

Design of The Indonesian Film Museum

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Abstract

The increasing public interest in Indonesian cinema accompanied by a lack of insight into the history and development of film technology, as well as the absence of museums that highlight this theme, are challenges that need to be overcome. This research aims to design the Indonesian Film Museum as a forum for education and information about the history and technology of film, so that people can get to know and appreciate local works better. The method used is qualitative with a descriptive approach. The research population consists of people who are interested in film, with a sample of 30 respondents taken purposively through interviews and observation. Data collection includes literature study, in-depth interviews, and field observations. Data analysis is carried out by organizing, classifying and interpreting the data obtained. The research results show that the design of the Indonesian Film Museum can meet educational needs related to film history, equipped with facilities such as exhibition rooms, workshops and a mini cinema. This museum is expected to attract visitor interest and function as a film information center. The conclusion of this research states that the design of the Indonesian Film Museum can make a positive contribution to the development of the film industry and increase public knowledge about the history of film in Indonesia. Previous research, such as that conducted by Angkirawan (2017) and Nugroho (2020), highlighted the importance of developing museums as a means of education and preserving film history. The theoretical framework focuses on thematic architectural concepts and the role of museums in society as educational centers that offer interesting learning experiences for visitors.

Keywords: museum; thematic; film; technology; history.

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INTRODUCTION

Indonesia holds the substance of abundant human resources, culture and culture. So that Indonesia's creative industrial area is growing rapidly. The productivity of Indonesia's industrial sector is based on a survey of creative companies conducted by the Ministry of Trade of the Republic of Indonesia, with the video, film, and photography sectors as its sectors (Angkirawan, 2017).

Indonesian cinema has a long history. The first Indonesian film screenings were during the colonial period, when the films were only limited to viewing in Europe and America. According to Kristiyani (2012) Since the production of Lotoeng Kasaroeng's first film in 1926, and reached its peak in the 1970s where film production reached 100 titles a year. Although its development has lasted more than a century from the colonial era to the current digital era, until now there has been no opportunity to bring the richness of the Indonesian film world to the public. The world of cinema seems to be moving so fast that new films appear in commercial cinemas and then disappeared to be replaced by new films (NUGROHO, 2020).

In Indonesia, there is only one institution that stores and collects data on film archives, namely Sinematek Indonesia, which is located in Jakarta. This archive is the first film archive in Southeast Asia (Prasetyo, 2015). Sinematek has about 2,700 films, most of which are Indonesian films, and several reference books. Sinematek is located at the Usmar Ismail Hajj Hall in Kuningan, South Jakarta, and is managed by the Usmar Ismail Foundation which has owned the site since 1977. According to Elisa (2020), Sinematek

Indonesia only functions as a film archive, so there is a lack of facilities for the public and students who want to learn the history of film technology (Elisa et al., 2020).

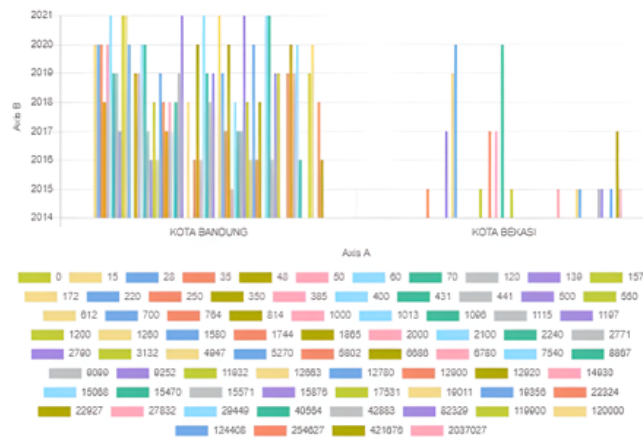


Figure 1. Graph of museum visitors in West Java

(Source : <https://opendata.jabarprov.go.id/id/dataset/jumlah-pengunjung-museum-berdasarkan-kabupatenkota-di-jawa-barat>)

The city of Bandung not only has a number of natural attractions, but also has educational tourism, namely museums. There are quite a lot of museums in Bandung such as the Geological Museum, the Sribaduga Museum, the Gedung Sate Museum and others. In the graph above is the number of museum visitors in West Java where the residents of the city of Bandung with the most visitors in 2021 are 48,424 visitors. More specifically, visitors to the Geology museum are average students and per day reach 4000 visitors.

Bandung as the city where the first film in Indonesia was released makes the city of Bandung the right solution for the location of the Indonesian Film Museum. This design is located on Jl. Banten, Kebonwaru, Batununggal District, Bandung City. Precisely in Kiara Artha Park which is an iconic integrated area in the city of Bandung with an area of + 2.9 hectares. This design is to design a film museum with a thematic architectural theme that is educational, informative and attractive. According to Rita (2022) in architecture, people understand the information and skills shown through the construction and design of the façade of a building in order to produce experience, knowledge from a person or a group of people is disseminated back to individuals, then the information is spread to other people and society in general (Rita et al., 2022).

Based on the above statement, the purpose of this design is how to design a film museum with an educational, informative and attractive thematic architectural theme (Ardiansyah, 2020; Tzortzi, 2016). According to Syahrani (2014) in the preparation of an exhibition display there are several elements that need to be considered, namely: basic elements, interior elements and structuring principles (Nurhidayat et al., 2018). The basic elements of the exhibition must pay attention to points, lines, planes, volumes and colors. The scale of this museum will be built with an area of 250,000 people (4830 m² – 9800 m²) – 500,000 people (7600 m² – 15000 m²), according to Coleman (1925) The scale of the museum area is measured by the large number of local residents of the area (Brown & Mairesse, 2018; Kuswandanu, 2021). Where the population of Indonesia in 2023 is 273.52. This Film Museum will also be designed with facilities such as a showroom for film

Design Of The Indonesian Film Museum

technology from time to time, cinema, press conference room, workshop room, library, café and Souvenir shop with the application of thematic themes.

RESEARCH METHODS

The method used in this study is a qualitative method, namely exploring thematic architecture in the design of the Indonesian Film Museum. The subjects of this research are the community and visitors in the city of Bandung who are involved in the creative industry. The object of the research is thematic architecture in the design of the Indonesian Film Museum.

Population and Sample

In this study, the target population consists of the general public who have an interest in Indonesian cinema, including students, students, film professionals, and potential visitors to the Indonesian Film Museum. Students and students studying art or film will provide an academic perspective, while professionals such as filmmakers and producers will contribute practical insights into the film industry. The research sample will be taken purposively, involving 15-20 respondents through in-depth interviews consisting of professionals and academics. In addition, a questionnaire will be distributed to 100-150 potential visitors to collect data on their interest and expectations for the museum. Field observations will also be conducted at historical locations in Indonesian cinema, such as Sinematek Indonesia and old cinemas, to obtain more in-depth information. This approach is expected to produce representative and relevant data for the design of the Indonesian Film Museum.

Data Collection Methods

The data collection process began by analyzing the city of Bandung as an opportunity in the creative industry. The researcher conducts field observations, referring to the opinion of Susanti (2020), where the observation stage involves a direct visit to the research site to obtain in-depth and descriptive information about the object being studied (Susanti et al., 2020). In this case, observations are focused on Kiara Artha Park, which has various functions such as settlement, trade, education, services, recreation, and other functions within limited land. In addition, a *SWOT* (*Strength, Weakness, Opportunity, Threats*) analysis was carried out to evaluate the location. Literature reviews are also carried out by utilizing books, journals, and other sources, which are then combined with comparative studies on film museums and thematic architectural themes. All of this information is a strong background for the design of the Indonesian Film Museum.

Data Analysis Methods

In this research, this method uses a qualitative method. Namely it was carried out on the analysis of thematic architectural concepts and the collection of information on museum buildings, especially film museums. The qualitative method is more based on phenomenological characteristics that prioritize evaluation. Qualitative research understands the object being studied to explain the reality related to literature search as a source of theoretical study and the development of understanding of one or more of the phenomena faced (Gunawan, 2022)

RESULTS AND DISCUSSION

Theoretical Foundations

Definition of Museum

The background of film museum design has two words, namely museum and film. The meaning of the museum itself is etymologically derived from the classical Greek *Muze* which means a collection of nine goddesses as a symbol of science and art.

According to Komarac, museums are part of a broader cultural and entertainment environment visited by discerning visitors seeking engaging (educational) experiences and time-saving environments (Elkadi et al., 2021; Gao & Yu, 2024).

In government regulations, museums are an institution that has a mission to protect, develop, use and communicate collections to the public.

Definition of Film

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History of Film in Indonesia

The history of cinema in this country has also developed from time to time. In an introduction to mass communication, Stanley J. Baran (2012) explained the development of Indonesian films from time to time as follows:

1. Between 1900 and 1920, film entered Indonesia.
2. In 1929, the first film in Indonesia.
3. In 1955, the Indonesian Film Festival (FFI) was established
4. 1960s-1970s, the sluggishness and revival of Indonesian cinema.
5. In the 1980s and 1990s there was competition with foreign films and television soap operas.
6. In 2000, the revival of Indonesian cinema.

The recognition of film as a work of art certainly begins with a long history, when filmmakers appeared in various countries and finally films were recognized as works of art (Alfathoni & Manesah, 2020).

Development of Film Technology in Indonesia

Film technology in Indonesia has undergone significant development since the beginning of the film industry in Indonesia in 1926. The following are some of the developments in film technology in Indonesia to date divided into 6 masses, namely:

1. Early Period: The Silent Era (1926-1930)
In this era, movies were still in silent format and could only be watched through projectors. The first film produced in Indonesia was "Loetoeng Kasaroeng" in 1926.
Examples of films: Loetoeng Kasaroeng, Robok Preanger and Si Ronda.
2. Transition Period: The Early Sound Era (1931-1940)
In this era, movies began to use sound technology for the first time. The films produced at this time were still in black and white format and the sound still sounded stiff and unnatural.
Examples of films: Boenga Roos from Tjikembang, Si Pitoeng and Terang Boelan.
3. Golden Age: The Sound Era (1940-1950)
In this era , sound technology is getting better and more natural In addition, camera technology and lighting on film are also developing so that they produce clearer and sharper images.
Examples of films: Serba Salah, Tiga Dara and Blood and Prayer.
4. Stagnant Period: FTV Era (1950-1980)
In this era, the film industry in Indonesia experienced a decline due to the entry of the television industry. However, during this time, camera and lighting technology on film began to develop rapidly and become more modern.
Movie Example: Through Curfew, Si Doel Anak Betawi and Servant of Satan.
5. Revitalization Period: The New Indonesian Film Era (1980-2000)
In this era, Indonesian films began to rise again and produce quality films with increasingly sophisticated camera, lighting, and special effects technology.
Examples of films: The Betrayal of G30S / PKI, It Can Be Arranged (Warkop) and Friday Night Kliwon.
6. Present: The Digital Age (2000 - present)
In this era, digital technology in films is increasingly developing and producing better and higher quality. Film production has become easier and faster with the existence of increasingly sophisticated editing and special effects technology. Some of the ones in this era include " Laskar Pelangi ", " Negeri 5 Menara ", and " The Raid ".
Examples of films: Laskar Pelangi, Negeri 5 Menara, The Raid, Dilan 1990 and Nussa.

Definition of Thematic Architecture

According to Paryoko (2019), the theme is to be the starting point for discussion, evaluation, and intellectual action (Paryoko, 2019). In short, themes underlie any transformation, intellectual or artistic act in creation.

Thematic architecture is to fulfill one main goal, usually at the expense of the usual building purpose, having the meaning of fulfilling several objectives simultaneously, clarity of all the objectives encompassed, as well as the scope of the discussion based on theories of architectural synthesis (AlOmani & El-Rayes, 2020; Poerwoningsih & Santoso, 2019). important factors that must be considered in choosing a thematic concept include, according to Istiningsih (2020), that is, packaging the concept of an idea in an interesting way can be done by looking at the vision and mission of a building to be designed.

Design Of The Indonesian Film Museum

In his book *Architectural Design*, Broadbent divides the subject into three analogy methods, namely personal analogy, direct analogy, and symbolic analogy.

1. Analogi personal

The personal analogy means that the architect thinks of himself as part of the designed goal. For example, we become a tree or plant that grows in nature, as seen in the picture, how the tree feels if it is blown by the wind. An example of a building in *the Note Dame Du Haut* church.

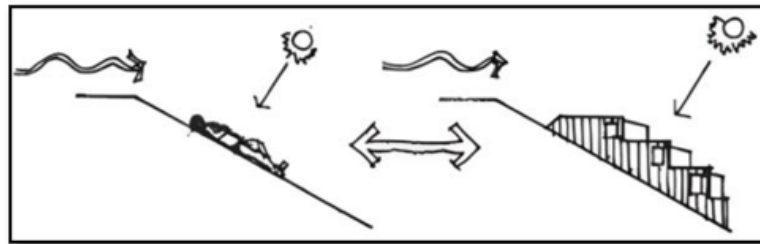


Figure 2. Personal Analogy
(Source: Broadbent in Octaverina 2021)

2. Direct analogy

Direct analogy is an easy-to-understand analogy concept. Because this type of analogy analogizes an object with an object that has the same basic characteristics, then a design idea arises. An example of application at the Aceh Tsunami Museum, Ridwan Kamil's architectural design uses an in-depth theme concept for tourists who visit. Apart from being a tsunami memorial, the building can also remind tourists of the experience of the Aceh tsunami event.

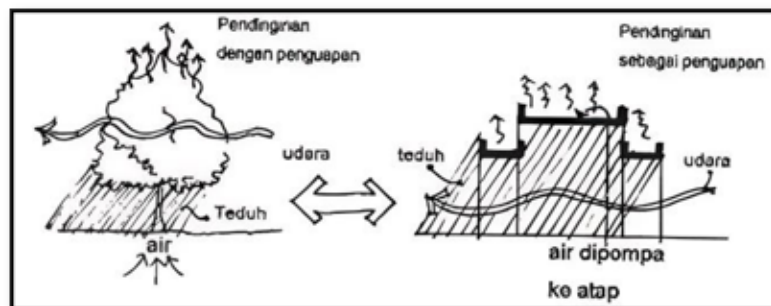


Figure 3. Direct Analogy
(Source: Broadbent in Octaverina 2021)

3. Symbolic analogy

Symbolic analogy: This is often called an indirect analogy because the part used can be an image of something or a symbol of an object. An example of a symbolic analogy is the Montjuic tower which symbolizes a hand with a torch.

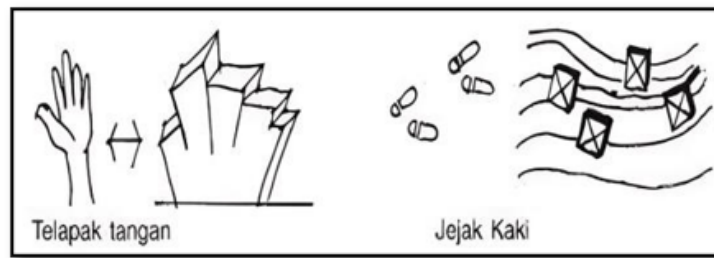


Figure 4. Symbolic Analogy
(Source: Broadbent in Octaverina 2021)

Concept and Design

1. Site Location

The address is located in Indonesia, West Java, Bandung City, precisely in Kiara Artha Park is in parcel D with an area of $\pm 16,073 \text{ m}^2$.

Allocation : K2 (trade and services)
 Luas area : 16.073 m^2
 KDB : $70\% \times 16.073 \text{ m}^2 = 11.251 \text{ m}^2$
 KLB : 2.1
 $2.1 \times 16.073 \text{ m}^2 = 33.753 \text{ m}^2$
 Number of Floors : $33,753 \text{ m}^2 : 11,251 \text{ m}^2 = 3 \text{ Floors}$
 KDH : $20\% (20\% \times 16.073 \text{ m}^2) = 3.214$
 GSB : $\frac{1}{2} \text{ Rumija } (10 : \frac{1}{2}) = 5\text{m}$
 KTB : Maximum $100\% - \text{Kdh (not below Rtnh)}$
 $(16,073 \text{ m}^2 - 3,214 \text{ m}^2 = 12,859 \text{ m}^2$

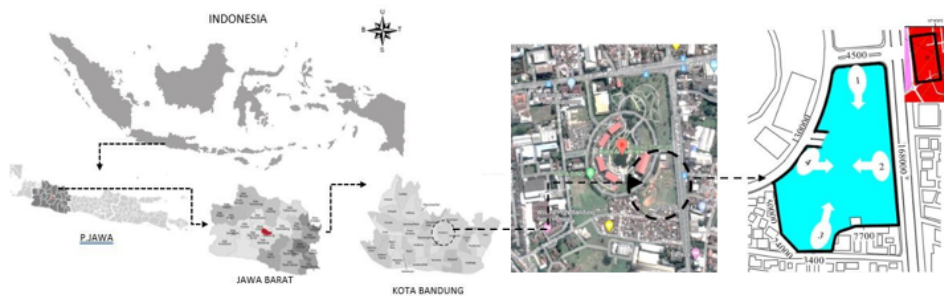


Figure 5. Planning Location
(Source: Google.image)

2. SWOT Analysis

Table 1. SWOT Analysis

It	SWOT	ANALYSIS	RESPONSES
1.	Strengths	Location The location is in the Kiara Artha Park tourist area Has a large enough land	Providing access to tourist travel Providing public facilities such as toilets and places of worship such as prayer rooms and other supports.

		Accessibility is easy to reach by public transport and private vehicles	Provides ample parking
		Close to Antapani flyover	Can pass through the flyover from Jl. Terusan Jakarta to Jl. Banten
2.	<i>Weakness</i>	Being near densely populated residential areas and campus buildings	The filling of the Building Column is made as comfortable as possible so that it does not disturb the surrounding community
		Traffic jams often occur during work hours at 06.30-08.00 WIB and leave work at 16.30-18.00 WIB.	Provide <i>drop off</i> vehicles
		Traffic jams often occur from Jl Terusan Jakarta and are only one way	Use the antapani flyover to the gate on Jl. Jakarta or pass through Jl. Banten.
3.	<i>Opportunities</i>	Government Support for the Development of the Entertainment Sector	Development of facilities and infrastructure to meet the needs of the community with good facilities and quality
		It is located close to many campuses	Facilitating as a place of research and history
		Bandung which is developing in the film industry.	Providing facilities for the film lover community and <i>workshops</i>
4.	<i>Threats</i>	Located in the middle of the city	Because the location is close to campuses and shops so it can cause traffic jams
		The occurrence of traffic jams on Jl Jakarta and Ibrahim Adjie	You can use alternative roads such as Jl, Banten.

3. Basic Concepts

The basic concept of this design is to design public buildings that are educational, informative and attractive. Educational is so that the public knows the development of the history of cinema in Indonesia, informative is explaining more clearly the museum display and the flow of the museum in the interior while attractive so that the museum display is more attractive with a quality film biorama in every history of the development of the film year. This design serves as an exhibition of the history and development of Indonesian film technology. Developing the concept of Film Museum Design in order to maximize the function of the building and be able to accommodate community activities, especially in Indonesian cinema.

In the application of the theme of this film museum, it uses a direct analogy theme, namely an analogy whose readability is easier to understand than other analogies using the celluloid form of film. Where the period is in the form of a circle with a *secondary skin* like *celluloid* film with an oval shape transformation of the shape of the *celluloid*.

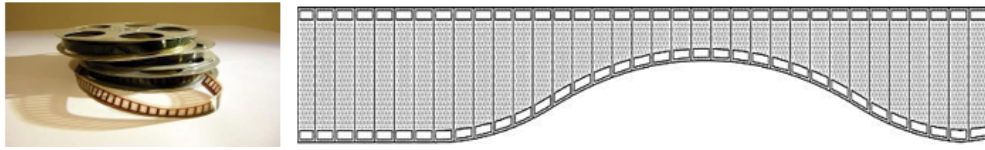


Figure 6. Facade Pavilion
(Source: Personal Documentation)

4. Planning Concept

1) Ideas and transformations

The idea of the basic shape is inspired by the formation of *celluloid* film, namely a circle, from the shape of a circle of mass transforms into an oval and then there is an additive into three oval shapes that adjust to the shape of the site.

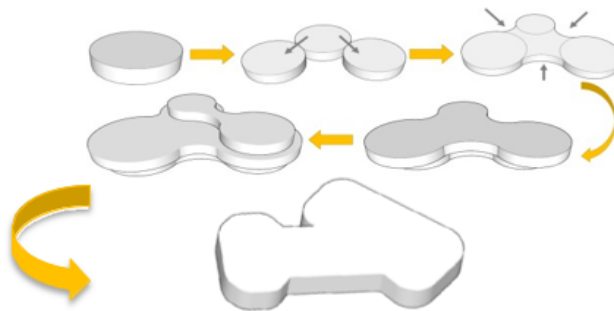


Figure 7. Mass Concept
(Source: Personal Documentation)

2) Zoning

Public : Plaza, park, ampiteater, sculpture park, online motorcycle taxi drop .

Semi-public : Exhibitions, *workshops*, cinema, laboratories, press conferences

etc

Servis : TPS, parkir, panel *outdoor*, mushola, toilet.

3) Sirkulasi

On the site there are 2 entrances, namely in and out. For human circulation, there are 3 circulations (see figure 10), namely general circulation on the blue line, VIV circulation on the red line, and service circulation such as loading dock, mechanical and electrical on the yellow line.

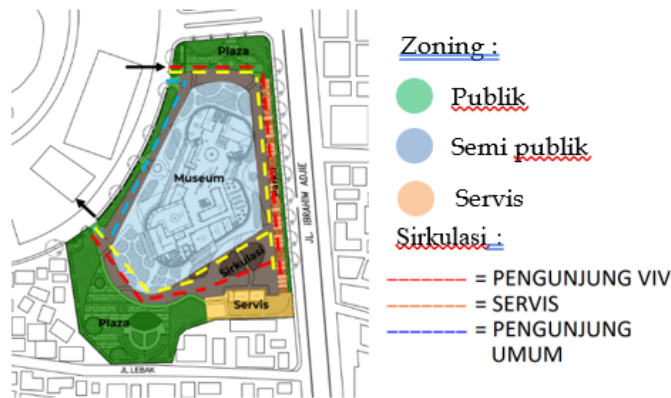


Figure 8. Zoning and Circulation
(Source: Personal Documentation)

4) Block plan



Figure 9. Blockplan
(Source: Personal Documentation)

In the block plan drawing, there is a museum as the main building located at the very front. In the backyard area of the building there is a parking lot for VIP cars and managers. On the far right side of the building there is a plaza for visitors. Meanwhile, on the far left there is also a plaza for the public as well as an assembly point as a gathering point for disaster avakuasi. There is also an *amphitheater* right next to the disaster gathering point. The back of the building from the other side is the service room (*generator*, pump, prayer room). The frontmost area is a guard post located right after the entrance gate. From the outside, before the guard post there is a *drop off* for motorcycle taxis. In front of the service area, still behind the meseum area there is a *loading dock point*. Then there is a polling station on the front left of the museum area. The entrance to the parking area is on the left side of the main entrance. As for the exit from the parking area, it is located on the side of the museum building near the *loading dock*.

5) Floor plan

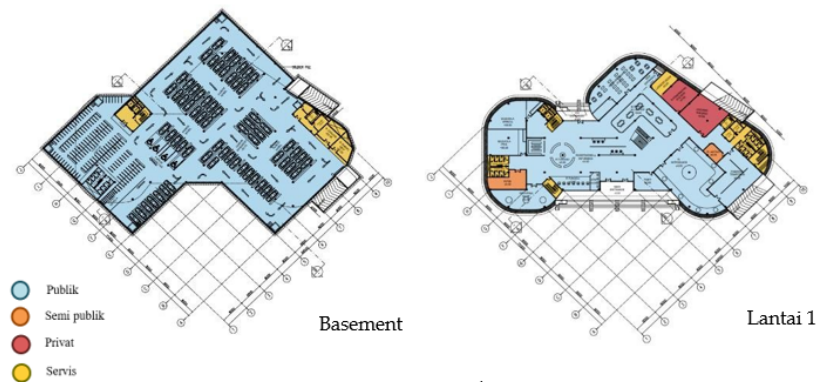


Figure 10. Basement and 1st Floor
(Source: Personal Documentation)

The basement area has 60 car parks, 10 disabled parking lots, 140 motorcycle parking and 10 bicycle parking as well as service areas. On the 1st floor there is a reception room and information center, lockers, and a film club discussion room. Then it is surrounded by a library, *loading dock*, location reception, collection warehouse, toilets, temporary exhibitions, introduction rooms, ATMs, *souvenir* takes, P3K rooms, and prayer rooms.

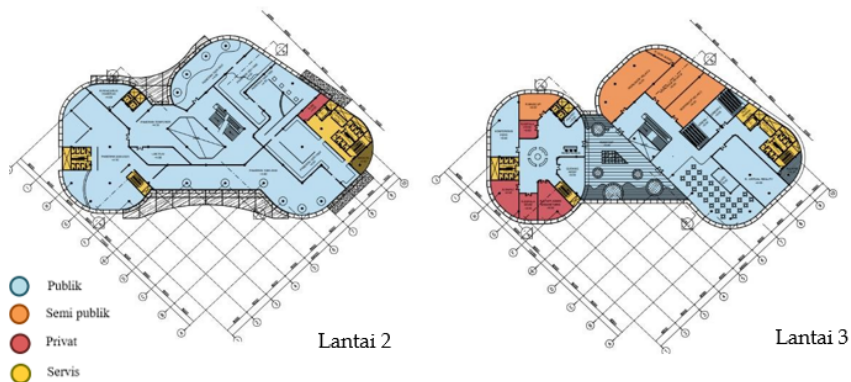


Figure 11. 2nd Floor and 3rd Floor
(Source: Personal Documentation)

The second floor of the museum building is surrounded by exhibitions themed on the history of film from year to year. The 1926-1930 exhibition, the 1931-1940 exhibition, the 1940-1950 exhibition, the 1950-1980 exhibition, the 1980-2000 exhibition, the 2000-2023 exhibition, and the temporary exhibition fill the middle of the second floor. Not forgetting the exhibition management room.

On the third floor there are rooms for *workshops* starting from class a, class b, to class c. Then there are two *cinema* rooms and their counters. There is a *virtual reality* room, as well as a café for visitors and there is a *rooftop*. On the other side there is a museum management office. There is a division head room, press conference, meeting room, staff and admin room, archive warehouse, and *makeup room*.

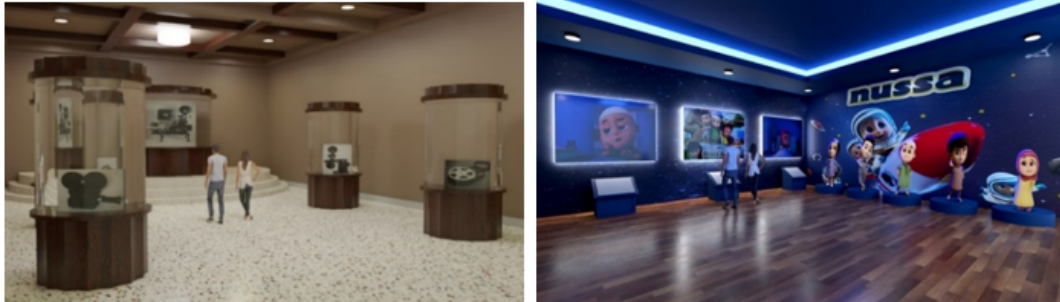
1. Outside



Figure 12. Exterior
(Source: Personal Documentation)

2. Interior

R. Film technology (1940-1950) R. Animation (2000-2023)



R. Digital (2000-2023)

Temporary Exhibition



Reception



Figure 13. Interior
(Source: Personal Documentation)

CONCLUSION

From the results of the study, it can be concluded that in the design of the Indonesian Film Museum, decorative elements are considered on the façade that uses the shape of celluloid film rolls to strengthen the identity of the building as a film museum. and secondary skin film. In addition to considering the façade element, the location is also an important thing located in Bandung, which is the capital of West Java Province which is developing in the film industry, the land is in a strategic area and not far from the city center, the land is easily accessible from various roads, the land is in the Karees City Sub-Region (SWK) and is in the K2 area which functions as a trade and service area. Precisely located on Jl. Banten, Kebonwaru, Batununggal District, Bandung City, namely in Kiara Artha Park which is an iconic integrated area in the city of Bandung with an area of + 2.9 hectares. *Kiara Artha Park* is one of the many public spaces with the theme of city parks in Bandung which is located in the middle of the city of Bandung. The design of the Indonesian Film Museum is expected to have a positive impact on the development of Indonesian cinema and will be visited by many tourists. In addition, this institution is also expected to have a clear knowledge of the history and development of Indonesian cinema, especially the development of film technology from 1926-1930, 1931-1940, 1940-1950, 1950-1980, 1980-2000, and 2000-2023. This design answers the design solution, which is to create a design where functions that require a closed space and functions that require open space in a well-organized exhibition. However, in this design there are several obstacles such as being on a crowded road, often jammed in one direction and many tourist attractions in Bandung that are more interesting than museums, so designing is made attractive with complete facilities and designing according to the situation and conditions. The application of the theme is also not only seen in the exterior of the building but also in the museum service system for the comfort and convenience of visitor efficiency. It is hoped that with the design of the Indonesian Film Museum, it can become a center for education and performance of Indonesian films, and can also be used as a reference for the construction of film museums in Indonesia.

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