from the old door panels that were added to suit the current height requirements. The railing is also a modification of the old wooden roof structure, which was cut and shaped like the current design. All parts were then combined into one new object and covered the entire surface of the old object with new material.



**Fig. 8:** Staircase hall: Layer of transparency  
Source: Author

Other objects such as paintings and patchwork show layering techniques in the matter of objects' detail. With the goal of erasing old stories, all the painting's frames and patchwork were covered with new gold paint. It is no longer possible to identify the layer of origins owned by each object when this technique has indirectly deleted the history, layers of time, and origins embedded in any previous objects. New meanings can be created concerning other objects or elements or their transformation into new entities in new contexts (Waldman, 1992).



**Fig. 9:** Developed surface interior and exploded view drawing of the staircase hall  
Source: Author

The staircases as a new entity act as a spatial layer which is an important part of building new spatial entities (Figure 9). The staircase has two functions, as a layer that separates and connects ambiguity between the outer and inner spaces. It also plays an important role in presenting the perceptual experience provided by light penetrating the interior void. The literal transparency of the solid-void composition of the railing provides a variety of spatial and material experiences along the procession of movement through the stairs. This solid-void composition can be understood as layers in a collage that create temporal, and spatial conditions through the juxtaposition between abstract and tactile elements that define dynamic spatial entities.

### **Findings: Potential of Collage in the Making of Interior Space**

The result of this study found that the collage technique as a narrative instrument has an important role more than just a tool to transform a two-dimensional composition experience into a three-dimensional space. Collage technique can collect the materials and object elements from disconnected time and origin and then reconstruct them to produce new entities. Some basic collage techniques, such as juxtaposition, overlapping, and layering, can be used separately or in line with the process to create different spatial meanings according to the roles of each material and object that construct the interior space.

This study also shows how the collage technique can reveal the ability of objects to create three-dimensional space through the abstraction of time and origin as constituent elements. Through juxtaposition and overlapping techniques, collage can present a continuous dialogue between two or more different entities with the ingredients of time and origin while maintaining their respective entities. Meanwhile, layering provides an opportunity for new entities with the merging of time and origin into a single entity.

The collage technique demonstrated in this study proves that collage-making in architecture can be understood as more than just a combination of materials or a formal composition consisting of overlapping objects that are completely separated from the notions of materiality, structure and function. The previous function of a particular object can change when combined with another object that is also separated from its original function, but combining the two increases its value as a new object or space as a whole. This confirms Baudrillard (2020) that the composition of time and origin inherent in objects and materials can construct the meaning of space when these objects are collected or owned because objects cannot exist in a space by themselves.

Some of the findings above show the potential of collage techniques to be used as a design method for designing spaces that do not always come from completely new objects and elements. Learning from the process of interpreting space created by the articulation of elements and objects from various times and different origins has the potential to create distinctive interior spaces. The meaning of the interior space presented is no longer just about a new space with a static function, but a dynamic space with various stories that can change at any time along with changes in the system of juxtaposition, overlapping, layering of objects and elements which is possible through collage techniques.

### **Conclusions**

This research concludes two important things regarding the potential of collage techniques used as a design method in the making of interior spaces. The first thing is the use of collage technique used to involve the articulation of elements, materials and objects from various times and origins. The presence of object elements, namely time and origin, is important to provide a broad conceptual understanding of spatial systems, where collage objects in the creation of interior spaces can reveal various spatial and material conditions simultaneously and offer the potential to understand temporal and spatial dynamics. Understanding the dialogue between time and the origins of various objects can help read their role in building the quality of space that changes dynamically by presenting various new meanings while maintaining its main value.

The second conclusion is that the use of collage techniques related to object systems needs to be seen as a continuous process because the value and meaning always change depending on the evolution of objects and elements. The result also complements what was conveyed by Shields (2014) that the development of collage has shown its potential to adapt to various contexts, cultures and movements. The findings in this research also offer insights into how we perceive objects as part of a spatial system that has an important role in constructing interior space through origin and time as its ingredients. Thus, the dialogue between time and origin, destruction and reconstruction, and absence and memory, creates an essential dialectic between past, present and future in contemporary collage techniques. As a result, the collage technique offers freedom and pleasure in creating interior spaces by freeing objects from their function and then arranging them based on the relationship between the time and origin of the object and the occupants of the space.

The research on collage as a design method reported in this article has strengths and weaknesses. The single case study taken in this research is limited to a particular case and therefore the results cannot provide a definite formula obtained through comparison with other case studies. Nevertheless, the use of this case study shows the use of a typical collage technique as a design method that can be applied for the articulation of elements and objects in space. Specifically in this case study are elements and objects from various origins and times to present a contemporary Javanese interior space. Therefore, this research opens up wider opportunities and possibilities for further research, to see its application in several other case studies of interior space creation.

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