

REVITALIZING THE INDONESIAN POSTAL MUSEUM THROUGH EXPERIENCE SPACE ATMOSPHERE AS INTERACTIVE ELEMENT

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Abstract

Museum Pos Indonesia, which was established in 1931, records the history of the development of postal services in Indonesia. However, a lack of innovation in the delivery of information has led to a decline in interest from visitors, especially the younger generation. This report discusses the museum's revitalization efforts with a focus on spatial ambience to create an interactive and educational experience. Elements such as lighting, materials, colors, and layout are arranged to build an atmosphere that supports historical understanding. This research uses a design thinking approach, through the stages of observation, interviews, problem formulation, idea development, prototyping, and testing. As a result, the museum space is divided into four thematic zones that illustrate the history of postal communication from the royal period to the digital future. Each zone is equipped with interactive media such as touch screens, video mapping, and digital simulations. This revitalization aims to make the museum more dynamic and participatory, so as to attract visitors, especially the younger generation who are accustomed to technology and visual experiences.

Keywords: Museum Revitalization, Space Atmosphere, Visitor Experience, interior elements, layout.

INTRODUCTION

Museum Pos Indonesia, located at Jalan Cilaki No. 73, Bandung, is one of the oldest historical institutions in Indonesia that records the journey of postal communication services since the Dutch East Indies era. Established in 1931 as the PTT (Post, Telegraph and Telephone) Museum, the museum initially focused on the collection of stamps, letters and communication tools from time to time. However, its activities were halted during World War II and only became active again in 1980 through the efforts of the Board of Directors of Perum Pos and Giro. Unfortunately, the updates made since then have been very limited and have not been able to adjust to the needs and expectations of visitors in the digital era. Museums now face the challenge of a lack of innovation in the presentation of information and a lack of interest from the younger generation. In fact, modern museum trends around the world have shifted towards interactive, educational, and participatory spaces. Aulia & Subiyantoro (2024) emphasize the importance of building emotional bonds between spaces, narratives, and visitors.

Currently, the exhibition spaces at Museum Pos Indonesia are static and non-communicative, with the use of long texts and monotonous lighting, making the visiting experience passive and boring (Santoso & Wicaksono, 2022). The younger generation as the main target visitors grew up in a digital and visual culture that demands a more interactive and multisensory design approach. Therefore, the revitalization of the museum is urgent. One of the most important aspects is to build a spatial atmosphere that supports the narrative process, through elements such as lighting, color, texture, materials, and layout. Ghunadi & Fatimah (2021) emphasize that lighting can strengthen the narrative and build emotional depth in space. Similarly, the selection of textured materials such as aged wood and natural stone can reinforce historical perceptions and enhance tactile experiences (Wulandari, 2014). Unfortunately, museums are still dominated by flat surfaces and conventional display media that do not optimally support visual narratives. Therefore, the design approach is not only technical, but must touch the social and cultural aspects of today's visitors. *The Design Thinking* approach is used in this research, which involves the stages of empathy, problem formulation, idea exploration, prototyping, and testing. This method helps designers understand user needs and design solutions that are contextualized and based on real experiences. The empathy stage was conducted through direct observation and interviews with visitors and museum staff, which revealed that the spatial and information delivery systems had not been thoroughly updated. The problem definition stage then focused on the main question: how to create a spatial atmosphere that supports emotional engagement with postal history? Initial ideas included the division of zones based on historical timelines, the use of atmospheric lighting, and the application of digital technologies such as AR/VR and video mapping. Once the ideas were formulated, the prototyping stage was carried out in the form of sketches, floor plans and illustrations of the space, and then tested through simulations of the user experience. Ravel & Darmayanti (2023) state that user experience-oriented space design has a great psychological and social impact. In the context of Museum Pos Indonesia, this is realized through the division of thematic zones that illustrate the development of postal communication from the royal era to the digital future. This spatial arrangement creates a visual narrative that is logical and easy to navigate. In addition to improving the visitor experience, the revitalization also expands the museum's function as an educational and participatory institution. Collaborations with communities, educational institutions, and creative actors enable the development of interactive activities such as philatelic workshops and digital stamp making. Thus, the museum becomes an active and inclusive learning space. Museums also have the potential to support the Sustainable Development Goals (SDGs), particularly goals 4 (Quality Education) and 11 (Sustainable Cities and Communities). UNESCO (2020) emphasizes the importance of cultural spaces as part of a new social contract for education. Therefore, museums should be places of learning that are adaptive, reflective, and contextual to the challenges of the times.

This research aims to strategize the redesign of Museum Pos Indonesia through the development of spatial atmosphere as an interactive element. The approach used not only answers technical needs, but also presents a living space where visitors can learn, interact, and rediscover the meaning of communication in social life.

RESEARCH METHOD

The research method used in this study is a qualitative method with a Design Thinking-based approach, which aims to explore and redesign the spatial atmosphere of Museum Pos Indonesia as an interactive element in conveying historical narratives. This method was chosen because it is able to explore in depth the perceptions, experiences, and needs of visitors to the museum space, which cannot be achieved representatively through a quantitative approach alone. *The Design Thinking* approach places humans at the center of the design process (human-centered design), and is carried out through five stages: *empathize*, *define*, *ideate*, *prototype*, and *test*. Each stage is carried out iteratively and flexibly to accommodate the dynamics that occur in the field, and produce solutions that are contextual and based on real experiences. Data collection in this research was conducted through two types of sources, namely primary data and secondary data. Primary data was collected through three main methods: field observations, in-depth interviews, and questionnaires. Observations were conducted directly at Museum Pos Indonesia to observe the actual conditions of the exhibition space, including visitor circulation, lighting, material selection, and functional zoning. Observations were conducted in two forms: non-participatory to record the natural behavior of visitors, and participatory to understand more deeply the dynamics of the space. Furthermore, interviews were conducted with various key informants, such as visitors from various age groups, museum staff, and showroom managers. The interviews were semi-structured with open-ended questions, to get a more reflective and subjective picture of the visiting experience, perceptions of the spatial atmosphere, and expectations of the ideal form of interaction in the museum. Meanwhile, a questionnaire was prepared in the form of a combination of closed and open questions, and distributed to museum visitors directly during field observations. The purpose of this questionnaire was to obtain light quantitative data to complement the qualitative results, such as data on perceptions of lighting comfort, ease of navigation, or interest in interactive media. In this way, the research was able to combine simple statistical data and narrative responses that enriched the context of the analysis. In addition to primary data, secondary data was obtained through a literature study of relevant theories, previous research results, reference books, scientific journals, and museum space planning documents from within and outside the country. This literature study was used to develop a theoretical framework that underlies the analysis, including theories of spatial atmosphere, spatial organization and circulation, lighting strategies, thematic zoning, and participatory design principles. The literature also helped in the process of

comparison and validation of the design, especially by looking at revitalization practices in other museums that have implemented interactive and user experience-based approaches. Data sources in this research include various groups, namely primary and secondary school students, university students, general tourists, as well as operational staff and museum curators. Each group has different perspectives and needs in accessing space and information. For example, students tend to want interesting visual displays and easy-to-understand narratives, while adult visitors pay more attention to the storyline and comfort of the space. Museum staff, on the other hand, provided important information regarding operational constraints, logistics, and perceptions of the management of existing spaces. In addition, this research also examines case studies of other thematic museums, such as communication museums and history museums, that have successfully implemented digital and emotional display and experience systems. The type of data collected consists of qualitative data and light quantitative data. Qualitative data includes interview transcripts, observation notes, visual documentation such as photographs and floor plan sketches, and visitor narratives about their perceptions and experiences of the museum space. Meanwhile, quantitative data was obtained from the results of the questionnaires, which were used to spot certain patterns or trends on a statistical basis. The combination of these two types of data provides a richer and deeper dimension of analysis. To ensure the validity of the data, this research used the data triangulation method. Results from observations, interviews and questionnaires were compared and cross-confirmed in order to strengthen the validity of the findings. If differences or discrepancies were found, further clarification was made through additional interviews or review of the literature. This triangulation is important to minimize bias and ensure that the results of the analysis accurately represent the reality on the ground.

The data analysis process was conducted by categorizing the data based on the main themes, such as lighting, circulation, materials, and interactive media. The analysis was conducted in a qualitative-descriptive manner by linking the field findings to the theoretical framework that had been previously built. In addition, this research also used SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis tool to evaluate the internal and external conditions of the museum. Through SWOT, researchers can identify potentials and challenges that need to be addressed by the design strategy, as well as formulate a revitalization concept that is relevant and resilient to the times. The whole method is designed to produce a redesign of the spatial atmosphere that is not only aesthetic, but also communicative, participatory, and educational. With a user-focused approach and based on empirical data, the final results of this research are expected to be able to present design solutions that strengthen the role of Museum Pos Indonesia as a contextual, inclusive and meaningful cultural space for the wider community.

RESULT AND DISCUSSION

Findings

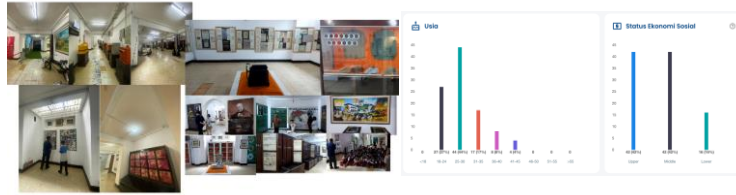


Figure 1 Observation Photo & Questionnaire Data

Source: Prima, 2025

Based on direct observations in the field, the physical conditions and spatial atmosphere at Museum Pos Indonesia have not been able to create an immersive and communicative experience for visitors. The collections are still arranged linearly without clear thematic zoning, making it difficult for visitors to understand the flow of history coherently. Most of the collections are only displayed in vitrines without a strong supporting narrative. Information panels contain long and formal texts, with minimal illustrations, archival images or infographics, making them less attractive to young visitors. The museum has also not utilized interactive media such as touch screens, audio narration, or QR codes that can enrich the visitor experience. The lighting of the space is a major constraint. The lights used are general and flat, with no accent lighting to highlight important collections or create a themed feel. As a result, the space feels monotonous and does not support the telling of historical stories. Each section of the exhibition feels uniform, with no atmosphere to distinguish one historical period from another, making the visitor experience passive and boring. Interviews with museum managers corroborated these findings. They said that the space design and display system have never been thoroughly updated. Most visitors are students or educational groups, but the museum has not provided space design strategies that support a fun and interactive learning experience. Museums are also not equipped with modern digital technology such as interactive multimedia, audio guides, or AR/VR features that are now common in many museums. The questionnaire results from 56 respondents reinforced this. As many as 75% of respondents did not feel emotionally connected to the content of the exhibition, and called the visiting experience merely looking at objects without a clear storyline. A total of 81% stated that they would be more interested if the museum was equipped with interactive technology such as touch screens, video mapping, or QR codes. In addition, 67% of respondents found it difficult to understand the historical sequence due to the absence of coherent thematic zoning and visual narrative markers. These findings indicate that Museum Pos Indonesia still operates with a conventional approach that is less relevant to the needs of today's visitors, especially the younger generation who are familiar with visual and digital

interactions. To make the museum a vibrant and meaningful space, a comprehensive transformation is needed through a design approach based on spatial ambience and interactivity. By doing so, museums can evolve into cultural institutions that are more engaging, participatory and relevant in the digital era. After various findings were collected at the *empathize* stage, the process continued to the *define* stage to formulate the main problems that must be answered in the revitalization design of Museum Pos Indonesia. These problems were formulated based on the results of observations, interviews and questionnaires, which showed several important issues. Among them are monotonous room lighting that does not support the narrative atmosphere, the arrangement of collections that have not been divided thematically, conventional display media, and the absence of interactive technology utilization that can increase visitor involvement. To clarify the direction of the design solution, a SWOT analysis was conducted to evaluate the museum's strategic position in terms of strengths, weaknesses, opportunities, and threats. In terms of strengths, the museum has a high historical value, a rich and authentic collection, and an iconic colonial building. Collections such as stamps, ancient letters, and postal communication tools hold great potential as educational and narrative materials. On the downside, the museum still lacks facilities that support interactive experiences, has not utilized digital technology, and the visitor management system is still manual. The lack of integration between visual elements, lighting and information makes the visitor experience feel passive and less interesting. Therefore, the formulation of problems at this stage becomes an important foundation for the development of design concepts that are more contextual, communicative, and relevant to the needs of today's visitors.

Strengths-Weakness	Weakness-Opportunities
Museum Pos Indonesia has the potential for a strong historical spatial atmosphere through the presence of original colonial building elements, as well as physical collections that have collective memory value, textured materials, and layouts that support the flow of the visual narrative. This authenticity provides opportunities to create emotional interactions with visitors, especially in the context of History education.	The atmosphere of the current space is passive and monotonous. The lack of dramatic lighting, the uniform texture of the space, and the absence of an interactive flow system cause the visitor experience to fall flat. Zones are not given visual or atmospheric markers that distinguish one narrative from another, making it difficult for visitors to form emotional bonds or deep exploration.
Threats - Opportunities	Strengths - Threats
Museums have a great opportunity to bring spaces to life as a medium of interaction through the implementation of atmospheric lighting, thematic zoning, and responsive interactive media. The integration of sensory elements (ambient sound, wall texture, narrative color) can enrich the visitor experience. Collaboration with artists,	Despite its potential for authentic spatial character, Museum Pos Indonesia faces challenges from other museums that have implemented atmospheric technology and storytelling-based spatial design. If not transformed immediately, the static and uncommunicative atmosphere of the space will be considered old-fashioned by a

designers and communities can open up space for experimentation in participatory and educational experiences.	generation of visitors who are accustomed to visual, spatial and digital interactions. This could reduce the relevance and sustainability of the museum.
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SWOT Table 1

Source: Prima, 2025

At the *ideate* stage, various design ideas began to be creatively developed in response to the problems that had been previously identified. The process of searching for ideas was done exploratively through direct observation, interviews with related parties, distributing questionnaires, and also literature review. The goal was to find a design solution that could change the atmosphere of the museum to be more interactive and interesting. The designer began to formulate thematic zoning concepts, lighting that shapes the atmosphere of the space, the use of materials that have tactile character, and communicative display media to strengthen the historical narrative. In formulating ideas, inspiration was also drawn from other interactive museums that have successfully delivered immersive experiences for visitors. Not only functional and visual aspects were considered, but also how the space can invite visitors to engage emotionally. For this reason, visual aids such as mind maps were used to connect important elements such as zoning, lighting and ambience to create an integrated design scheme. This stage is an important step in exploring innovative possibilities that can enrich the museum experience. Some of the ideas that emerged in this process include the division of the museum space into zones based on the historical flow of postal communication from time to time, rearranging circulation so that it is no longer linear but invites exploration, and applying lighting according to the character of each zone. Materials such as old wood, wrought iron and frosted glass are used to give a strong historical feel and enhance the visual and tactile experience. In addition, participatory spaces such as a photobooth, stamp-making workshop, and digital voting area were also designed so that visitors can be more actively involved while exploring the museum.

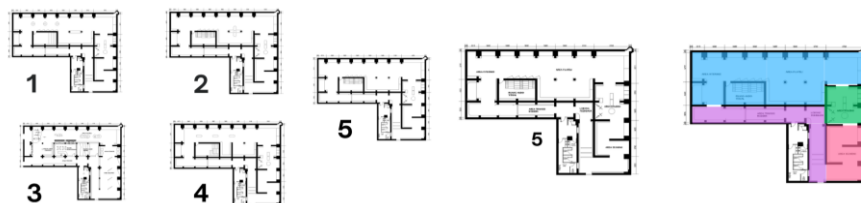


Figure 2 Sketch plan

Source: Prima, 2025

Based on the sketch plan that has been developed, it can be seen that the museum area is designed using a narrative zoning approach that follows the historical flow of postal

communication in Indonesia. Each zone is created with a different atmosphere and function, but still interconnected to form a logical and unified space flow, so that visitors can feel a more immersive experience. This zoning is not just about grouping collections, but also aims to build emotional closeness through a spatial atmosphere that matches the historical theme. In the sketch, different tones of lighting are used in each zone to reinforce the character of the story and highlight the main collection. Materials such as aged wood, exposed metal and reflective surfaces were also chosen to give a deeper visual impression and sense of touch. The brainstormed ideas were then organized and evaluated based on their function, appearance and emotional impact. This stage became the initial basis in developing a more strategic design concept that suits the needs of today's visitors who want a more interactive, storytelling and experiential museum.

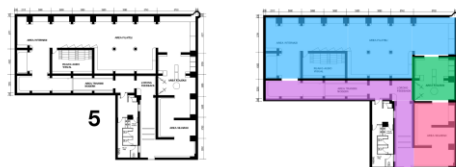


Figure 3 Selected sketch
Source: Prima, 2025

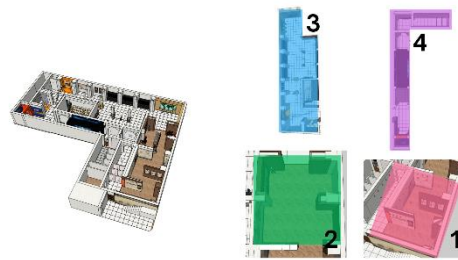
From the sketch plan that has been made, it can be seen that the design of the Museum Pos Indonesia space is designed with a narrative zoning approach that follows the history of postal communication. Each zone is created to form a unified visitation path and present a spatial atmosphere that supports the emotional experience of visitors. Thematic lighting is used to accentuate the character of each zone, such as warm light in the early history area and reflective lighting in the future-themed zone. Materials such as aged wood, exposed metal and textured stone flooring were chosen to add visual richness and flavor to the space. All the ideas that emerged from the brainstorming were then translated into sketches and analyzed to form the basis for further design. The goal of this process was to create a design that suits the needs of today's visitors, as well as to make the museum an interactive space that tells stories, educates, and gives a deep impression.



Figure 4 3D Museum Pos Indonesia

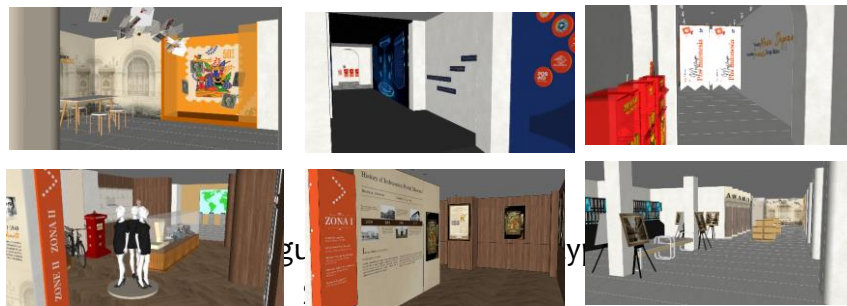
Source: Prima, 2025

Visualizations were made in the form of sketches, 3D illustrations, and digital mockups to show how each zone of the museum was designed to be immersive and educational. These prototypes were also used to get feedback from visitors and stakeholders to assess whether the design was effective. With this approach, prototyping is not just a visual display, but an important part of the design improvement process to truly fit the needs of the space and visitors.



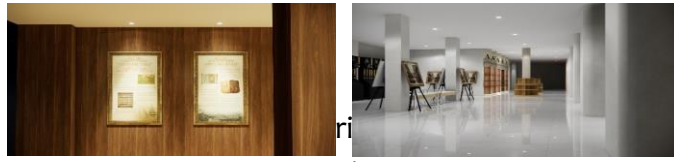
Source: Prima, 2025

The spatial division of Museum Pos Indonesia is designed into four main zones based on the historical flow of postal communication, with an approach to spatial ambience as an interactive element. Each zone has a visual identity and lighting designed to reinforce the historical narrative and build visitors' emotional experience.



The first zone displays the history of mail and the postal system from the royal to early colonial period. The second zone showcases the heyday of post and technology, including transportation and postal equipment. The third zone focuses on the world of philately and digital simulation, with a collection of stamps from various countries and interactive activities. The fourth zone presents a picture of future communications, with a reflective atmosphere and interactive technology. The four zones are connected by a narrative-structured spatial flow, making the visitor experience feel unified and logical. Transitions between zones are subtle but clear through differences in lighting, floor

textures and other visual elements. This approach helps the museum convey historical stories sequentially while keeping the visual and emotional experience strong.



Source: Prima, 2025

The lighting design at Museum Pos Indonesia is divided into two main tones: warm and neutral. Warm tones are used in Zones 1 and 2 to create an intimate and historical atmosphere. In these zones, general and spot lights are used together, with the spot lights highlighting important collections, and the general lights maintaining comfort and overall illumination. Zone 3, which appears brighter and more open, uses neutral tones to create a clean and focused feel that is warm but not overwhelming. Accent lighting such as LED strips on furniture and vitrines were also used in this zone to highlight the stamp collection. This combination of tones and lighting types not only aids vision, but also creates a harmonious visual and emotional atmosphere throughout the museum.

Analysis/Discussion

The revitalization of Museum Pos Indonesia marks an important turning point in the conceptualization and design of public cultural spaces in Indonesia. Previously functioning as a static repository of artifacts with a linear and often monotonous exhibition layout, the museum has now undergone a transformation into a dynamic, emotionally evocative and participatory environment through the application of a spatial ambience-based design approach. This transformation is in line with the contemporary museum design paradigm that emphasizes immersive narratives, multisensory experiences, and active audience engagement, replacing the old object-centric approach. Central to this revitalization process is the belief that space is not just a container for content, but also a medium of communication itself. By treating the ambience of the space as a narrative tool, the designers sought to create an environment where history is not only seen, but also felt and experienced directly by visitors. This conceptual shift from teaching information delivery to a dialogic and affective spatial experience requires a holistic integration of various architectural and interior elements of lighting, color, texture, spatial sequencing, as well as digital media that work together to evoke an emotional response and guide the visitor's journey through time. One of the most fundamental strategies applied in this revitalization is the spatial narrative approach. Instead of following a rigid and linear path, the organization of the museum space is designed to allow for intuitive and fluid movement that reflects the chronological progression of postal history in Indonesia. Visitors begin their journey from the early period depicting the traditional communication system in

the Kingdom era and then move to the colonial period, the struggle for independence and the development of national post, to the present and projected future of postal communication in the digital era. Each historical phase is not only displayed through artifacts and textual information, but also through a carefully curated spatial ambience that reflects the tone, aesthetics and spirit of the era it represents. Lighting plays a major role in reinforcing these thematic transitions. In the early history zone, soft amber lighting is used to create a warm, nostalgic and reflective atmosphere, complemented by wood textures and historical elements that enhance the authenticity of the environment. In contrast, the zone depicting the future of postal communications uses cool-toned lighting, reflective materials and interactive LED installations to convey a sense of technological advancement and dynamic energy. Transitions between these zones are gradual, allowing visitors to adjust emotionally as they move from one ambience to another. The play between shadow and light is also used to draw attention to specific narrative elements such as key artifacts or interactive points without overwhelming the sensory experience. The design also prioritizes intuitive circulation and spatial legibility. Pathways are strategically designed to facilitate exploration, while maintaining a clear narrative sequence. Visitors are not forced to follow a rigid flow, but neither are they left disoriented; the spatial configuration subtly guides them through a cohesive storyline. The principles of *spatial storytelling* are applied here, where the physical design of the space reinforces the cognitive and emotional understanding of the narrative content. Directions and navigational information are kept to a minimum and aesthetically integrated into the architecture of the space, using elements such as floor patterns, lighting changes, and visual framing to suggest thematic directions and transitions. The choice of colors and materials further enriches the spatial narrative. Neutral color palettes and earth tones are used in the historical zones to convey a sense of timelessness and sacredness, while bright color accents in the interactive areas stimulate energy and encourage participation, especially for young visitors. Material textures were also considered, with surfaces varying from rough stone and aged wood to smooth glass and brushed metal, creating a diverse sensory experience and reinforcing the museum's narrative purpose. These materials are not just aesthetically functional; they represent the "tactile memory" of the postal system itself resilient, palpable and constantly evolving. One of the most transformative aspects of the revitalized museum is the integration of digital media as a key component in storytelling. Digital interfaces are not positioned as mere appendages, but rather as an integral part of the museum's narrative architecture. Interactive touchscreens, QR codes, augmented reality features and immersive video mapping are used to convey information in a variety of formats, catering to the diverse learning styles and interest levels of visitors. Visitors can choose to delve deeper into a particular topic or simply absorb the general atmosphere, making their experience more adaptive and personalized. For example, in the zone on technological developments in the postal

system, digital projections displayed timelines, data visualizations, and user-generated content, allowing visitors to see where they stand in the context of postal history as a whole. In participatory areas such as the digital stamp design booth or the history photobooth, visitors are not just recipients of information but co-creators of the museum experience. These elements encourage emotional engagement and build a sense of ownership, especially for the younger generation who are more responsive to visual and interactive media than traditional exhibition methods. This revitalization also reflects the shifting role of museums in contemporary society. Modern museums are now seen not only as educational institutions, but also as civic spaces where cultural dialogue, collective memory creation and community engagement take place. Within this framework, Museum Pos Indonesia now functions as a space for interaction, reflection and learning, where historical narratives are presented in an inclusive manner and relevant to contemporary issues such as digital transformation, national identity and the meaning of communication in an increasingly virtual world. In addition, the design process demonstrates sensitivity to the principles of inclusivity and accessibility. Physical circulation paths are designed to be accessible to all, including people with disabilities. Information is displayed in various formats such as multilingual text, tactile maps and audio guides to reach a wider audience. This approach reflects the understanding that public institutions should serve diverse communities and foster a sense of shared cultural belonging. From a theoretical standpoint, this revitalization project represents key principles from spatial theory and contemporary museology. The use of space as a narrative device refers to Henri Lefebvre's concept of "social space", where physical space is filled with symbolic meaning and cultural memory. Similarly, the emphasis on user experience and multisensory design corresponds to the phenomenological approach in architecture, which emphasizes the importance of bodily perception in understanding space. This theoretical foundation is not just an academic add-on, but is reflected in the physical, perceptual and emotional experiences offered by the museum. Museum Pos Indonesia now stands as a model of how historical institutions can adapt to contemporary expectations without losing the integrity of their content. The project demonstrates that architecture and exhibition design, when guided by a strong narrative and an empathic understanding of visitor needs, can revitalize cultural heritage in a way that is both aesthetically pleasing and educationally effective. Museums are no longer just places of storage and display, but places of imagination, conversation and transformation. In conclusion, the revitalization of Museum Pos Indonesia through a spatial ambience-based design strategy reveals the transformative power of architecture and interior design in shaping cultural experiences. By combining historical content and innovative spatial storytelling, the museum is not just a passive exhibition space but emerges as an active participant in the cultural and emotional lives of its visitors. The project sets an important precedent for the revitalization of other museums in Indonesia and abroad, proving that by

engaging visitors through immersive, emotional, and narrative spaces, museums can remain relevant, inclusive, and impactful in the 21st century.

CONCLUSION

This study attempts to revitalize Museum Pos Indonesia by emphasizing the importance of spatial ambience as a key interaction factor that shapes the visitor experience. The results of field observations, interviews, and questionnaires indicate that the current state of affairs within the museum space does not facilitate emotional engagement or deep narrative understanding. The ambience of the space is typically uncommunicative, static, and not strategically organized to support a gradually structured historical story journey. Zoning, materials and textures, lighting, and spatial ambience are the four main elements that this research focuses on. First, the zoning of the space has not been divided functionally or narratively. The museum still has randomly and linearly arranged spaces without a flow that helps visitors understand the progressive development of history. Secondly, the space mainly consists of flat and plain surfaces, which cannot provide visual and tactile depth that supports historical perception. Thirdly, the lighting of the space is not designed with the use of light done in a general way, rather than by dramatically emphasizing specific objects or areas. Lastly, the overall ambience of the space did not make visitors feel emotion or make a connection with the space they were exploring. Through the Design Thinking approach, the revitalization design was developed with the concept that the ambience of the space is a narrative and participatory element. Zoning is broken down into thematic areas that represent different historical periods, supported by lighting treatments that are tailored to the character of each zone. The use of textured materials such as wood, walls with natural finishes are integrated to bring to life the historical impression and enrich the tactile experience of visitors. Overall, the design is geared towards creating a space that is not only aesthetically pleasing, but also sensorially and emotionally meaningful.

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