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Analysis of The Symbolism of Architectural Memorabilia on The Pattern of The Outer Space Arrangement of The Museum Building

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ABSTRACT

Symbolism in architecture can represent architectural elements and be configured for a specific purpose to communicate a certain image, value, or meaning to users or observers interacting with the building. The aspect of symbolism also represents memories of an event; the event is also formed and has a storyline. In commercial buildings, there is usually a sequence of outer space arrangements towards the main building, which can provide an experience for users. This research aims to analyze the symbolism contained in architectural memorabilia in the pattern of outer space arrangements in the building site, as well as to understand its influence on users and society. The method used in the preparation of this article is direct survey, interviews with relevant parties, and literature study of qualitative journals. The results show that symbolism in architectural memorabilia can include certain cultural, historical, and religious connotations that influence the identity, emotions, and image of individuals and groups interacting with the building. These symbols can evoke feelings of admiration, pride, or tranquility and can be catalysts in building emotional bonds between users and the outer space of the building.

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1. INTRODUCTION

Symbol is a word from Greek "symbolik," which means a sign or quality that communicates something, meaning, or idea to others. The meaning of symbols here includes a background picture of the presented idea. Basically, symbols aim to simplify thoughts, ideas, or phenomena that develop around the human natural environment and have deep meanings to represent certain ideas, values, or purposes (Nugraha, 2009). "Its symbol is a sign that exists because it has a regulated relationship with the existence of an agreement (arbitrary relationship) between the signifier and the signified," in (Trikinomi Semiotic Architectural Theory) in (Riany et al., 2014). The characteristic of a symbol itself is the possibility of a broad interpretation of meaning. Symbolism, namely an ideology that uses symbols to direct someone's thinking to understand something deeper. People use symbols as a tool for interpersonal communication, and everything a person does symbolizes their next actions or even their character. Science is the symbol of human research, proof, and then turning it into symbols that are easier to understand so that others with different understandings can accept it. Image is more spiritual than Guna, more about the degree and dignity of the humans inhabiting its buildings. The image refers to the level of culture while Guna is more about skill and ability (Mangunwijaya, 1988). As a communication tool for the public, especially non-verbal, architecture has visual codes intended for users to be able to see and understand the architect's intentions by understanding the message expressed through architecture.

Architecture as an art and science discipline has long been a means to express meaning, values, and identity through building design. One interesting approach in architecture is the use of symbolism, where architectural elements are intentionally selected and configured to communicate a message or create a specific meaning. In this context, one interesting aspect to study is the use of memorabilia in architecture, which involves the use of objects or artifacts with symbolic value and specific meanings in the pattern of external space arrangements of a building site.

Architecture (Francis D.K. Ching, 2008), referring to form, space, and time, is closely related to the function of the building. This is because the function of a building can influence its form, space, and arrangement. Space is something that can be sensed by human senses and indirectly can affect the existence of space itself related to psychic (Wardani, 2010). The outer space of a building site plays an important role in creating a comprehensive user experience. Well-considered patterns of outer space arrangements can provide an attractive atmosphere, comfortable accessibility, and space for interaction, relaxation, or activities. In this context, the use of memorabilia in the pattern of outer space arrangements can provide an additional dimension to the user experience and enhance the meaning and identity of the building.

The basis of this research also includes an understanding of the symbolism contained in architectural memorabilia. This symbolism can come from various aspects, such as form, material, ornamentation, or the location of the artifact within the context of a specific building or structure. Previous research has shown that architectural memorabilia can reflect the dominant social, political, or religious values during the construction period of the building.

The purpose of this study is to analyze the symbolism of architectural memorabilia in the pattern of external space arrangements of museum buildings. Thus, this research is expected to provide a deeper understanding of the symbolic meaning of architectural memorabilia in the context of museum buildings, as well as its influence on visitors' experiences in

understanding and appreciating the historical, cultural, and social values contained in the building.

2. RESEARCH METHODS

A. Data Collection Techniques

In this study, a qualitative method will be used. Qualitative research is a process in research to study a social event related to humans with a complex description that can be presented in words, conveying views clearly obtained in a natural atmosphere according to Walidin in (Lajjah, 2023). descriptive by analyzing literature studies, case studies, and direct observations of relevant building sites.

The two museums were chosen because the Tsunami Aceh Museum has significant historical significance as a reminder of the Aceh tsunami tragedy and strong architectural symbolism in conveying meanings and related values, while the Bung Karno Memorabilia Museum was chosen because it contains architectural memorabilia related to an important historical figure for Indonesia (Bung Karno) and has deep symbolic value in the context of national history and culture. The data obtained will be analyzed thematically to identify patterns, meanings, and the impact of the use of architectural memorabilia in the pattern of external space arrangements of the building.

B. Research Location

The first research location was conducted at the UPT Proklamator Bung Karno Library located at Jl. Kalasan No.1, Bendogerit, Sananwetan District, Blitar City, East Java, where the museum is located on the same site. The Proklamator Bung Karno Library building was inaugurated in 2004 in Blitar. The library is located in the Bung Karno mausoleum complex, specifically arranged linearly towards the mausoleum. The Proklamator Bung Karno library was designed by an architect who was an alumnus of the same university as Bung Karno, namely, Mr. Baskoro Tedjo. The construction of the building was formed because it wanted to realize the idea that people who pilgrimage to Bung Karno's tomb can be invited to inherit, study, reflect, implement Bung Karno's ideals and thoughts, and have sufficient historical understanding of the formation of the Unitary State of the Republic of Indonesia (Urwanto, 2020).

The second research location is the Aceh Tsunami Museum. The Aceh Tsunami Museum was designed by Indonesian architect Ridwan Kamil. The building was inaugurated on February 23, 2008 by President of Indonesia at that time, Susilo Bambang Yudhoyono. As an effort to commemorate and honor the victims of the earthquake and tsunami, as well as to provide learning for future generations, the Aceh Tsunami Museum was established. The museum is a memorial monument dedicated to commemorating the disaster and telling the tragic story that occurred at that time. The Aceh Tsunami Museum is an important place to keep memories and this tragic history, as well as a place where people can learn about the importance of disaster mitigation and post-disaster recovery efforts. In addition, the museum also serves as a symbol of hope, strength, and perseverance of the Acehnese people in facing such a heavy trial.

3. RESULTS AND DISCUSSION

There are several aspects that become a benchmark for researchers, these aspects are:

No	Aspects	Context	Purpose
1.	Theoretical	Architetural symbolism	Understand the meaning and values contained in architectural memorabilia

No	Aspects	Context	Purpose
			on the pattern of the outdoor space arrangement of museum buildings.
		Museum Architecture	See how architectural memorabilia became an integral part of museum building design and how it affects the visitor experience.
		Visitor Experience	how visitors interact with architectural memorabilia and how it affects understanding and appreciation
2.	Measurement Parameters	Identify Symbolism	identify the symbols contained in architectural memorabilia
		Analysis of Historical and Cultural Context	analyze the historical and cultural context in which the architectural memorabilia was created
		Influence on Visitor Experience	measuring the influence of architectural memorabilia on the visitor experience

A. Scope of the Surrounding Environment

This analysis is by comparing the pattern of site arrangement with the environment in the surrounding site.

1.1 Bung Karno Museum, Blitar

The pattern of mass order and site around the Karno Museum. The arrangement pattern in this building has a linear pattern with the tomb of Karno. The yellow area in the picture is a row of vendors selling food, souvenirs, and clothes. Like a row of malioboro streets in Yogyakarta. From the green area is an open area in the building footprint, and the blue color is the tomb of Karno (picture 1). As for the Peace Gong placed on the pink dot, the symbol of this peace gong is an inscription that reminds the world community of the importance of creating and maintaining peace (figure 2).



Figure 1: Karno Museum, Blitar



Figure 2: Peace Gong

1.2 Tsunami Aceh Museum

The pattern of mass order and surrounding sites in the Aceh Tsunami Museum. In this building, the mass order pattern that is owned is radial or centered into the building (figure 3). The blue area is a tomb known as Kerkhoff, this is the tomb where 2000 colonists from the Netherlands reside. In the yellow area are schools. An interesting outdoor area of the Tsunami Museum is the façade used on all parts of the surface of the building, this façade has a metaphorical symbol of the Aceh Saman Dance (picture 4).



Figure 3 : Library Layout of Aceh Tsunami Museum



Figure 4 : Facade of Aceh Tsunami Museum
Source : Dekdun, 2023

B. Arrangement of outdoor space on the building site

1.1 Museum Bung Karno, Blitar

After analysis of outdoor space related to spatial experience or flow that visitors will feel which is supported by aspects of symbolism of spatial forms and patterns (figure 6). At the Karno Museum in Blitar there are 2 entrances to enter the building area with the southern part as the main direction to explore the site. When you first enter the building site area, there are monumental pillars that seem to be the direction to go deeper into the building area (figure 5).

In the box-shaped direction of circulation, there is a pole as a direction. This pile is a symbolic aspect of identity which gives meaning as well as orientation to the design of the outer space of the building. The pile measures 6m high which is the month of Karno's death. The pole also has symbolic batik from each region that has been related to him.



Figure 5 : Front view of Karno Library
Source : Blitarkota.id, 2020



Figure 6 : Karno Library Layout

1.2 Tsunami Aceh Museum

In the Aceh Tsunami Museum, the outdoor space arrangement has a radial pattern where manifestation when enjoying or observing directly can be felt from every point of view towards the building. For the flow of symbolism in this design is found in the area inside the building. Monument or Statue: A monument or statue erected to honor the victims and remind visitors of the scale of the disaster (figure 7).



Picture 7: Ship Statue around Aceh Tsunami Museum

Source: Razali, 2023

Park or Green Area: A park or green area as a place for reflection and contemplation for visitors (figure 8).



Figure 8: Green Area around Aceh Tsunami Museum

Information and Education Boards: Information boards and educational panels are installed around the outside areas of the museum to provide context about the disaster, explanations of recovery efforts, and practical information on future disaster prevention measures (figure 9).



Figure 9: Visual Museum Information Board

The outer space of the Aceh tsunami museum was designed with the aim of honoring the victims, paying homage to the rescuers, and teaching visitors about the importance of disaster mitigation and community resilience in the face of natural disasters. The building's design and the museum's outer architecture may have symbolic meanings related to themes of warning, safety, or hope for the future.

4. SUGGESTION

Berdasarkan pembahasan analisis di atas, maka diperoleh beberapa solusi dari permasalahan yang ada, yaitu:

1. Bung Karno Museum in Blitar:

- Consider including more directional signs or visual cues to guide visitors through the space effectively, especially towards key areas of interest such as Karno's tomb.
- Enrich the landscape around the museum's exterior to create a more inviting and aesthetically pleasing environment for visitors.

- Explore the possibility to include interactive exhibits or multimedia installations in open spaces to better engage visitors and provide a deeper understanding of Karno's legacy and contributions.

2. Tsunami Aceh Museum:

- Expand the green space and add more natural elements to the surroundings to create a calm and reflective atmosphere, which supports contemplation and respect.
- Post interpretive signs or audio guides along outdoor paths to provide visitors with context and additional information about the exhibits as well as the significance of the museum's mission.
- Consider implementing sustainable design features, such as rainwater collection systems or solar panels, to minimize the environmental impact of the museum and encourage eco-friendly practices.
- Overall, both museums could benefit from well-thought-out design interventions that prioritize visitor experience, accessibility, and sustainability while respecting the historical and cultural significance of their respective themes.

5. CONCLUSION

Overall, the Karno Museum in Blitar and the Aceh Tsunami Museum have unique outdoor space arrangements and have different purposes. The Karno Museum displays a linear order pattern with a focus on Karno's tomb, while the Aceh Tsunami Museum adopts a radial order pattern that leads to the center of the building.

Around the Karno Museum, the merchant area gives a lively feel similar to Malioboro Street in Yogyakarta, while in the Aceh Tsunami Museum, the façade of the building presents metaphorical symbols of the Aceh Saman Dance. In both museums, monuments, parks, and information boards are installed to honor the victims and provide teaching to visitors.

However, although the two have different approaches to the outdoor space setting, they have similarities in efforts to pay tribute to victims and raise awareness about the importance of disaster mitigation and community resilience. In addition, the design of the buildings and the external architecture in both museums also convey symbolic messages related to the theme of commemorative and hope for the future.

As such, these two museums not only serve as tourist attractions, but also as important centers of learning and reflection for communities, both local and global, about the historical events they commemorate.

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