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Analysis of Contextual Architectural Design on the Façade of Sonobudoyo Museum, Yogyakarta

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ABSTRACT

Sonobudoyo Museum Yogyakarta is located within Yogyakarta Palace area which adopts contextual architecture as a response to local identity. This architectural approach is essential in creating a living space that reflects the region's history, indigenous materials, and philosophical values. This study investigates the implementation of contextual architectural principles on the facade of Sonobudoyo Museum through the use of Javanese cultural ornaments, building colors, building mass layout in supporting heritage conservation, local culture, and visual harmony with the surrounding environment. Using descriptive qualitative method through field observations, interviews, comparative visual analysis, and literature review. The theoretical framework is grounded in Brent C.Brolin's concept on architecture in context. The results showed that hamoni is achieved through the use of joglo roofs, Javanese carved ornaments, the use of materials and building visuals that are in harmony with the surrounding environment. From these findings prove the balance between preservation of cultural identity through the adoption of Javanese culture on the facade elements of Sonobudoyo Museum. The impact of this research produces a measurable contextual pattern as a design prototype for Indonesian museums in mediating traditional heritage and current demands, especially in cultural heritage areas, so that they remain relevant and strengthen the sustainable architectural identity of the archipelago.

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1. INTRODUCTION

Admst increasingly complex urban dynamics, the challenge of combining traditional values with modernity has become more apparent, especially in architectural aspect. The Sonobudoyo Museum Yogyakarta is not spared from these challenges, especially since it is located in the Yogyakarta Palace area, which is rich in history and tradition. This requires a design approach that is sensitive to existing heritage. This is strenghtened by (Budiman et al., 2023) which states that in historical areas a sensitive approach to cultural and historical aspects is required. Architect Thomas Karsten designed this museum by combining traditional Javanese style and European colonial style to create harmony in the surrounding environment.

The Sonobudoyo Museum is one of the real examples of the application of contextual architecture that integrates its buildings with the local context. This integration can be seen from the use of Javanese ornaments, materials, and philosophies that are in harmony with the environment. This is in line with Brolin's theory which emphasizes the importance of visual continuity between the new building and the surrounding environment, especially in the adaptation of the use of local materials, and also the distinctive ornaments supported by (Thania & Purwantiasning, 2020)The success of contextual design depends on the ability to recognize visual-historical attributes (traditional ornaments) and *general attributes* (scale, materials) that are in harmony with the collective memory of society. Increased activity and collections encourage additional space and even the construction of new buildings in the Sonobudoyo Museum Area. Even so, museums located in cultural or historical heritage areas must be maintained in harmony with the environment, so as to maintain the identity of the environment (Kriswandwitanaya & Nurussobah, 2024).

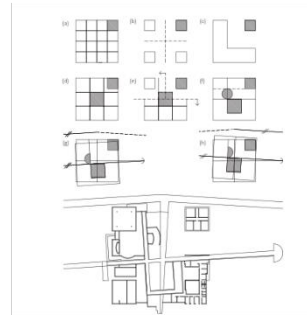
The contextual architecture approach offers a solutionive perspective to answer these challenges. Brent C. Brolin (in Wahyudinata et al., 2018) states that contextual architecture is a design process that pays attention to aspects of visual continuity between new buildings and the surrounding environment which is realized from building design elements, such as shapes, materials, ornaments that adapt to the surrounding enviroentment so that harmoy is achieved. Contextual architecture is seen from buildings that are in harmony with the surrounding environment and reflect the history of the location (Thania & Purwantiasning, 2020). The concept of contextual architecture is very well applied to the design of new buildings that will be built in an area, especially in cultural heritage areas, so that they can be in harmony with the surroundings (Milenia Zhasmin Sejati Pertiwi & Widyati Purwantiasning, 2021). Maintaining the authenticity of a cultural heritage site means respecting the history contained in it. Otherwise, there is a risk of losing the identity of the site (Attwood, 2012).

Studies of previous literature on contextual architecture have identified various aspects, including environmental and cultural elements, as well as their application to different types of buildings. In the journal (Milenia Zhasmin Sejati Pertiwi & Widyati Purwantiasning, 2021) focuses on the emphasis on harmony and contrast of office mass forms, the journal (Septian & Purwantiasning, 2021) focuses on size, shape, color. In addition, the journal (Santoso & Hartanti, 2023) focuses on the function of climate control and visual appeal on the facade of the Malang tourism market. There is also a journal that discusses the color of buildings in the Jakarta Old Town area by (Thania & Purwantiasning, 2020) The research of the Sonobudoyo museum (Handayani, 2020) specifically highlights changes and impacts on design, cultural value, and emphasis on preservation, but these studies have not comprehensively examined contextual architecture. In this study, the focus will be on the new building (unit 2) of the Sonobudoyo museum which is examined from a contextual architectural perspective. Brolin emphasized that the integration of new buildings does not have to be through harmony in

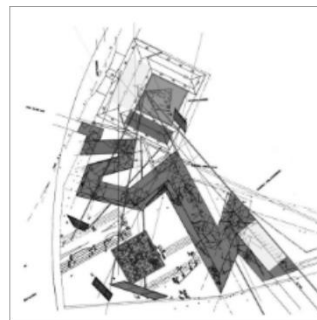
commonality, but can also be achieved through intelligent and planned contrast. Harmony can be achieved by retaining key elements such as scale, proportion, or materials similar to the surrounding building, while contrast can be applied to certain elements such as shape, texture, or the use of modern materials, to accentuate new features without dominating the old building. This approach allows for innovative design flexibility while maintaining the integrity and identity of the region. In addition, the book *Basics Design Design Methods* (Jomakka, 2007) discusses one of the design methods, namely *Contextualism*. The work of prominent architects Hollein, Meier, and Libeskind who use the architectural approach of contextualism shows that responses to context are not only limited to the regionalist approach (the use of local elements), but can also be realized through collage (Hollein), grid adaptation (*Meier*), and symbolic deconstruction (*Libeskind*).



(Hans Hollein)



(Richard Meier)



(Daniel Libeskind)

Figur 1. Illustrations by architects Hollein, Meier, and Libeskind
(Source: Kari Jomakka, 2017)

The methods of each architect have similarities that lie in existing elements and design innovations in creating context-relevant architecture. Harmony can be seen in the way Hollein harmonizes the color and proportions of the façade with the surrounding buildings, Meier who maintains the historical grid, and Libeskind who refers to the physical and historical context. Contrast emerges through the addition of glass towers by Hollein, *grid rotation* by Meier, and symbolic deconstructive forms (Libeskind). The works of the above Architect prove that harmony does not have to be literal (e.g. through replicas), and contrast is not just a difference in form, but also a meaningful dialogue with the identity of place, according to the essence of flexible and critical contextual architecture.

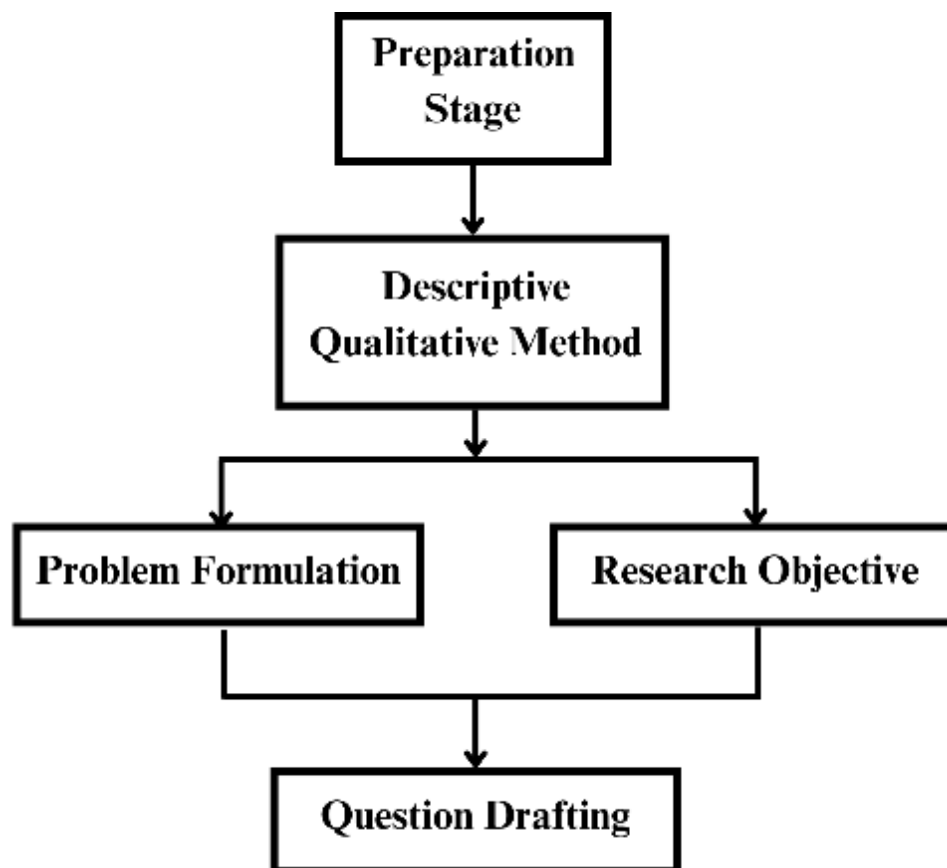
This study aims to analyze the application of contextual architectural principles in the Sonobudoyo museum building through the theory of harmony and contrast. The benefits of applying this concept are especially buildings in cultural heritage areas, as well as providing ways for buildings to adapt to today's needs without sacrificing their historical and cultural value. Although there are many qualitative case studies related to the application of contextual architecture in Indonesia, there is a gap that lies in the lack of evaluation of the

impact of this contextual application. In addition, the literature review is still very limited, so it is difficult to identify the error of applying this approach. This highlights the need for research that provides measurable evidence on the benefits and long-term performance assessments of this approach. In response to this, this study presents a novelty by analyzing the application of contextual architecture in the Sonobudoyo museum through the lens of harmony and contrast theory, thereby expanding the understanding of this approach.

The results of this research are expected to be a design strategy in the planning or development of museums, especially in cultural heritage areas so that they not only pay attention to functional needs, but also respect and enrich the existing cultural heritage. This study can also be a reference for the preservation of historic buildings in the face of challenges in modern adaptation.

2. RESEARCH METHODS

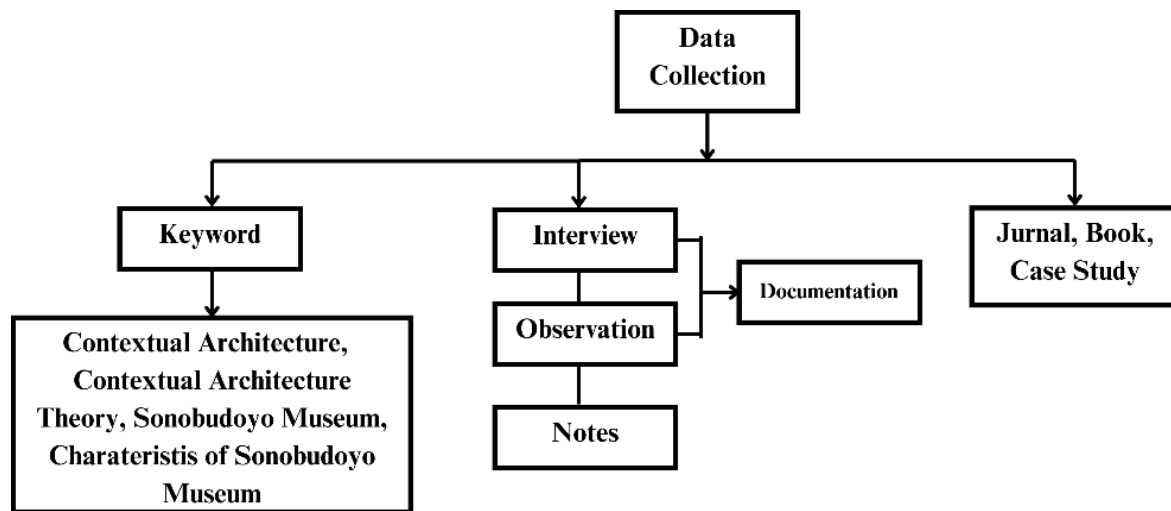
This research discusses the application of contextual architecture on the façade of the Sonobudoyo Museum building. Using qualitative descriptive methods to analyze, describe, and understand the objects being researched based on data through interviews, observations, and documents.



Figur 2. Preparation Stage
(Source: illustration by the Author, 2025)

The qualitative method with descriptive analysis techniques is a method based on the post positive philosophy to research natural objects with researchers as key instruments (Sugiyono, 2013). The initial stage of data collection begins with formulating problems, determining goals, and compiling questions as a reference in data search. The data collection

process is carried out by examining several books, websites and various journals obtained through Google scholar, Publish or perish, and also the Sinta portal.



Figur 3. Data collection Stage
(Source: illustration by the Author, 2025)

Furthermore, the case study was selected based on historical and cultural value, located in a strategic location, especially a cultural heritage area, and is a building that is in harmony with the surrounding environment. These factors make the Sonobudoyo museum a relevant case study. The data of the case study object was collected through interviews, direct and indirect observations, as well as literature studies such as journals and books used for data exploration and as a theoretical basis in studying the Sonobudoyo museum. After collecting data, an analysis is carried out to sort out data relevant to the research. The theories used as parameters to study objects are the theory of harmony and contrast by Brent C. Brolin, and *Basic Methods Contextual* from the book *Basic Design Methods* by Kari Jomakka.

3. RESULTS and DISCUSSION

3.1 Location Context

The Sonobudoyo Museum Yogyakarta, established in 1935, is one of the oldest cultural museums in Indonesia that houses collections of Javanese art and history. This building was originally designed by Dutch architect, Thomas Karsten, in the Indische Empire style that combines colonial and traditional Javanese elements. Located in the heart of the historic area, adjacent to the Yogyakarta Palace, South Square, and Malioboro, Gedhe Mosque. This makes it a cultural node that connects the past and the present. In addition to serving as a container for preserving artifacts, this museum is also a physical manifestation of traditional Javanese architectural values. The Sonobudoyo Museum is an ideal object to be studied using a contextual architectural approach. Brent C. Brolin's theory (Wahyudinata et al., 2018) states that contextual architecture is a design process that considers aspects of visual continuity between the new building and the surrounding environment which is manifested from building design elements, such as shapes, materials, ornaments that adjust to the surrounding environment so as to achieve harmony. The first thing that will be analyzed is the position of the Sonobudoyo Museum in relation to the surrounding buildings.

The Sonobudoyo Museum building has 2 units, Unit 1 (old building) Unit 2 (new building). The location of the two units can be seen in figure 2, which is located northwest of the north

square. Based on the analysis of the top view of the Yogyakarta square area, the position of the Sonobudoyo museum has harmony with the surrounding environment. This can be seen from the orientation of the building facing south which is in harmony with the Javanese cosmological axis which is in accordance with the spatial layout of the square area, besides that the Sonobudoyo museum building has an open area that is in harmony with several main buildings with its surroundings. The mass of the museum building is also designed to be lower than the Keraton and Masjid Gedhe which reflect the Javanese socio-cultural hierarchy.

The Sonobudoyo Museum and its surrounding buildings have harmony that is manifested through the shape of the building, color, roof shape and materials. When viewed from the top view, the Sonobudoyo Museum and the surrounding buildings have a square shape with a U-shaped layout, this shape and layout is a pattern of acculturation of indische style and also Javanese culture, where this geometric expression is adapted to support Javanese cosmology. The Sonobudoyo Museum has a roof color that is dominated by red ochre which unites the visual of the area with natural colors. Although the building of the Gedhe Mosque uses a three-tiered tajug roof and other buildings are dominated by a limasan roof, this still looks harmonious when viewed from the top but also as a marker of the identity of each building.

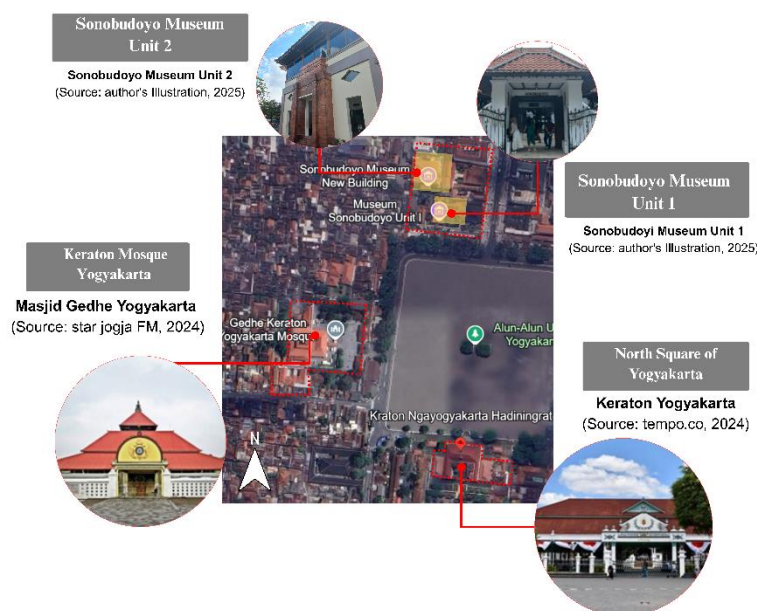


Figure 2. Top View of Sonobudoyo Building and its surroundings
(Source: illustration by the Author, 2025)

As can be seen in the picture below, the dominant use of clay tile roofs creates visual unity from the top view and is a response to the tropical climate from the use of roofs and local materials. The orientation of the Sonobudoyo Museum and Gedhe Mosque faces south (following the Krapyak-Keraton-Tugu axis), and the north alun-alun is open to the four directions as a democratic space.

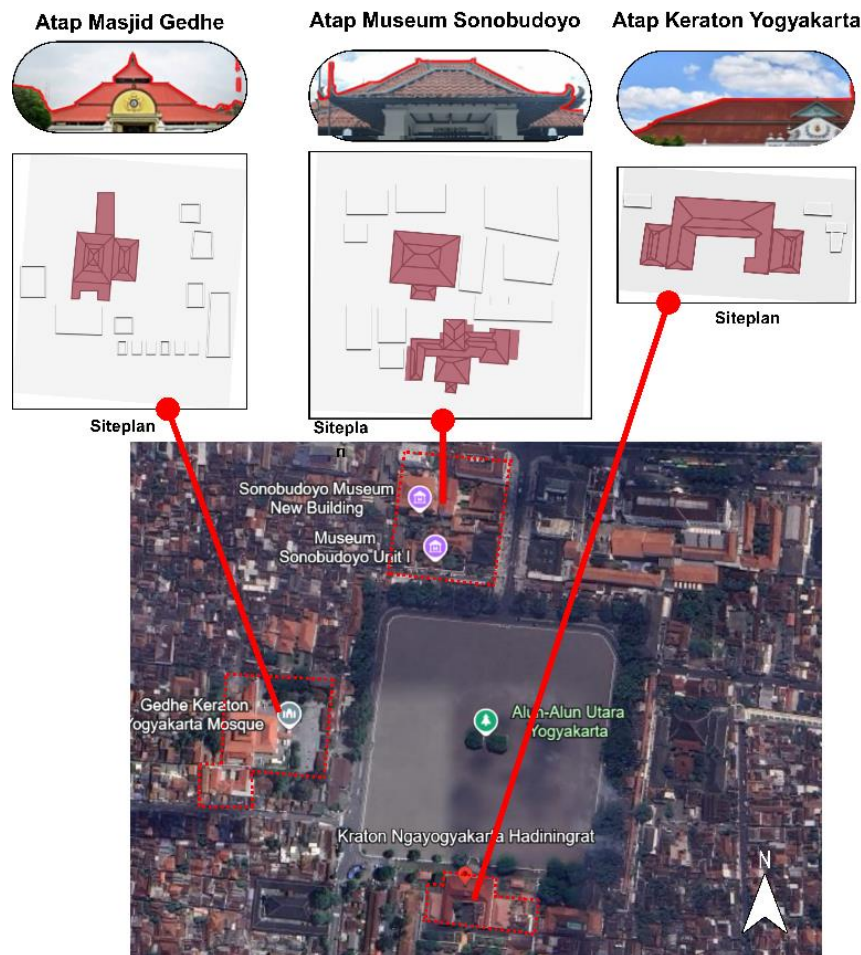


Figure 3. Dominance of Roof, Color, and Shape
(Source: illustration by the Author, 2025)

Table 1. Harmony of the Museum with the surrounding buildings

Element	Museum Sonobudoyo	North Square of Keraton	Masjid Gedhe Keraton	Harmony
Layout	Shape U	Shape U	Shape U	A U-shaped layout and open spaces that create harmony.
Roof Shape	Pyramid	Joglo Limasan	Tajug	The color and appearance from above are still in harmony.
Roof Color	Reddish brown	Reddish brown	Reddish brown	Colors that harmonize with the surroundings.
Orientation	South facing	Opens to the 4 cardinal corners	Facing the Palace Square (south) and facing west.	In line with the philosophical orientation of the palace, and the visuals are interconnected

Source: Personal data, 2025

The harmony between the Sonobudoyo Museum building and its surroundings lies not only in the uniformity, but also in how the building is designed with cultural, historical, and functional elements that respect each other.

3.2 FAÇADE ANALYSIS OF MUSEUM SONOBUDOYO

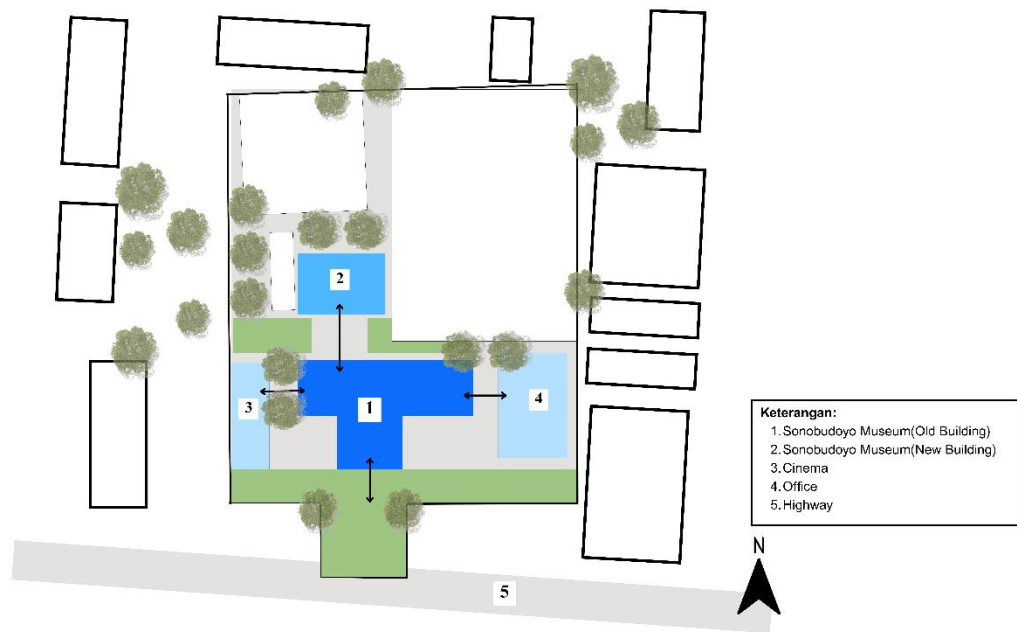


Figure 4. Sonobudoyo Museum Complex
(Source: Illustration by the Author, 2025)

The Sonobudoyo Museum complex consists of several buildings. Its architectural design creates a balance between visual unity with each other. This museum is built in a traditional Javanese style combined with Indische style. According to the results of the interview, the new building (unit 2) is not part of the old structure, but in addition to the infrastructure independent of the Sonobudoyo Museum complex. The construction of this new exhibition hall aims to respond to the needs of museum modernization, especially technology-based interactive showrooms. In addition, from the results of the interviews, the new showroom building was built separately to maintain the authenticity and heritage of the old building by architect Thomas Karsten. The Sonobudoyo museum complex has several buildings according to its function, and until now it still perpetuates ornaments, motifs, and symbols from Javanese culture.

From the results of observation, it can be seen that there is a continuity of basic elements that unite old buildings, new buildings, with the surrounding environment through the use of clay tiles with red ochre color which are identical to buildings inside the complex and also outside, such as the Gedhe mosque and the Palace. In addition, in this building complex, it can be seen that there is acculturation in the indische style, as seen from the use of sturdy wall fences, thick walls, and a layout that is identical to the indische style. The façade of the museum's main building retains historical elements such as Tuscan-style columns, Javanese carved ornaments (*machetes* and *tumpals*), and a modified limasan roof. The main materials such as teak wood, andesite stone, and old tiles represent harmony with the local context (*historical attributes*).



Figure 5. Some portraits of the buildings in the Sonobudoyo Museum Complex
(Source: personal documentation, 2025)

3.2.1 Old and New showroom Entrances of Sonobudoyo Museum



Figure 6. Entrance Museum Sonobudoyo unit 1 and unit 2
(Source: personal documentation, 2025)

- **Color**

- The entrance of the old building (first image) shows the dominance of white on the walls and fences (1), combined with the red tile roof (2) typical of traditional Javanese architecture, creating a clean, classic, and authoritative impression.
- The entrance of the new building (second image) is dominated by a light beige color with red brick accents on the main entrance elements. This combination gives a modern impression but still lifts traditional elements through the use of brick materials.

- **Roof Shape and Architectural Element's**

- a. The old building features the shape of a limasan roof (2) with an upward curved end, a characteristic of traditional Javanese architecture. The pillars and fence blend harmoniously with the iron decorative elements of the gate, reinforcing the heritage character.
- b. The new building has a simple geometric shape, with bold lines and modern trapezoidal window openings. The entrance element of red brick resembles a temple gate, but it appears more minimalist and massive.

- **Material**

- a. The old building is dominated by thick stucco wall materials, clay tile roofs, and wrought iron fences, highlighting the authenticity and strength of colonial-Javanese architecture.
- b. The new building (2) uses a combination of red brick materials, large glass on the upper floors, and stucco walls, highlighting the contemporary feel with a traditional touch.

- **Visual Impressions and Identity**

- a. The new entrance appears more monumental and assertive, but tends to contrast with the surrounding environment due to its more modern proportions and materials.
- b. The old entrance feels more welcoming, open, and blends in with the heritage area, reinforcing local cultural identity through traditional architectural forms, colors, and details.

Overall, the old entrance fully represents the classic Javanese architectural character and harmonies with the cultural heritage environment while the new entrance features a more modern design approach with references to traditional elements (Crane, 2019).

3.2.2 Style and Ornament

The Sonobudoyo Museum in Yogyakarta is one of the museums that is very thick with the nuances of classical Javanese architecture, especially in the façade. The use of Javanese cultural ornaments on the façade of this museum is not only decoration, but also has a deep philosophical and historical meaning. The nuances of architecture and the use of Javanese ornaments on the façade of this museum are one of the ways to preserve culture. In addition to maintaining sustainability for the future, this also develops a sense of responsibility and ability in its management (Pokhriyal & Kawatra, 2024). Here are some uses of Javanese cultural ornaments on the façade of the Sonobudoyo Museum:

- **Joglo and Limasan Roofs**

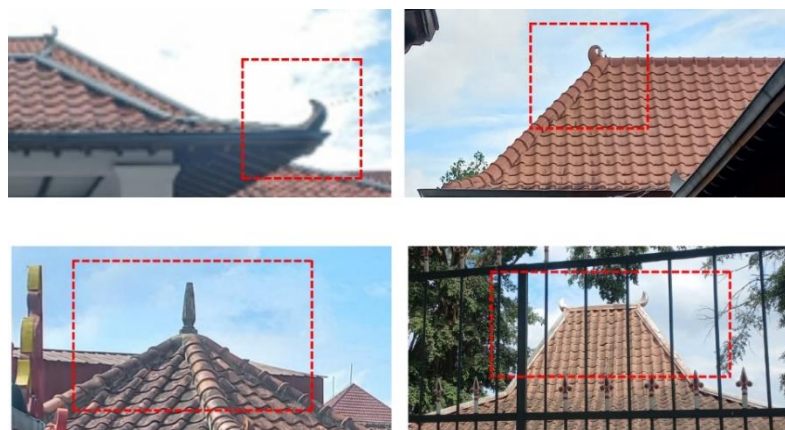


Figure 7. Ornaments on the roof
(Source: personal documentation, 2025)

The main building of the Sonobudoyo Museum is dominated by the shape of a joglo roof and a layered limasan. Joglo roof is a form of traditional Javanese roof that is often used in noble buildings or palaces. This form symbolizes the status, majesty, and noble values of Javanese culture. The use of this roof in the museum confirms its identity as an institution for the preservation of Javanese culture. Pictures of the roof especially the crown of the roof.

- **Woodcarving**

The museum's façade is rich in wood carvings that adorn the walls and columns of the building. These carvings often feature traditional Javanese motifs such as flora motifs: such as leaves, lotus flowers, or tendrils, geometric motifs such as repetitive patterns. In addition, there are motifs of mythological creatures such as *kala* or *makara* that are often found in temple buildings. Kala ornaments are usually placed above the entrance, while makara is often present as a decoration at the end of stairs or gates. However, for some parts of the building, such as sturdy concrete fences, it gives a colonial touch.

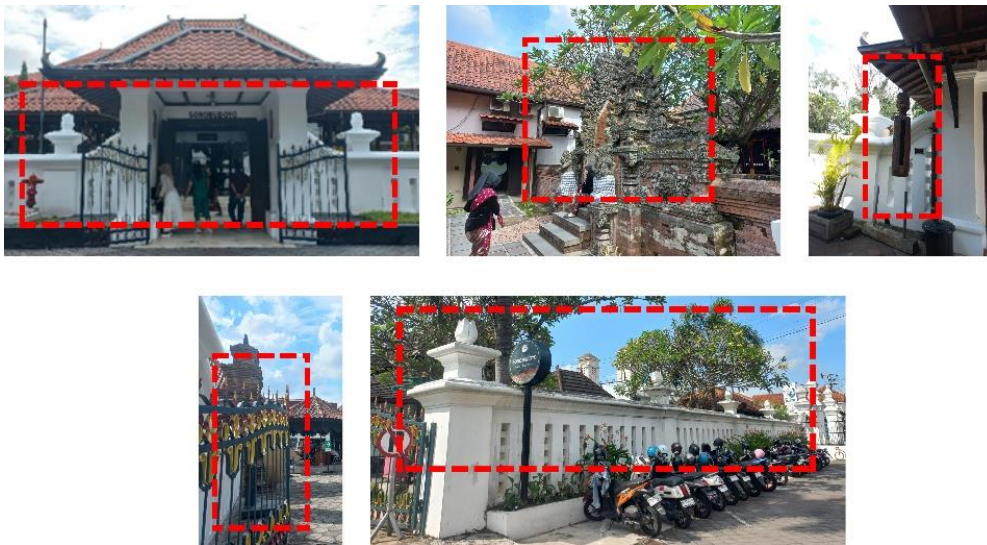


Figure 8. The Use of Javanese Ornaments
(Source: personal documentation, 2025)

3.2.3 Roof Shape and Dominant Color

Some of the most prominent colors on the façade of the Sonobudoyo Museum include:

- Wood Brown:** This is a very dominant color, which can be seen from the use of wood materials in various elements such as pillars, door and window frames, as well as carving details.
- Brick:** The walls of museums often use exposed red bricks or plastered in the same color. This brick red color gives it a distinctive texture and adds a traditional Javanese feel, reminiscent of ancient buildings such as temples or traditional Javanese houses.
- White and Beige:** White and beige colors are often used on stucco walls or certain painted parts. These neutral colors serve as a counterbalance and background that highlights the details of the wooden ornaments and the structure of the building.
- Gray (from Stone):** Some part of the foundation or some details of the stone material that give it a natural gray color.



Figure 9. Roof Shape
(Source: personal documentation, 2025)

3.2.4 Local Materials

The Sonobudoyo Museum still uses local materials, especially wood materials and clay tiles. Contextual materials present buildings that are in harmony with the surrounding environment (Salsabila, Budiarto et al., 2023)

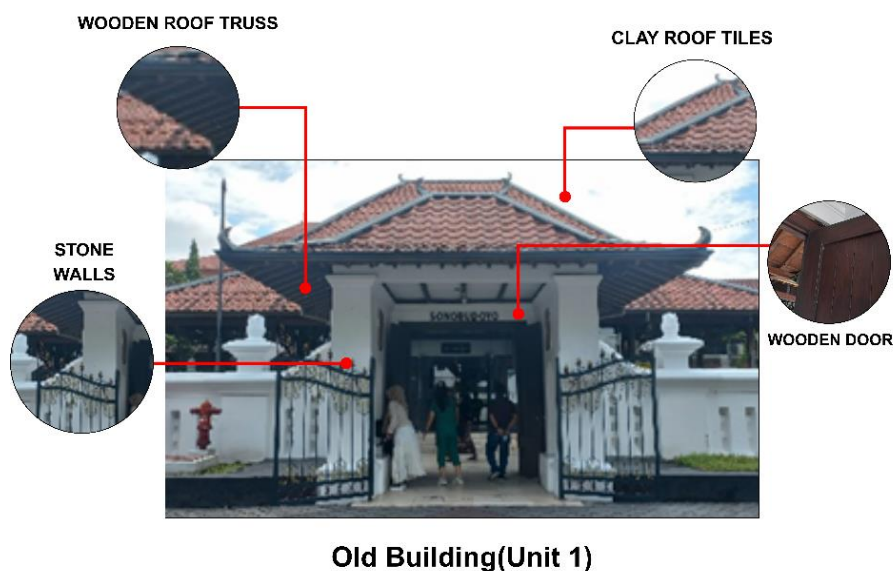
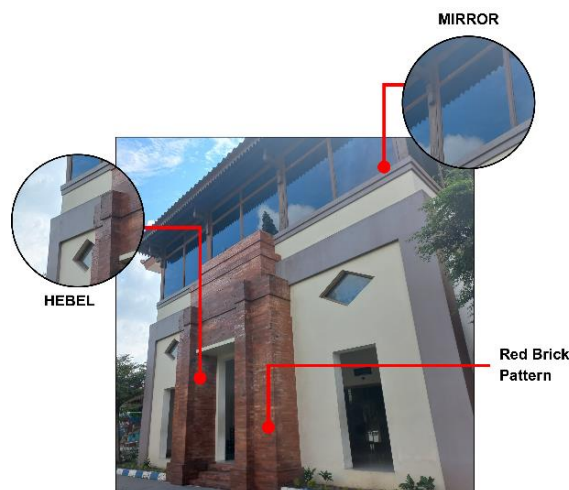


Figure 10. Local identity on Old Building Facade
(Source: personal documentation, 2025)

Meanwhile, in the building of unit 2 of the Sonobudoyo museum, the use of wood is no longer dominant. The use of glass and brick walls is more widely used so as to create the contrast of the material. However, harmony is maintained through color, for example the use of brick colors in the entrance area of the building.



New Building (unit 2)

Figure 11. Local identity on New Building Façade
(Source: personal documentation, 2025)

Through its façade and architectural details, the Sonobudoyo Museum is a tangible example of how material heritage continues to play an active role in building and strengthening local cultural identity, as well as maintaining the continuity of the collective memory of the people of Yogyakarta. This is in line with the active role of materials, objects, and places in the formation of collective identity and memory (Ireland & Lydon, 2016)

3.3 Implementation of Harmony and Contrast Theory

The approach of design with the environment is divided into two main categories, namely Harmony and Contrast. Harmony and contrast can be achieved through elements of scale, mass, material, shape, and detail (Prasetyo et al., 2018). To analyze the application of harmony and contrast in the Sonobudoyo Museum, there is a basic framework for analysis of architectural elements.

Tabel 2. Basic Framework Table of Anlysis

Architectural Elements	Harmony(Define/ Characteristic)	Contrast(Definition/Characteristics)
Scale	Proportions that are consistent and in harmony with the surrounding buildings	A dominant or conspicuous difference in size, a building that is visually taller or larger
Mass	Similar overall volume, spatial configuration that maintains open space	Noticeable Volume differences, mass additions that reduce open space
Material	Use of similar materials, matching color palette	The use of different materials is striking, striking among the harmonious colors.
Shape	A shape that aligns or continues an existing pattern, the alignment of the shape as a whole	Different and striking shapes from other shapes.
Detail	Visual ornaments and textures, details that are similar to or are interpretations of local motifs	Different details, lack of ornaments or sympathetic visual textures.

Source: Personal data, 2025

The original design of the Sonobudoyo Museum (Unit 1) by Thomas Karsten demonstrates a commitment to contextual architecture. This building is designed to blend with the shapes of the buildings around the palace (Naufaly & Subekti, 2024). The application of Harmony in this building can be identified through:

a. Shape and Typology

The building of unit 1 of the Museum is characterized by the use of a joglo limasan roof. The design of the exhibition hall unit 2 uses the typology of traditional Javanese buildings with the shape of a stacked limasan roof which aims to achieve unity of form with the surroundings. This is an effort to maintain a harmonious formal language.

b. Material

Although there are no specific details about the materials in the new building, the Sonobudoyo museum area has a harmonious color palette such as brown, black, white, and brick red. The dominant materials used in the Sonobudoyo Museum are wood and stone for ornament carving, as well as the use of concrete materials in museum buildings.

c. Original elements

The Sonobudoyo Museum still mostly still uses original components such as columns/pillars on the building. This contributes to the continuity and harmony of the building's history.

Today the museum has undergone several changes throughout its history. This shows that the museum's architecture continues to evolve. Therefore, it is not only adapted to the design in 1935, but also how each new intervention interprets the spirit of contextual integration established by karsten so as to allow for functional renewal while still respecting the legacy. The challenge is to manage dynamism without eroding one's identity.

The building of unit 2 (exhibition building) of the Sonobudoyo museum offers a more modern impression, this appearance is contrary to the traditional Javanese joglo limasan style of the original building in 1935. While it aims to blend traditional elements and modernity, the emphasis on a more modern look shows visual differences. The construction of new buildings and the addition of spaces, including auditoriums and libraries, led to a lack of open space within the museum complex. This resulted in the space between buildings becoming narrower and the addition of gazebos further limited the circulation space. This spatial contrast can be seen from the increasingly limited open space when compared to the initial design that prioritized open space.

Although the original building has detailed wood carvings and traditional materials, the Sonobudoyo museum's unit 2 building has used glass panel windows and doors. This shift from traditional wood elements to modern glass introduces material contrast.

Table 3. Comparative analysis table Architectural elements of museum buildings unit 1 and unit 2

Architectural Elements	Building (Unit 1)	New Buildings (Unit 2 and others)	Hubungan (Harmony and Contrast)
Scale	Traditional Javanese propositions are dominated by pendopo.	There is a building encroachment (Auditorium, library)	Contrast at height and visuals
Mass	The mass of buildings is distributed and also has open spaces for activities.	Increased building mass thereby reducing open space	Contrast in the use of open space
Material	Dominated by the use of wood, brick, clay tiles, wood carving.	Dominated by the use of glass on the walls, windows and pitu in unit 2	Contrast between traditional and modern materials
Shape	The shape of a box building using a Javanese-style limasan joglo roof	The shape of the building is still in harmony with the building in the museum area	There is a contrast from the use of roofing.
Detail	Dominated by intricate and detailed wood	Simpler, more modern details, and the use of glass	Contrast in the use of detail.

	carvings.	elements that replace traditional elements	
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Source: Personal data, 2025

Historically, the Sonobudoyo Museum is an example of contextual architecture that has evolved. The original building of the Sonobudoyo museum responded to the colonial context in a hybrid style, while the recent revitalization (e.g. the addition of a digital showroom) when viewed through the lens of *Basic Design Methods:contextualism* through the analysis of modular grids and space hierarchies. Thus, the Sonobudoyo Museum is not only a preservation of artifacts, but also a real example of how harmony is seen through the preservation of historical elements and contrast through design innovation can synergize in contextual architecture. This approach is in line with Brolin's theory and the basic contextual design principles. This is evidenced by maintaining the identity of the place while responding to the needs of the times.

4. CONCLUSION

This research shows that the Sonobudoyo Museum has successfully applied contextual architectural principles. These principles including its new buildings so that they are still in harmony with the surrounding environment. This is evident in the building's shape, color, and ornaments of Sonobudoyo museum. However, the functional need for greater breadth resulted in a compromise of facades that featured compatible contrasts that were a reflection of modern demands.

A strong strategy for future planning and development, especially in cultural heritage areas, requires contextualism. This can be achieved through adaptation, such as adaptive reuse and revitalization that have been proven to be able to maintain historical and cultural values as well as the demands of the times (Vafaie et al., 2023). These approaches achieve success through innovation, the use of technology, and efforts to attract the younger generation to support the economy, society, and the environment. Contextual approaches have an important role to play in reinforcing local identities, making them relevant and engaging over time (Al-Hammadi & Grchev, 2023) .

Building preservation and development need to apply a contextual approach. Not only prioritizing visual harmony and contrast like Brolin's theory, but also paying attention to the cultural and historical context, to form or strengthen the identity of the place as Jomakka puts it. A contextual architectural approach in museum planning will result in a harmonious visual harmony between the new building and the surrounding environment, including the cultural and historical values of the cultural heritage area. This strategy not only pays attention to the functional needs of the museum, but also fosters a deep cultural resonance so that the building can become an integral part of the local social and cultural context. Thus, the design of museums in cultural heritage areas is able to strengthen local identity (Khaznadar & Baper, 2023). In addition, cultural heritage management must involve integrated planning, proper zoning, infrastructure optimization, and active participation of the community, so that culture can become a dynamic asset in sustainable development (Rakaditya Dantrivani, Hardiyati, 2021)

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