

STUDY ON THE APPLICATION OF "INCLUSIVE ARCHITECTURE" IN CREATIVE CENTER BUILDINGS IN MALANG

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ABSTRACT

The development of the creative economy sector in Indonesia encourages the presence of public facilities in the form of Creative Centers as a space for collaboration, production, and development of creative communities. However, questions arise whether the facility has been truly inclusive and able to accommodate all groups of people, including people with disabilities. This study aims to examine the application of inclusive architecture in the Malang Creative Center (MCC) building through a descriptive-qualitative approach. Data were obtained through field observation on the exterior and interior areas of buildings, as well as literature studies related to the principles of Universal Design and accessibility standards of the Minister of PUPR No.14/2017. The results of the study show that the application of the principle of inclusivity in MCC is in the category of *being quite appropriate*. Facilities such as elevators and disabled toilets have met some Universal Design principles, but important elements such as guiding blocks, contrast signage, braille handrails, and pedestrian connectivity to buildings have not been met. Based on the conformity evaluation, as many as 4 components were classified as partially compliant, 4 components were not compliant, and only 1 component was considered compliant. These findings are expected to be considered for the development of Creative Center facilities that are more inclusive, safe, and friendly for all users.

Key Words: Inclusion, *Creative Center*, Malang

INTRODUCTION

Currently, the world has experienced many developments. These developments have also changed many socio-cultural, economic and political patterns. One of the signs is the emergence of a concept of "creative economy" or EKRAF and the formation of BEKRAF (Creative Economy Agency) Indonesia. In the Creative Economy Bill, it is stated that the creative economy is the embodiment of the added value of an intellectual property right born from human creativity, based on science, cultural heritage, and technology (Creative Economy Agency, 2019). Thus, an important element for the implementation of the EKRAF system is the relationship between the government (regulator), stakeholders, and the community.

Malang is one of the cities in East Java that contributes 13.62% in the creative economy sector (Kemenparekraf, 2020). One of the efforts to support the Malang City government is by establishing the Malang Creative Center (MCC) building which aims to form a forum that connects stakeholders and the community so that a creative, active, critical and productive community is formed in improving the community's economy, especially the residents of Blimbingsari, Malang, East Java.

Because the Creative Center facility is a public facility, all people who want to work in the EKRAF sector can use it. So that the building facilities should have an inclusive nature. According to Maisel W Inclusive Design is a design concept that forms the built environment, works, systems, types and forms of communication and also regulations that can be used by many communities or more people in all kinds of abilities that have functional value, appropriate and selling value. Inclusive Architecture itself is a design that provides full control accessibility for minority groups

or groups of people (Salsabila & Rizqiyah, 2021). Inclusive Architecture can also mean creating a space that can be used and enjoyed together and is universal (Christ, 2020). Inclusive architecture certainly has a close relationship with the concept of an inclusive city. Inclusive architecture is related to the specifics of the design of a building, while inclusive cities are related to the design of the environment of the target city that is inclusive. The definition of an Inclusive City is a fostered city that meets four indicators, namely: participation, availability of disability rights services, efforts to fulfill rights, and an inclusive attitude or culture of the city community that is realized in a directed, structured and clear purpose (Maftuhin, 2017).

The existence of this creative economy trend is expected to provide flexibility and opportunities for all Indonesian people, including people with disabilities. To get to know more about the condition of people with disabilities in Malang City and Blimbing District, Malang, you can see the following table.

Malang City District	Number of Persons with Disabilities by District and Type of Disability in Malang City (Jiwa)							Total in each region (soul)
	Netra Eels	Eel	Tuna Talk	Tuna Daksa	Tuna Grahita	Tuna Laras	Double Tuna	
Kedungkandang	61	40	29	154	162	6	202	652
Breadfruit	65	56	17	176	129	1	163	607
Klojen	35	11	9	104	109	1	89	358
Blimbing	45	32	12	128	135	2	145	499
Lowokwaru	63	60	24	123	119	0	131	520
MALANG CITY	269	199	91	685	654	10	730	2638

Table 1. Data on the Number of Disabled Residents in Malang City by Sub-district and Type of Disability

Source : BPS Malang City (2021)

From the data table above, it is found that Malang City has around 2638 residents who belong to the disability group of various types of limitations. Blimbing District occupies the fourth position with a total of around 499 people with disabilities. The right of persons with disabilities to work, get education, and use public facilities has been listed in the Law No. 8 of 2016 concerning Persons with Disabilities. The benchmark to distinguish which types of disabilities are still relevant in the field of the creative economy is based on human capital (*human capital*) which is in the form of intellectual capital of a person in conceptual, organizing, managerial, entrepreneurial skills, personal relationships that can be developed through training and education (Sartika et al., 2022).

That way, the types of disabilities that are able to join the world of the creative economy are the categories of the blind, the blind, the deaf, and the speech-impaired. Because their category still has the ability to think. However, the categories of blind, deaf, and speech impaired have sensory limitations that can affect their intellectual development, so there are fewer opportunities for this group than for the visually impaired. As for the category of tuna grahita, it also has the potential to join the world of Ekraf, but it is limited to a certain level only.

Therefore, this study focuses on the study of MCC building components whether it meets the standards for disabled users in the blind and blind groups that have been regulated in the Permen PUPR No. 14/PRT/M/2017 of 2017. Starting from how they access the building to their activities inside the MCC building. With the hope that in the future it can help increase social sensitivity and tolerance towards people with disabilities through the arrangement and components of building spaces.

LITERATURE REVIEW

Creative Center is a place either physical or virtual that provides a space to bring creative people together to create, collaborate, and support the creation of networks between business developers, communities, artists in the creative, cultural and technology sectors (British, Council, 2016). In the British Council (2016) it is also mentioned several forms of Creative Centers, namely (1) Studio, co-working space with the capacity of several groups of people or small businesses; (2) Centre, a large-scale building that has several facility assets such as cafes, bars, bisokops, maker spaces, shops, exhibition halls; (3) Network, containing a group of individuals or businesses spread across the building sector in an area; (4) Clusters, individuals and businesses located in geographic areas; (5) Online Platform, can only be used through online methods in the form of websites/social media in order to engage scattered users; (6) Alternative, focusing on experimentation with new communities, sectors and financial models.

There are 7 principles *Universal Design* issued by *North Carolina State University* (NCSU) (Dewi, Wahyuwibowo, & Farkhan, 2017; Tanuwidjaja, Wardana, Gates, Rosary, & Wibisono, 2017) that is:

1. *Equitable Use*, a design that is useful and marketed to all groups of people and a wide range of abilities that are equal in its use
2. *Flexibility in Use*, a design that accommodates all types of users flexibly
3. *Simple and Intuitive Use*, the use of a simple and easy-to-understand design based on user experience and ability
4. *Perceptible Information*, a design that is equipped with clear information
5. *Tolerance for Error*, tolerating and anticipating errors
6. *Low Physical Effort*, requires low physical effort
7. *Size and Space for Approach and Use*, providing size and space for approach and use

There are design standards for movement spaces needed for people with disabilities who use wheelchairs or crutches (Neufert, 2002; Panero & Zelnik, 1979) that is:

1. The diameter of the wheelchair swivel radius is about 150 cm, the width of the wheelchair user's hand span is about 180 cm, the area of movement space of the wheelchair user is about 2.25 m²
2. The length of the forward movement of the crutch user is about 122 cm, the width of the crutch user is about 122 cm, the area of the crutch user's movement space is about 1,488 m²
3. The length of forward movement of blind disabled users is about 178 cm, the area of movement space for blind disabled users is around
4. For ramp slope about 5-7% and no more than 6m length, it has a rough texture on the ramp floor surface, sufficient lighting availability

RESEARCH METHODS

This research uses a qualitative approach with observation and literature study, descriptive analysis methods. Observation activities are carried out on the Malang Creative Center (MCC) building objects that have been built to obtain data and documentation related to the facilities to

be studied, observation is carried out by determining 2 main points observed, the first point is observation on the exterior or outside environment of the building; and the second point is the interior of the building. For the descriptive method, it will explain by describing the application of inclusive architecture through the implementation of inclusive design principles with facilities in MCC.

1. Research Approach

- Qualitative-descriptiveUsed to describe the actual condition of building facilities based on observation and theory.

2. Data Collection Techniques

- Direct observation
 - Observe exterior conditions (road access, pedestrian, ramp, drop-off)
 - Observe the condition of the interior (elevator, stairs, hallway, disabled toilet, signage)
- Study literature
 - Universal Design (7 principles)
 - Accessibility standards (Permen PUPR 14/2017)
 - Dimensions of the movement space of the disability (Neufert, Panero & Zelnik)
 - Creative Center concept & inclusive architecture theory

3. Analysis Method

- Descriptive analysis by:
 - Comparing observation data with universal design standards
 - Identify the shortcomings and advantages of MCC facilities
 - Assess whether the facility is friendly to blind and visually impaired users

4. Study Focus

- Accessibility from the outside to the building
- In-building accessibility
- Facility suitability for:
 - Universal design principle
 - Needs of users with disabilities

RESULTS AND DISCUSSION



Figure 1. Exterior view of the MCC building

(Source: Author Documentation, 2023)

Malang Creative Center (MCC) which has been planned since 2016 and was established on July 20, 2022. The location of MCC is located on Jl. A. Yani No. 53 – 55, RW 16, Blimbing District, Malang City, East Java. This building operates from 09:00 – 21:00 WIB. This building focuses on developing 17 sectors of the creative economy community of the city of Malang which consist of 1) Architecture; 2) Film; 3) Photography; 4) Craft; 5) Culinary; 6) Fine Arts; 7) Products; 8) Apixis; 9) Games; 10) Television and Radio; 11) Fashion; 12) Performance; 13) Interior Design;

14) Advertising; 15) Publication; 16) DKV (Visual Communication Design); 17) Music (Malang Creative Center, 2022). MCC itself has the tagline "Creating a Creative Cultural Atmosphere from Malang for Indonesia and the World"

The Malang Creative Center (MCC) building itself has several outdoor and indoor facilities. The following in this table is explained the indoor and outdoor facilities of MCC:

Yes	Facility Name	Facility Location
Main Facilities		
1	Cinema	Indoor
2	Co-Working Space	Indoor
3	Multipurpose Area	Indoor
4	Meeting Room	Indoor
5	Creative Design Store	Indoor
6	Workshop	Indoor
7	Café & Kantin	Indoor
8	Kantor (<i>Office Room</i>)	Indoor
9	UMKM Super Store	Indoor
10	Auditorium	Indoor
11	Studio Photo	Indoor
Supporting Facilities		
1	Main Stairs & Street Perfomance Area	Outdoor
2	Animation, Audio & Motion Capture Studio	Indoor
3	Design Archives & City Planning Gallery	Indoor
4	Broadcast & Podcast Room	Indoor
5	Audio & Vidio Recording	Indoor
6	Training Institution	Indoor
7	Event Space	Semi Outdoor
8	Incubator	Indoor
9	Fashion Space	Indoor
10	Food Lab	Indoor
11	Library & Reading Room	Indoor
12	Fitness Room	Semi Outdoor
13	Hotel Capsule	Indoor
14	MCC Digital Platform	Indoor
15	MCC Kids Interactive Zone	Semi Outdoor
16	Art Workshop	Indoor
17	Public Space	Semi Outdoor
18	Computer Room	Indoor
19	Mushola & Paintry	Indoor
20	Lavatory	Indoor
21	Parking and Drop Off Areas	Indoor and Outdoor

Table 2. MCC's Main and Supporting Facilities

Source : Profile of Malang Creative Center, (2022)

The history of the establishment of this building is from a plan by the Malang City Government which will make a forum that supports activities for the community in the creative economy sector to be more developed.

Building Design Concept Study

From the results of field observations at both observation points, it was found that the MCC building style applies a modern style. In addition, there is a meaning from the shape of the façade of the building that is very contrasting, namely in the Secondary Skin of this building.



Figure 2. From left, front view of the building, MCC entrance area

(Source: Author Documentation, 2023)

The design concept of this building according to Mr. Haris "Nino" Wibisono in a series of special MCC podcast activities on the Osiker youtube channel, he revealed that the concept of space is the creation of a relationship between indoor and outdoor facilities that do not leave the atmosphere of the outdoor space when it is indoor in the spatial facility. (*Haris Wibisono (ONINO)—MCC and Energy Flow in Architectural Design | MGW MCC Special Podcast, 2022*)

In the building profile book of the Malang Creative Center, it is stated that the pattern of space activities is sublimely inspired by discussion activities in coffee shops to form a communication space that gives birth to a communication forum across communities, associations, bonds and creative stakeholders in building synergy and collaboration together. This is in line with the MCC tagline, namely "Creative Culture Ambience" which means creating a creative cultural atmosphere from Malang for Indonesia and the world.

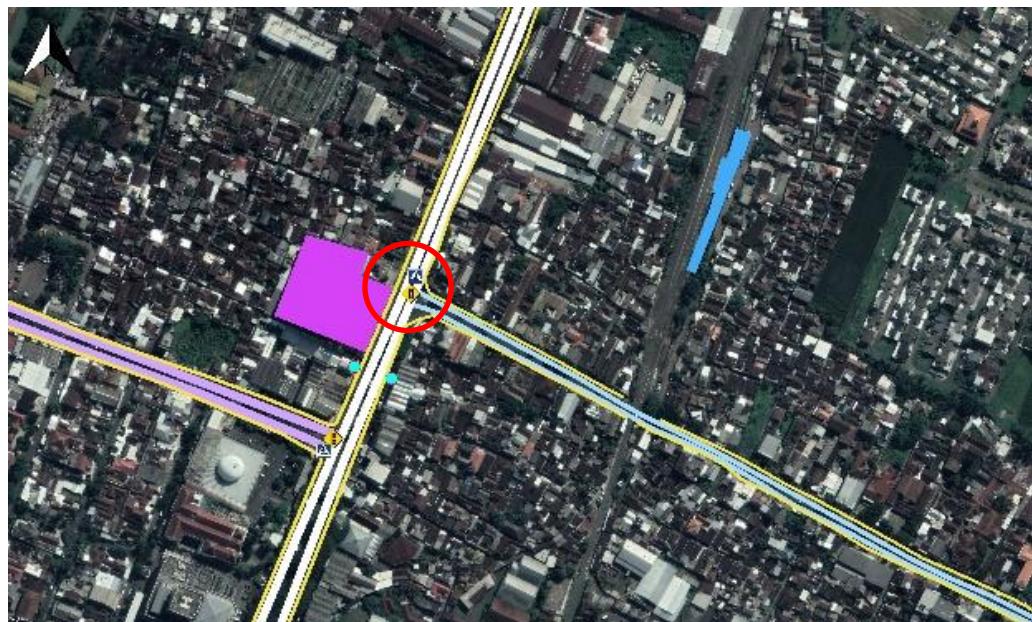
The concept of the form of mass composition in this building comes from the shape of the Clown Temple in East Java (760 AD). Why was the Clown Temple taken? because Clown Temple is one of the oldest temples in East Java and is a relic of the Kanjuruhan kingdom which was once successful in terms of government, economy and cultural arts when it was held by King Gajayana. Meanwhile, the famous socio-cultural niai in Malang is the Mask Dance. With a combination of the spatial shapes of the Clown Temple which then transforms with a metaphorical approach of the twisting mask dance movement.

A Study of the Principles of Universal Architecture

Accessibility to MCC



Figure 3. From right, city pedestrians around MCC, pedestrians inside the MCC site
 (Source: Author Documentation, 2023)



Keterangan :

Stasiun Blimbing	Gedung MCC
Jl. Laksda Adi Sucipto	Jl. Borobudur
Jl. Lawang - Malang	Sirkulasi Pedestrian
Titik Bus Stop	Zebracross
Lampu Lalu Lintas	

Figure 4. Accessibility pathway to MCC

(Source: Author's Analysis, 2023)

Accessibility to the building can be achieved through 3 paths, namely:

1. Jl. Borobudur – Jl. Lawang – Malang [Private/public vehicles]
2. Jl. Laksda Adi Sucipto – Jl. Lawang – Malang [train and walking vehicles]
3. Jl. Lawang – Malang [public/private vehicles]



Figure 5. The condition of the road and zebracross around MCC can be seen

(Source: Author Documentation, 2023)

From the results of the observations that have been made, it is found that accessibility to the MCC on foot is still very dangerous and unsafe for both people with disabilities and normal people. First, from the south through Jl. Lawang – Malang passing through the area circled in red there is a traffic sign that reads "Straight Road" and the zebrafloor crossing does not use the pelican crossing system. Second, the tactile Guiding Line is not present in all pedestrians around MCC. It is recommended that the implementation of the principle of Simple and intuitive use in the form of a guiding line for the visually impaired in the form of a tactile can be connected with pedestrians on the MCC land so that connectivity can be created between the city space and the MCC building space. In addition, it can also apply ram to pedestrians to help users with disabilities in the disabled group.

Facilities and Accessibility within MCC



Figure 6. Ramp Access in MCC

(Source: Author Documentation, 2023)

The application of the principles of Equitable Use and Low Physical Effort is in the form of ramp accessibility that can be used for people with disabilities in the category of homeless. The slope of the ramp used in the MCC building is around 5° - 6° because this ram is outside and does not exceed the standards listed in the Regulation of the Minister of Public Works No. 30 of 2006. The disadvantage of this ram facility is the absence of a braille textured hand rail that informs the position of the floor, the floor surface of the ram can be tactile as well as textured so that it is not slippery and endangers the user. Then it can provide signage that informs existing floors and facilities with color compositions that can help people in the low vision group. That way the ram facility can be used by all types of people.

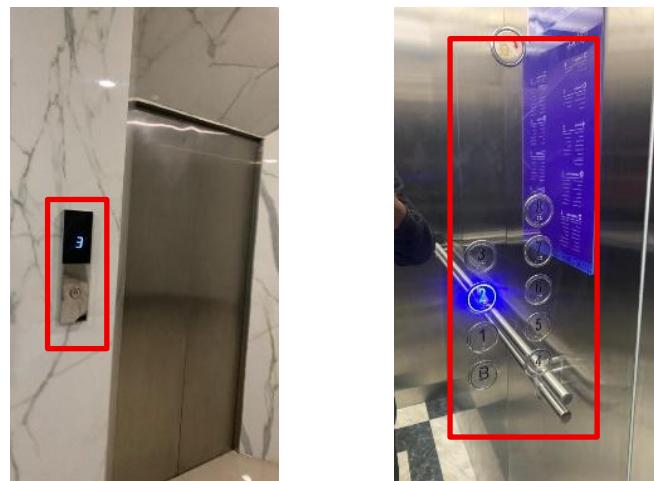


Figure 7. Elevator access inside the MCC

(Source: Author Documentation, 2023)

In elevator facilities, the principle of flexibility in use has been applied in the form of adding braille letters to the outer button panel and inside the elevator and there is a hand rail. That way this facility is considered sufficient for all groups of people.

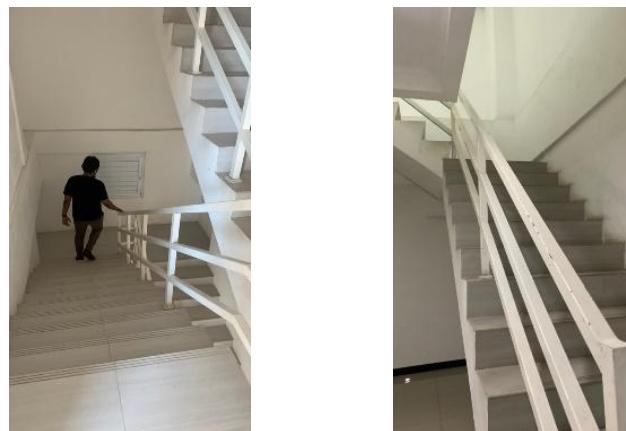


Figure 8. Access stairs inside the MCC

(Source: Author Documentation, 2023)

In the existing staircase facility, it is considered that it still does not meet the principles of universal design. It is recommended that the design of the stairs on the handrail can be given a braille texture and has a zigzag shape and the addition of signage as a wayfinding facility on each floor with a large writing size and contrasting color combinations. With stairs facilities, this can meet the design principles of flexibility in use, perceptible information, equitable use.



Figure 9. Disability and Lactation Special Service room door inside MCC

(Source: Author Documentation, 2023)

In the existing special room facilities in the form of lactation rooms and lavatories specifically for the disabled. The existence of this facility shows that the lavatory facility in the MCC building has paid attention to special groups, thus applying the principle of size and space for approach and use. However, related to the special lavatory facilities for the blind disabled group, there is no one.

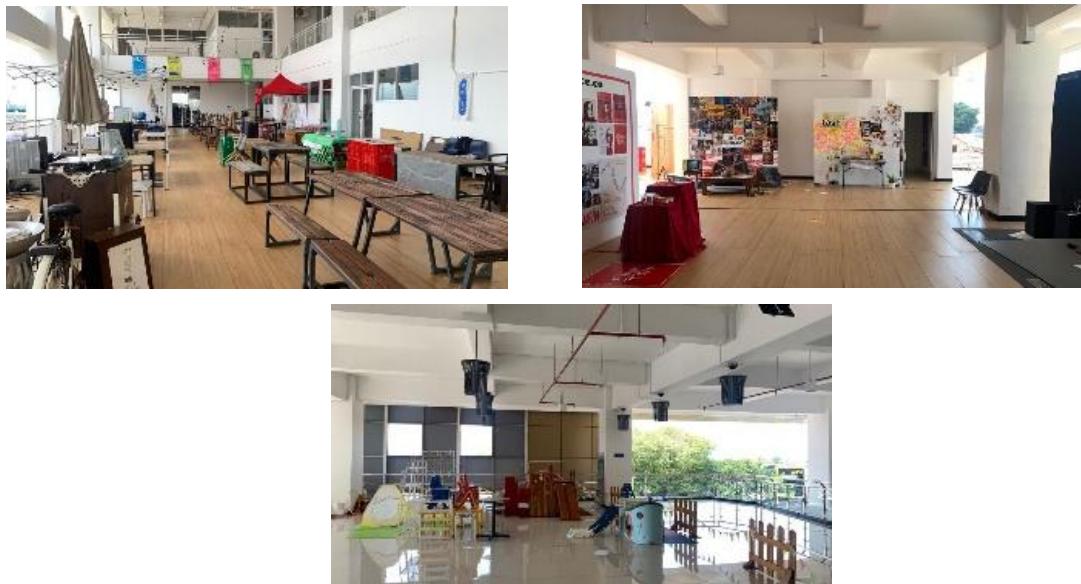


Figure 10. Interior hallway inside MCC

(Source: Author Documentation, 2023)

The application of existing hallways in MCC buildings that function as a link between spaces is still lacking in the application of 7 universal design principles. It is recommended that in the hallway that functions as a kids zone area, the floor surface is given additional soft materials such as mattresses, carpets and the use of child-friendly furniture. Then the use of diverse and contrasting color compositions in furniture and building parts that are attractive to children and beneficial for users of the low vision group.

Meanwhile, in the hallway that is useful as a multipurpose space that is semi-open space, it should be given a secondary skin to reduce the amount of rain and control the light. Because there are several groups of people with disabilities who are sensitive to light. In addition, all floors of the hallway of the building can be given signage in the form of providing textured colors that

form a line leading to the existing facilities. The addition of signage supports and strengthens existing signage. That way, the facilities in the hallway can apply the principles of tolerance for error, perceptible information, simple and intuitive use, flexibility in use, equitable use.

Based on the results of observation and literature study on the Malang Creative Center (MCC) building, an assessment was carried out on the extent to which the existing facilities are in accordance with the principles of inclusive architecture and the 7 principles of Universal Design. Evaluations were carried out on exterior areas, interiors, accessibility, and special facilities for users with disabilities (visually impaired and blind). To clarify the level of conformity, the following is presented **as a** more objective measurement tool.

Table 2. Evaluation of MCC Facility Suitability to Universal Design Principles

Yes	Components / Facilities	Related Universal Design Principles	Existing Conditions	Conformity	Evaluation Notes
1	Outdoor Pedestrian Access	Simple & Intuitive Use, Perceptible Information	No tactile, zebra cross without pelican crossing	Inappropriate	Very risky for the blind; need tactile and safe crossing
2	Ramp Exterior	Equitable Use, Low Physical Effort	Tilt is standard (5–6%), but without tactile & handrail braille	Quite appropriate	Need anti-slip, tactile, as well as braille handrail surfaces
3	Elevator	Flexibility in Use, Perceptible Information	There are braille, handrails, clear buttons	Appropriate	Already meeting the needs of the blind and visually impaired
4	Ladder	Flexibility in Use, Perceptible Information	No braille on the handrail, no color contrast	Inappropriate	Need contrast marking & braille
5	Stuttgart	Tolerance for Error, Equitable Use	No tactile, semi outdoor area tampias	Less suitable	Need for a skin, directional markers, child-friendly materials.
6	Lactation Room & Toilet for the Disabled	Size & Space for Approach & Use	There is a special toilet for the disabled, access is quite wide	Partially compliant	There is no braille guide for the blind yet
7	Signage / Wayfinding	Perceptible Information	Minimal, no contrast	Inappropriate	Need contrasting colors, large size, inclusive symbols
8	Drop-off Access & Parking	Equitable Use	Parking is available, but there is no tactile path to the door yet	Quite appropriate	Need tactile lanes from parking lot to entrance
9	Interior Facilities (studio, co-working, workshop)	Equitable Use	Wheelchair access is possible, but there are few visual markers	Quite appropriate	Need for signage and inclusive zoning
10	Circulation Between Floors & Spaces	Flexibility in Use	Elevators are there, but there are no tactile as a path marker	Quite appropriate	Need to be tactile from the entrance to the main spaces

CONCLUSION

Based on the results of observation and analysis of conformity to the application of inclusive architectural principles at the Malang Creative Center (MCC), it is known that this building has provided several basic facilities that support accessibility, especially for visually impaired and visually impaired users. Facilities such as elevators have met most of the Universal Design principles, while lactation rooms and disabled toilets have also shown concern for the needs of special users.

However, the results of a more measurable evaluation through the conformity table show that the level of implementation of inclusive architecture in the MCC is still in the category of *moderate*. Of the 9 components evaluated, only 1 component is compliant, 4 components are compliant, and the other 4 components do not meet the standards. The main weaknesses are in pedestrian access outside the building, lack of tactile paving, lack of contrast and braille signage, and safety elements in stairs and hallways that do not fully support the needs of people with disabilities.

Overall, MCC has shown efforts towards inclusive buildings, but still requires significant improvements, especially in terms of wayfinding, floor surfaces, access lines, and urban space connectivity—so that these facilities can truly be used safely, comfortably, and equally by all levels of society. This research is expected to be a recommendation for the development of a more disability-friendly creativity center in the future.

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