

AGENCY AND STRUCTURE RELATIONS IN THE TRANSFORMATION OF THE PUCUK REBUNG MOTIF IN ARCHITECTURAL MURALS IN BANDAR LAMPUNG

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Abstract

The transformation of the Pucuk Rebung motif from traditional Lampung tapis textiles into architectural murals in the public spaces of Bandar Lampung City reflects the complex dynamics between cultural preservation and the demands of urban modernity. This study aims to analyze the structuration dynamics occurring in this transformation process through the relationship between creative agents and cultural structures. The study employs a qualitative approach with an instrumental case study design. Data were collected through non-participant observation, in-depth interviews with six informants (mural artists, tapis artisans, cultural figures, art educators, and representatives of the Bandar Lampung Arts Council), as well as document analysis. The data were then analyzed thematically and interpreted through Anthony Giddens's (1984) structuration theory framework. The findings reveal three types of agents, namely artists/communities, institutions/government, and cultural figures, who interact through different logics, entry pathways, and resources, thereby shaping the duality of structure that simultaneously constrains and enables creative action. The dimensions of signification, domination, and legitimation operate simultaneously, while the mechanisms of *time-space distanciation* and recursivity allow the motif to transcend its original context without losing its legitimacy. The transformation of the Pucuk Rebung motif constitutes a multilayered structuration process that is not controlled by a single party but rather results from ongoing negotiations among agents within the urban public sphere.

Keywords: Pucuk Rebung motif; structuration theory; architectural murals; agency-structure relations.

INTRODUCTION

Lampung is one of the provinces in Indonesia with a rich and distinctive visual and textile culture, one manifestation of which is tapis cloth as part of traditional attire. Tapis functions as a symbolic medium that reinforces local cultural identity while simultaneously strengthening the social structure of its community (Totton, 2009). One of the prominent motifs found in tapis is the Pucuk Rebung motif, which represents young bamboo growing upward as a symbol of growth, hope, and the balance of relationships between humans and God, nature, and the community (Justin & Kasmana, 2020). This motif is not merely an aesthetic element but also a symbolic and communicative sign that refers to the traditional values, social structures, and history of Lampung society.

Over the past several decades, traditional Indonesian cultural elements have been adapted into contemporary media in response to modernization and globalization (Piliang & Jaelani, 2018). One medium that bridges tradition and modernity is murals in public spaces, which function as tools for expressing identity and as mediums for negotiating local culture (Nazaruddin & Mahfudzi, 2024), while also serving as public narratives involving communities (Mezzadri, 2021). The incorporation of the Pucuk Rebung motif into architectural murals in Bandar Lampung can be understood as a form of visual dialogue between traditional aesthetics and contemporary urban culture, in line with the adaptation of Lampung tapis motifs into contemporary street art identified by Khairunnisa et al. (2025).

The practice of mural art as public art is also inseparable from the city's cultural and architectural policies. Public policies concerning murals in many urban contexts regulate visual aesthetics while also mediating relationships among artists, local communities, city administrators, and formal licensing structures related to the use of public spaces (Mendelson-Shwartz & Mualam, 2024). In the Indonesian context, public spaces continually serve a dual function as representations of policy and as mediums of public communication; therefore, the visual elements presented within them cannot be separated from the interests of the parties managing those spaces (Malik, 2018).

This condition positions murals featuring the Pucuk Rebung motif in Bandar Lampung not merely as individual aesthetic works, but as points of intersection among urban policy interests, artists' creative expressions, and traditional authority. This phenomenon is particularly relevant to examine through Anthony Giddens's (1984) structuration theory, which explains social change as the result of a dialectical interaction between structure and agency, whereby cultural traditions are not merely reproduced but also reconstructed within new contexts. Structure is understood as both the outcome and medium of the regularization of social practices through agents' cognition (Kamuri, 2021).

The core of structuration theory lies in the concept of the duality of structure, which understands that social structure is not an entity external to human action, but simultaneously serves as both the medium and outcome of recursively occurring social practices (Giddens, 1984). Cultural structures encompassing traditional values, symbols, and meanings may constrain agents' actions, but at the same time, they also enable innovation and reinterpretation. Within this framework, agents are understood to possess two forms of consciousness: discursive consciousness, which enables agents to verbally explain the reasons behind their actions, and practical consciousness, which is embedded in action without necessarily being consciously articulated. The ability of agents to monitor and adjust their actions based on new information is referred to by Giddens (1984) as reflexive monitoring of action. These three concepts—duality of structure, forms of agent consciousness, and reflexive monitoring—serve as the primary analytical framework of this study for examining the relationship between agency and structure in the case of the Pucuk Rebung motif.

The relevance of structuration theory in understanding cultural transformation has been demonstrated in various contemporary studies. Handono (2020), for example, employed Giddens's structuration theory to analyze the transformation of Wonokitri traditional village into a tourist village, demonstrating that changes in cultural practices occur through the involvement of various institutional agents without eliminating the active role of the community as the primary actor.

Although the Pucuk Rebung motif has been widely studied in the contexts of textiles and ethnography, research analyzing its transposition into the medium of architectural murals through a structuration perspective remains limited, particularly research that examines in depth how the relationship between creative agents and cultural structures, including the pathways through which the motif is introduced and the negotiations of power involved, shapes this transformation process. This study aims to analyze the structuration dynamics involved in the transformation of the Pucuk Rebung motif into architectural murals in Bandar Lampung through the relationship between creative agents and cultural structures.

METHOD

This study employs a qualitative approach with a constructivist paradigm to understand the meaning of the Pucuk Rebung motif as a product of social construction that is continuously negotiated by various cultural actors (Creswell & Poth, 2018). The research design used is an instrumental case study (Stake, 1995), in which the case of the transformation of the Pucuk Rebung motif in architectural murals in Bandar Lampung is used as an instrument for understanding the dynamics of agency-structure relations from the perspective of Anthony Giddens's structuration theory.

The research was conducted in Bandar Lampung City from January to April 2026. Primary data were obtained from six informants selected through purposive sampling based on their relevance and direct involvement in the research phenomenon (Table 1), consisting of two mural artists, one tapis artisan, one Lampung cultural figure, one art educator, and a representative of the Bandar Lampung Arts Council. Primary data also included visual documentation of murals featuring the Pucuk Rebung motif, consisting of detailed photographs of the motif, the overall mural composition, and the surrounding environmental conditions. Secondary data were obtained from cultural documentation, such as collections of traditional tapis and archives from cultural institutions, as well as literature and publications concerning Lampung visual culture.

Table 1. List of Research Informants

No.	Informant Name	Status
1	Damsi Tarmizi	Bandar Lampung Arts Council / Mural Artist
2	Eko Nugroho	Mural Artist
3	Cupa Firstyadi	Mural Artist
4	Alia Larasati	Art Educator
5	Aria Noprita	<i>Tapis</i> Artisan
6	Rusli Sukur	Lampung Cultural Figure

Data collection techniques were conducted through three complementary methods. Non-participant observation was carried out on murals installed in public spaces, focusing on visual elements, the architectural spatial context, and the interaction between the murals and their surrounding social environment. In-depth interviews served as the primary technique for exploring the informants' subjective perspectives and experiences regarding the transformation of the motif. Document and archival analysis was conducted to obtain historical and contextual data concerning the Pucuk Rebung motif and the development of murals in Bandar Lampung. The researcher served as the primary research instrument, assisted by interview guidelines and observation protocols.

Data validity was examined through triangulation, namely a technique for establishing data validity by utilizing something external to the data itself as a point of comparison (Moleong, 2017). Source triangulation was conducted by comparing and confirming information regarding the meaning, function, and transformation of the Pucuk Rebung motif obtained from various categories of informants. This process aimed to identify consistency across sources while minimizing potential bias. Method triangulation was conducted by comparing data obtained from mural observations with interview findings and supporting documents, thereby providing a more comprehensive understanding of the visual cultural transformation under investigation.

Data analysis was conducted in two stages. The first stage involved thematic analysis based on the model of data reduction, data display, and conclusion drawing (Miles et al., 2014). The second stage involved theory-based interpretive analysis (Braun & Clarke, 2006), in which the identified themes were interpreted through Giddens's structuration framework (1984). This interpretation consisted of three steps: first, an analysis of the duality of structure and agency to examine the dialectical relationship between inherited cultural structures and artists' creative practices; second, an analysis of rules and resources to identify interpretive schemes as well as the material and authoritative resources available to each agent; and third, an analysis of the three dimensions of structuration, namely signification, domination, and legitimation, which respectively relate to the construction of meaning, the mobilization of resources and power relations, and the norms governing the legitimacy of the use of the motif.

RESULTS AND DISCUSSION

Three Types of Agents and Their Action Logics in the Transformation of the Motif

The findings show that the transformation of the Pucuk Rebung motif into architectural murals is driven by the interaction of three types of agents operating with different logics and resources, namely artists/communities, institutions/government, and cultural figures (Table 2). Giddens's structuration framework (1984) illustrates that agents are understood not as individuals acting freely without constraints, but as actors whose actions are shaped by and, in turn, shape the social structures surrounding them.

Table 2. Three Types of Agents in the Transformation of the Pucuk Rebung Motif

Type of Agent	Action Logic	Main Resources
Artists/Communities	Creative-expressive; practical knowledge acquired through informal transmission	Technical expertise and visual execution capacity
Institutions/Government	Policy and representation of urban identity	Allocative resources (budget and access to public spaces) and authoritative resources (theme determination)
Cultural Figures	Authenticity and legitimacy of tradition	Discursive authority over standards of authenticity

Mural artists acquire knowledge of the motif primarily through informal transmission among artists rather than through formal learning of the tapis tradition. In structuration theory, agents possess two types of knowledge: discursive knowledge, which can be expressed verbally, and practical knowledge, which is embedded in action. The mural artists in this study possess practical knowledge, such as how to execute the motif and adapt it to the wall surface, but do not always possess in-depth discursive knowledge concerning the origins of its philosophical meaning.

“Coincidentally, at that time there was a friend (the late Eko Gimbal) who specialized in Lampung ornaments. He often painted using distinctive Lampung ornaments, and when I worked on murals with him, this habit was incorporated into the murals. Therefore, I was also influenced by Lampung ornaments through him.” (Mr. Cupa, mural artist, interview, 2026)

Knowledge of the Pucuk Rebung motif in the context of murals is transmitted through natural personal networks. Giddens (1984) refers to this phenomenon as the reproduction of social practices through routines, in which repeated collaborative artistic practices naturally produce visual forms that are transmitted from one artist to another. Knowledge of the motif becomes part of the creative habitus of the Bandar Lampung mural artist community, transmitted not through texts or formal instructions but through shared practices, allowing artists greater flexibility in interpreting and adapting the motif according to the visual requirements of their work. In this context, the art community operates as a facilitative structure, providing resources in the form of knowledge, visual references, and spaces for dialogue that enable individual agents to develop their visual practices. This finding is consistent with the research of Thoring et al. (2020), which demonstrates that creative spaces and communities serve as important mediums for knowledge exchange and the emergence of visual innovation.

Institutions, particularly the Bandar Lampung Arts Council (DKBL), occupy a dual position that simultaneously represents structural interests (government policies) and agent interests (artists and art communities).

“As an arts council, we institutionally believe that one of our functions, as an extension of the government, is to develop regional culture by implementing these policies.” (Mr. Damsi, DKBL and mural artist, interview, 2026)

“In terms of facilitation, the arts council actually plays that role. The arts council is a facilitator and catalyst, as well as a dialogue partner.” (Mr. Damsi, DKBL and mural artist, interview, 2026)

This dual position of the DKBL reflects what Giddens (1984) refers to as structural contradiction, namely a situation in which different principles of structuration exist in tension with one another. The DKBL must balance the government’s interest in strongly representing Lampung identity in public spaces with artists’ need for creative freedom. It manages this tension through facilitation, dialogue, and coordination, which repeatedly reproduce while gradually transforming the structural relationship between art, culture, and government. Government involvement in mural projects is both financial and programmatic: the government actively determines the thematic orientation of artworks, including the composition of traditional ornaments and contemporary elements in several city-scale projects. This decision is political in its representation of Lampung identity, rather than merely aesthetic. This

condition is consistent with Malik (2018), who explains that public spaces simultaneously function as representations of policy and as mediums of public communication.

Nevertheless, this institutional power is not absolute. The government determines the general theme but still provides artists with technical freedom to execute the motif according to their respective abilities and styles.

“The government has never intervened in the artists’ work because it wants to allow the artists’ creativity to develop.” (Mr. Damsi, DKBL and mural artist, interview, 2026)

“The artists are given freedom in creating murals, as long as they follow the directions from the leadership.” (Mr. Eko, mural artist, interview, 2026)

The relationship between institutions and artists in mural projects in Bandar Lampung represents a form of negotiation rather than unilateral domination. Institutions establish structural boundaries, while artists retain creative freedom within those boundaries. In Giddens’s terminology, this pattern reflects the duality of structure, in which structure simultaneously constrains and enables action. This finding is supported by Handono (2020) regarding local cultural transformation, which demonstrates that changes in cultural practices occur through the involvement of various institutional agents without eliminating the active role of communities as the primary actors.

The third agent, cultural figures, operates primarily through discursive knowledge of tradition. Unlike artists, who possess practical knowledge, and institutions, which possess allocative-authoritative resources, cultural figures are able to clearly articulate the meaning, rules, and history of the Pucuk Rebung motif within the Lampung customary system. Their involvement in mural production is indirect, namely through the articulation of norms and standards that should serve as references. However, it is precisely this indirect involvement that gives their influence a structural character.

“Within the customary domain, the established rules must still be followed. There are sanctions for violations. These sanctions take the form of fines. In the customary domain, discipline is required.” (Mr. Rusli, cultural figure, interview, 2026)

“For use outside the customary context, it does not have to follow the established rules; that is not a problem. We do not require strict adherence to the established rules either. It is not a customary ceremony but a public event, so it is acceptable.” (Mr. Rusli, cultural figure, interview, 2026)

As an agent possessing the highest discursive authority within the traditional Lampung knowledge system, the cultural figure explicitly legitimizes the use of the Pucuk Rebung motif outside the customary context without requiring strict adherence to established customary rules. However, this legitimacy does not constitute unconditional approval, as cultural figures still establish criteria for successful adaptation: the motif must be able to convey its traditional expression rather than merely appear as a decorative element detached from its cultural roots.

The positions of the three agents can therefore be summarized as three distinct but interacting logics: artists operate according to a creative and expressive logic, institutions according to a policy and urban-representation logic, and cultural figures according to a logic of authenticity and tradition. These differences in logic constitute the source of the complex dynamics underlying the transformation of the Pucuk Rebung motif into murals.

Pathways of Motif Entry: Informal Transmission and Institutional Demand

There are two main pathways that demonstrate different logics in the agent–structure relationship. The first pathway is informal transmission among artists, as described above, which is natural, unplanned, and influenced by personal interactions within the community. In this pathway, agents act with full transformative capacity, meaning that artists make creative choices based on inspiration derived from social interactions rather than structural pressures.

The second pathway is institutional demand through mural projects, in which the Pucuk Rebung motif appears as a result of instructions from clients or the government as part of the project concept. In this pathway, structure plays a more active role in shaping the agent’s actions: when asked to use the Pucuk Rebung motif, artists actively seek relevant references and literature to expand their existing practical knowledge into a more systematic understanding. Giddens (1984) refers to this capacity as *reflexive monitoring of action*, namely the ability of agents to monitor and adjust their actions based on new information. In other words, artists do not passively accept the request but also actively expand their knowledge capacity.

These two pathways are not mutually exclusive. Artists who have become familiar with the motif through informal transmission are better prepared when they receive institutional requests, while experiences in institutional projects that require research enrich artists’ discursive knowledge, which is subsequently brought back into their personal works. This dynamic represents an example of recursivity in Giddens’ theory, in which action produces new structures of knowledge that subsequently shape future actions. The differences between these two pathways also create differences in how the motif is used: through the informal pathway, the motif tends to be explored more

freely because there is no client with a predetermined desired outcome, whereas through the institutional pathway, there is a more formal design negotiation process, including compromises regarding how the motif is incorporated.

"In the design process, compromises are needed within the team, both from internal parties (mural artists) and external parties (clients). Compromises are made to find common ground regarding the design, which will serve as a reference for creating the mural." (Mr. Eko, mural artist, interview, 2026)

This design compromise process is a concrete manifestation of the negotiation between agent and structure that operates through the medium of the project. Artists, as agents, bring creative abilities and visual knowledge, while clients or institutions, as representations of structure, bring identity orientations and expectations regarding how Lampung culture should be represented. The resulting Pucuk Rebung-motif mural is therefore a product of this negotiation rather than the sole expression of either party.

Cultural Structure as Rules and Resources in Motif Transformation

Giddens (1984) defines structure as a set of organized rules and resources that constitute the properties of social systems and operate differently in shaping the actions of agents. In this context, rules refer to interpretive frameworks and cultural norms that guide how motifs are understood and used, operating in two aspects: rules of signification, namely shared agreements concerning how a motif is interpreted; and rules of legitimation, namely norms that distinguish the customary domain, which requires adherence to established conventions, from the domain outside customary practice, where adaptation is permitted. This structure of signification rules is also reflected in the ethnomathematical study by Dewi et al. (2019) on Lampung *tapis* motifs, which demonstrates that the geometric patterns of *tapis* follow certain structural principles passed down through generations as a shared reference.

Regarding resources, Giddens distinguishes between allocative resources and authoritative resources. Allocative resources include control over physical and material means, namely building walls as working surfaces, paint and mural tools as technical media, and project budgets that drive the entire production process. Without access to these resources, the scope of motif transformation would not be able to reach its present form. Authoritative resources encompass the capacity to control the activities of other agents, including the government's position in determining projects and themes, the position of cultural figures in defining standards of authenticity, and the position of senior artists in shaping the creative behavioral patterns of the community through knowledge transmission. These three types of agents have different levels of access to resources; however, no single party controls all types of resources simultaneously. The government possesses the greatest allocative resources but has limited technical expertise; artists possess technical expertise but depend on access to physical spaces and funding; while cultural figures possess authority over traditional knowledge but lack formal access to the mural production process. This reciprocal structure creates the conditions for motif transformation, which can only occur through the interaction of these three types of agents rather than through the dominance of a single party.

The Dimensions of Signification, Domination, and Legitimation in Mural Practices

In the dimension of signification, which concerns the formation and exchange of meaning through symbols and interpretive schemes, three different interpretive frameworks operate simultaneously. The tradition-customary framework held by cultural figures interprets the motif as a symbol of the spirit of life, the balance of the three-dimensional relationship between humans, God, and nature, as well as a marker of status within Lampung's social structure. The practical-visual framework held by mural artists primarily interprets the motif as a marker of Lampung's visual identity, as expressed by one of the informants.

"I do not really understand the philosophy behind Lampung ornaments. What I know is that the Pucuk Rebung motif is a very traditional motif." (Mr. Cupa, mural artist, interview, 2026)

The third framework is the institutional policy framework held by the government and DKBL, which understands the motif as a traditional element that must be preserved as part of the city's identity in accordance with existing regulations, without placing too much emphasis on its philosophical depth or creative expression.

"In particular, traditional motifs such as the Pucuk Rebung motif used in several flyover projects in Bandar Lampung were requested directly by the mayor or by the tourism office." (Mr. Eko, mural artist, interview, 2026)

These three frameworks operate simultaneously and produce layered meanings for the same object: the Pucuk Rebung motif in a single mural simultaneously functions as a symbol of the spirit of life, a distinctive visual characteristic of Lampung, and the fulfillment of traditional elements within city policy.

In the dimension of domination, which concerns the mobilization of resources and power relations, the government and institutions possess highly visible allocative resources in the form of access to urban infrastructure, project budgets, and technical facilities. The government's selection of locations and infrastructure functions as an

allocative resource that determines how effectively the motif can communicate Lampung identity as a representation within the city's visual landscape. This is consistent with Türközü and Caliskan (2021), who demonstrate that the performativity of murals depends on the reciprocal relationship between visual works, spatial structures, and the experiences of urban users. Decisions regarding the composition of traditional ornaments and contemporary elements in city-scale projects are political decisions concerning the representation of Lampung identity, rather than merely aesthetic decisions. However, this power is balanced by the delegation of creative control to artists, meaning that the resulting power relationship is not entirely hierarchical: certain boundaries are established, but within those boundaries, artists still possess substantial agency.

In the dimension of legitimation, which concerns norms regarding what is considered valid, correct, and acceptable, the relevant normative starting point is the customary system, with its clearly established conventions and sanctions for violations. However, this system applies only within the customary domain and does not extend beyond that context. Legitimation in non-customary contexts is also reinforced by other actors, such as *tapis* craftsmen and art educators.

"That is certainly allowed. It does not violate customary rules. The intention and purpose are also good." (Ms. Aria, *tapis* artisan, interview, 2026)

"No, in my opinion, it is actually necessary. Because if we focus on only one product, there will be fewer people interested in it." (Ms. Alia, art educator/artist, interview, 2026)

The integration of legitimating statements from various types of agents creates a broad informal normative consensus: mural practices based on the Pucuk Rebung motif do not possess a single form of official legitimation, but are instead supported by multiple forms of agreement encompassing nearly the entire range of relevant agents. Within Giddens' (1984) framework, this represents legitimation that emerges from below through practice and consensus, rather than being imposed from above through formal regulations. This finding is further supported by Karuniawan and Rolalisasi (2023), who demonstrate that the integration of cultural identity into contemporary architecture occurs through the reinterpretation of local cultural elements into new visual forms, thereby creating a dialogue between tradition and innovation.

The Duality of Structure in Mural Practices

The concept of the duality of structure is at the core of Giddens' structuration theory. It explains that structure constrains the actions of agents while simultaneously serving as the medium that enables those actions, and is recursively reproduced or transformed through the actions themselves. Chatterjee et al. (2019) emphasize that this concept distinguishes Giddens' structuration theory from both structuralist and purely voluntarist perspectives, as structure and agency are understood as mutually constitutive within repeated social practices.

In the reproduction phase, which serves as the starting point of artists' creative practices, the traditional visual structure represented by established conventions of form, proportion, and techniques for depicting motifs in *tapis* functions as a medium that guides action. This can be seen, for example, in the use of shape templates to maintain visual accuracy or in the process of consulting literature and references to strengthen understanding of the motif's characteristics. Structure does not determine agents' actions absolutely; rather, it serves as a resource that agents utilize to direct and legitimize their practices, a condition that Giddens (1984) refers to as *practical consciousness*.

During the exploration phase, the relationship between agents and structure shifts: artists begin to move beyond boundaries that were previously followed and exercise their transformative capacity more fully. This is the moment when agents move from merely reproducing structure toward transforming it. They no longer simply follow established conventions but begin to redefine what can be done with the motif within a new medium. The duality of structure is also evident in the design negotiation process between artists and clients in institutional projects. In this process, clients bring normative demands concerning the representation of Lampung identity, while artists contribute their technical and aesthetic capabilities. Consequently, the resulting mural becomes something new, emerging from the interaction between structure and agency through practical processes. This finding is consistent with the study by Purwaningtyas et al. (2023), which demonstrates that the mechanism of the duality of structure in Giddens' theory operates consistently, as cultural agents respond to the limitations of traditional structures perceived as less adaptive by producing new cultural forms that are more concise while remaining grounded in local values.

Time-Space Distanciation and Recursivity

The concept of *time-space distanciation* in Giddens' (1984, 1990) theory refers to the process through which social practices and cultural symbols become detached from their original local-temporal contexts, allowing them to

be reproduced and reappear in different spaces and times, a process that Giddens refers to as *disembedding*. This mechanism can be observed in several contexts. In the material context, the motif is detached from the gold-thread embroidery technique used in *tapis* fabric and reintroduced through the technique of applying paint with brushes to walls. This demonstrates that the motif is removed from one knowledge-production system, namely *tapis* craftsmanship and its traditions, and embedded into a different production system, namely murals with their contemporary visual characteristics. Each system has its own logic and standards of quality. In the ritual context, a motif that was originally associated with customary events at specific times has now become a permanent visual element in public spaces that can be seen at any time. A motif that was sacred within the customary context becomes a profane visual element within the urban public context because the new medium structurally lacks the conditions necessary for its sacred dimension to remain active.

However, Giddens (1990) also explains that *disembedding* does not necessarily result in the loss of meaning, but may be followed by *reembedding*, namely the process of re-embedding a symbol within a new local context. In this case, *reembedding* occurs when the motif, detached from its customary context, is re-embedded as a symbol of urban city identity, functioning as a visual marker of Lampung that can be interpreted by anyone who views the mural. The resulting identity is therefore neither entirely traditional nor entirely contemporary, but emerges from the process of *distanciation* and *reembedding*.

Recursivity is a complementary concept that explains how repeated social practices generate conditions for subsequent practices. It reflects the recursive character of social practices, in which actions produce structures that subsequently become the medium for further actions in a cycle that is never entirely complete (Giddens, 1984). In the transformation of the Pucuk Rebung motif, recursivity occurs within the relationship between art and government. The success of an initial mural project using traditional ornaments creates the government's trust in the artists' capabilities. This trust provides access to larger projects, which subsequently expands the legitimacy of mural art as a medium for urban identity and encourages the development of more similar projects.

"*Alhamdulillah, the strategy was successful. After completing the MURI record, we were entrusted with decorating the Unila underpass.*" (Mr. Damsi, DKBL and mural artist, interview, 2026)

This statement demonstrates the recursivity occurring within institutional relations: successful action generates trust, trust creates broader access, and broader access produces larger and more influential works, thereby allowing previous actions to serve as evidence and continuously open possibilities for subsequent actions. The most prominent form of recursivity in cultural structuration occurs within the system of public meaning itself. Each time the Pucuk Rebung motif is presented in murals in public spaces across Bandar Lampung and viewed by diverse audiences, public knowledge concerning the relationship between the motif and Lampung identity is further reinforced. Over time, this gradually forms a new structure of understanding regarding how urban communities perceive and identify their regional cultural identity, which in turn influences how the motif is used and interpreted in the future, creating an ongoing cycle.

Motif Transformation as a Structuration Process in Constant Motion

Based on the overall analysis above, the dynamics of the agent–structure relationship in the transformation of the Pucuk Rebung motif can be understood as a layered, recursive, and never-ending process of structuration. No single agent controls this process, no single structure completely dominates it, and there is no particular point at which the transformation can be considered complete. The dimensions of structuration—signification, domination, and legitimation—operate simultaneously and influence one another. Shifts in the dimension of signification are reinforced by conditions within the dimension of domination, namely the distribution of resources that creates interdependence among agents, and are legitimized through the dimension of legitimation, which is broadly negotiated through various sources of authority. The process of *time-space distanciation* enables the motif to cross the boundaries of its original context, while recursivity ensures that each new practice contributes to the formation of structural conditions for subsequent practices.

An important point to emphasize from this overall analysis is that the transformation of the Pucuk Rebung motif is not merely an aesthetic change resulting from artists' preferences or government policies alone. Rather, it is a manifestation of a structuration process in which tradition, creativity, policy, and the market interact in ways that cannot be fully predicted or controlled by any single party. Previous research by Handono (2020) reinforces this finding, demonstrating that local cultural transformation takes place through reciprocal relationships between social structures and agents' practices.

CONCLUSION

Based on the analysis, the dynamics of structuration in the transformation of the Pucuk Rebung motif from traditional textiles into architectural murals in Bandar Lampung occur through reciprocal interactions among three types of agents: artists/communities, who bring practical-visual knowledge through informal transmission and institutional demand; institutions/government, which control allocative and authoritative resources through policies and project funding; and cultural figures, who possess discursive authority in defining standards of authenticity and the legitimacy of using the motif outside its customary context. These three agents do not exist within a one-way relationship of domination, but rather within a relationship of mutual interdependence that reflects the duality of structure, in which cultural structures simultaneously constrain and enable the creative actions of agents, as demonstrated by the shift from the reproduction phase toward the exploration phase in artists' creative practices.

The dimensions of signification, domination, and legitimation operate simultaneously throughout this process. The meaning of the motif is understood in layers through different frameworks of tradition-custom, practical-visual interpretation, and institutional policy. Allocative and authoritative resources are unevenly distributed among the three agents, creating power relations that are not entirely hierarchical. Meanwhile, legitimacy emerges from the bottom up through informal agreements among various agents rather than from a single formal regulation. The mechanism of time-space distanciation enables the motif to be detached from its original material and ritual context and subsequently re-embedded as a symbol of urban identity, while recursivity in art-government relations and in public meaning-making systems ensures that each new mural practice contributes to shaping the structural conditions for subsequent practices. Thus, the transformation of the Pucuk Rebung motif can be understood as a layered, recursive, and never-final process of structuration, as it is continuously shaped through the evolving reciprocal relationship between creative agents and cultural structures.

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