

# Interior Design of Indonesian Film Museum in Jakarta: With Futuristic Concept

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## Abstract

Museums are synonymous with their educational role to store/exhibit valuable objects from a period of human life. In the past, visitors came to museums to focus on the works/artifacts, but nowadays most visitors come for social media presence by uploading photos of their visit. These changes inevitably affect the definition and role of museums today. Museums are also seen as affordable entertainment venues that have less popularity than other destinations such as malls/cinemas. The expected goal of designing the Interior Design of the Indonesian Film Museum in Jakarta is to produce an Interior Design of the Indonesian Film Museum as an informative, educational and interactive Indonesian film education center. The method used in solving design problems is the interactive analysis discussion method. The process begins with problem formulation, followed by literature review and visits to similar objects to determine the appropriate approach to solving design problems. The final result of the interior design of the Indonesian Film Museum is applied in the Futuristic concept. This concept describes how to present the collection interactively by using various techniques and technologies to create an atmosphere in the future.

**Keywords:** *Interior Design, Museum, Futuristic.*

## INTRODUCTION

Museums are synonymous with their educational role in storing/exhibiting valuable objects from a certain period of human life (Aji, 2005). If in the past visitors came to museums to focus on works/artefacts, nowadays most visitors come to exist on social media by uploading photos of their visit (Gumilang & Hantono, 2023). These changes inevitably influence the definition and role of museums today (Kristiyani, 2012). From interactive elements to technology integration, a variety of content and methods exist that are changing the way museums are experienced today (Choiriyani & Lissimia, 2020). Museums are also seen as affordable entertainment venues but their popularity is less than other destinations such as malls/cinemas (Pandanwangi et al., 2021). This is because museums are still seen as places apart from the reality of popular culture where people feel that museums are only for intellectuals (Kholis et al., 2023). Plus the don't touch sign, the effect is to limit forms of people's participation in museum collection objects (K & Setiawan, 2023).

Apart from social media, the integration of technology in museums is also increasingly mushrooming (virtual reality tours/works, etc.) (Luthfi et al., 2023). Technology integration will more or less influence visitor motivation and experience (Rahman & Jumino, 2020). The shift that has occurred in human life since the arrival of the information stage recently is in the way of distribution and consumption rather than the production of rare, original and unique objects (no copies) (Damayanti & Ardianto, 2023). Recently, objects from extinct cultures can be revived with high definition displays on smartphone screens. Visitors don't need to go here and there to see the original physical form, the most important thing is that visitors understand it visually, textually or linguistically (Utomo, 2008). Analysis and thinking like this reminds of what Marshall McLuhan once abbreviated in 1964 "the medium is the message". This concise and short statement has a lot of meaning and relevance (Beatrice, 2023). So in the future, it is inevitable for classical artists/curators to think about social media as a new platform for art criticism and art-making (Dewi, 2021).

On the other hand, we can time travel to the past, although we can never physically present the real cultural meaning from a specific time (Febriani et al., 2023). The virtual reality and simulation technology used is only the external appearance that has been updated so that it looks perfect than it does now, meaning that the museum will never die (Manurung et al., 2023). With Virtual Reality we enter the museum through the time where the collection objects were found (Herawaty & Raharja, 2018). Based on these problems, the Indonesian Film Museum in DKI Jakarta (With a Futuristic Concept) is the right facility as a center for Indonesian film education with complex facilities and facilities including Permanent Exhibition Rooms, Non-Permanent Exhibition Rooms, Auditorium Spaces, Libraries and Home Theater Rooms with futuristic concept to create an educational and interactive space atmosphere.

The site plan for the Indonesian Film Museum (with a futuristic concept) will be assumed to be in DKI Jakarta, precisely on Jl. Cikini Raya No.71, RT.16/RW.1, Cikini, Kec. Menteng, Central Jakarta City, DKI Jakarta. This site plan is considered appropriate because viewed from a regional aspect, this place is an area and is close to the film industry educational environment which makes it possible to use the Indonesian Film Museum as a reference and place for activities regarding film.

The expected objectives of designing the Interior Design of the Indonesian Film Museum in DKI Jakarta include producing an Interior Design for the Indonesian Film Museum as an informative, educative and interactive center for Indonesian film education by applying futuristic concepts to the Interior Design of the Indonesian Film Museum in DKI Jakarta.

## METHOD

The methods applied in Interior Design are prepared based on references by David K. Ballast, namely:

### 1. Programming Stage

At this stage, a general design concept is developed based on the design objectives that have been determined and the needs of the user. After the project topic is determined, data collection steps are carried out through surveys, observations and documentation (Siddiq & Salama, 2019).

### 2. Data Analysis Stage

The data that has been obtained is then analyzed to develop a schematic concept consisting of: a. Zooning. Public Areas accommodates various operational activities and can be accessed by visitors. The spaces included in this area include: Showroom, Lobby, Hall, Waiting Room, Locker Area, Waiting Area, Home Theater Room, Gift Shop, Auditorium, Toilet. Semipublic area includes all spaces used for visitor service activities such as the library room, meeting room and prayer room. Private area is specifically for management activities and visitors are prohibited from entering. The rooms included in this area are the office room, museum head room, pantry, CCTV monitoring room, conservation and preparation room, storage room. The others area are space size, space organization, circulation flow, relationship patterns between space, and idea development room. In the Interior Design of the Indonesian Film Museum, a Futuristic concept was developed, namely a style that prioritizes the use of shapes, colors and technology that are considered modern and innovative, and are expected to emerge in the future (Hermanto, 2013).

### 3. Design development for this project was carried out using freehand sketch drawing media and a computer with the SketchUp design application (Chang et al., 2022).

## RESULT AND DISCUSSION

The Special Capital Region of Jakarta (DKI Jakarta, Jakarta Raya) is the capital city of Indonesia. Jakarta is the only city in Indonesia that has province-level status. Jakarta is located in the northwestern part of Java Island. Previously it was known as Sunda Kelapa (before 1527), Jayakarta (1527-1619), Batavia/Batauia, or Jaccatra (1619-1942), and Djakarta (1942-1972). Jakarta has an area of around 661.52 km<sup>2</sup> (ocean: 6,977.5 km<sup>2</sup>), with a population of 9,588,198 people (2010). The Jakarta (Jabotabek) metropolitan area, which has a population of around 28 million people, is the largest metropolitan area in Indonesia or sixth in the world.

The Indonesian Film Museum is a research, education and recreation center for the development of Indonesian films which has the main function of managing collection objects that have scientific cultural value, including collection development and cultural educational guidance related to film development. The location is on Jl. Cikini Raya No.71, RT.16/RW.1, Cikini, Kec. Menteng, Central Jakarta City, DKI Jakarta. The building has 2 floors and faces southwest where the main entrance is to the southwest.



**Figure 1.** Analysis of the Sun's Path and Wind Direction Analysis  
Source: Author's Analysis, 2024



**Figure 2.** Noise Analysis and Circulation and Accessibility Analysis  
 Source: Author's Analysis, 2024

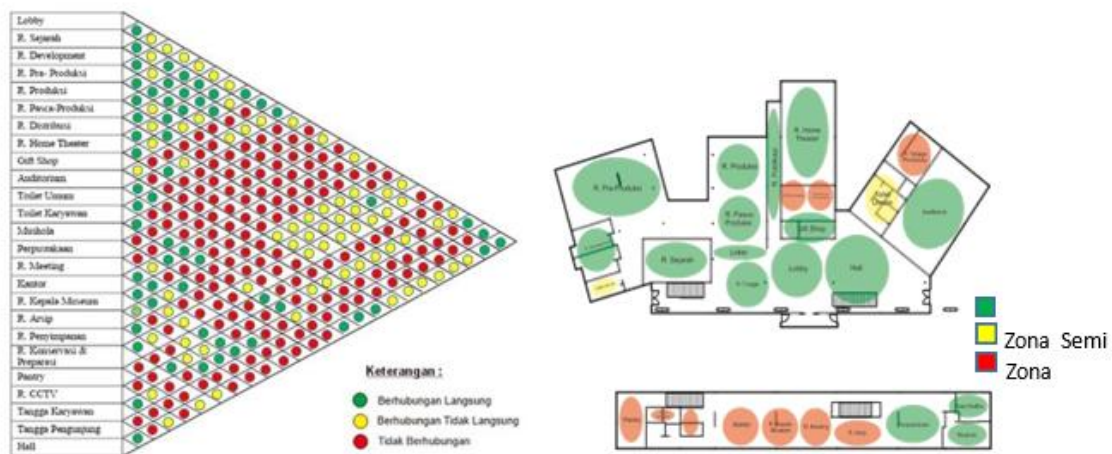
The Indonesian Film Museum is a museum owned by a private institution founded and managed by APROFI (Association of Indonesian Film Producers) involving the local government and the DKI Jakarta Tourism Department. The Indonesian Film Museum has the following operational provisions on Monday: 09.00 – 20.00, Tuesday: Closed (Used for collection maintenance), Wednesday - Friday: 09.00 – 20.00, and Saturday – Sunday: 09.00 – 21.00.

**Table 1.** Analysis of Space Size

Name of The Room	Capacity (Person)	Source	Size (m2)/ Person	Circulation	Need Furniture Room (m2)	Total (m2)
Lobby	- Manager (4) - Visitors (20)	NAD	2,00	30%	11,1	73,5
Historical Room	-	assumption	1,50	20%	1,65	39,45
Development Room	-		1,05	30%	8,46	37,12
Pre-production Room	Manager (1)		4,00	35%	27,06	140,26
Room of Production	Visitors (20)		2,00	20%	1,49	51,89
Room of After Production	-		1,05	30%	5,86	34,52
Publication Room	-		1,00	20%	-	25,20
Home Theater	- Visitors (20)	assumption	2,50	30%	9,60	74,6
	- Ladder		-	-	-	19,40

	- Tribune		-	-	-	14,90
	- Manager (4)		2,50	30%	9,09	22,09
Gift Shop	- Visitors (9) - Participant Ladder (1)	assumption	1,50	25% %	14,78	33,53
Auditorium	- Visitors (42)	assumption	1,40	20%	18,90	89,46
	- Participant Ladder		-	-	-	6,50
	- Tribune		-	-	-	13,50
	- Manager (3)		2,50	30%	6,84	16,59
	- Speaker (2)		2,00		8,88	14,08
	- Manager Ladder		-	-	-	6,10
Public Toilet	- Female (3) - (3) Male (3)	NAD	2,00	30%	3,96	19,56
Officer Toilet	- Manager LT. 1 (2)	NAD	2,00	30%	1,15	6,35
	- Manager Lt. 2 (2)				2,06	7,26
Prayer Room	- Male (10) - Female (14)	NAD	1,05	30%	1,70	34,46
Library	- Pengelola (1) - Visitors (20)	assumption	1,75	30%	12,34	60,11
Meeting Room	- Manager (8)	NAD	2,00	20 %	7,52	26,72
Office Room	- Manager (5) - Tamu (1)	NAD	2,00	30%	5,20	20,8
Head of Museum Office	- Manager (1) - Tamu (1)	NAD	1,05	20%	7,57	10,09
Archive Room	- Manager (1)	NAD	2,00	30%	1,50	3,8
Storage Space	- Manager (5)	NAD	2,00	30%	3,66	16,66

Conservation and Preparation Room	Manager (2)	assumption	2,50	30%	2,23	8,43
Pantry	Manager (5)	NAD	1,30	20%	3,20	11,00
CCTV Room	Manager (1)	NAD	2,00	25%	1,93	4,18
Employee Ladder	-	-	-	-	-	12,00
Ladder Visitors	-	-	-	-	-	12,00
Hall	-	-	-	-	-	207,9
Total Space Requirements						1.174 m <sup>2</sup>
Remaining Space (Assumed to be used for technical building purposes)						26 m <sup>2</sup>
Total Museum Area						1.200 m <sup>2</sup>



**Figure 3.** Patterns of Relationships Between Spaces, Zoning and Grouping  
Source: Author's Analysis, 2024

The basic ideas used for planning and designing the Interior Design of the Indonesian Film Museum depart from the imagination of a museum design that can present an atmosphere of the future (Darmastuti et al., 2024). Taking a futuristic concept, the Indonesian Film Museum presents collections with interactive displays. All stages of film making will be shown using short animated films created by the local film community as an attraction for young people and to make it easier for visitors to understand the long and complicated stages of the film making process (Studi, Interior, Interior, et al., 2024).

The theme taken for the interior design of the Indonesian Film Museum is futuristic (Luh et al., 2024). The theme is considered to be in accordance with the concept which has the principles of less is more and nihilism where the design emphasizes space, so the design is more towards plain, simple and the use of wide glass. The character and atmosphere of the space created will follow a futuristic concept. For design, don't use too much furniture and decoration (Mulyati et al., 2024). The design is characterized by the use of colors with strong

chromaticism and long dynamic lines. The shape that dominates futuristic design is something unusual (Gde et al., 2024). This can be seen from the curved shapes that are often applied. At the Indonesian Film Museum, a futuristic room atmosphere is achieved by making the chromatic dominant white and blue, using bright white and blue LEDs, geometric patterns on wide glass doors, using blue tinted glass walls. The light in the exhibition room will be dimmer because many projections are used for film screenings (Studi, Interior, & Tropis, 2024).

The exhibition space in the museum uses a room to room type of organization where visitors follow a sequential flow from room to room and use a different exit from the entrance. In the history room, development room and post-production room a straight circulation flow is used, in the pre-production room and production room an open circulation flow is used, in the publication room a circular circulation flow is used (Sholahuddin, 2012). The lobby uses a white fin epoxy floor. Gloss, using clear laminated glass walls that border the gift shop, using a white PVC ceiling with warm white LEDs.



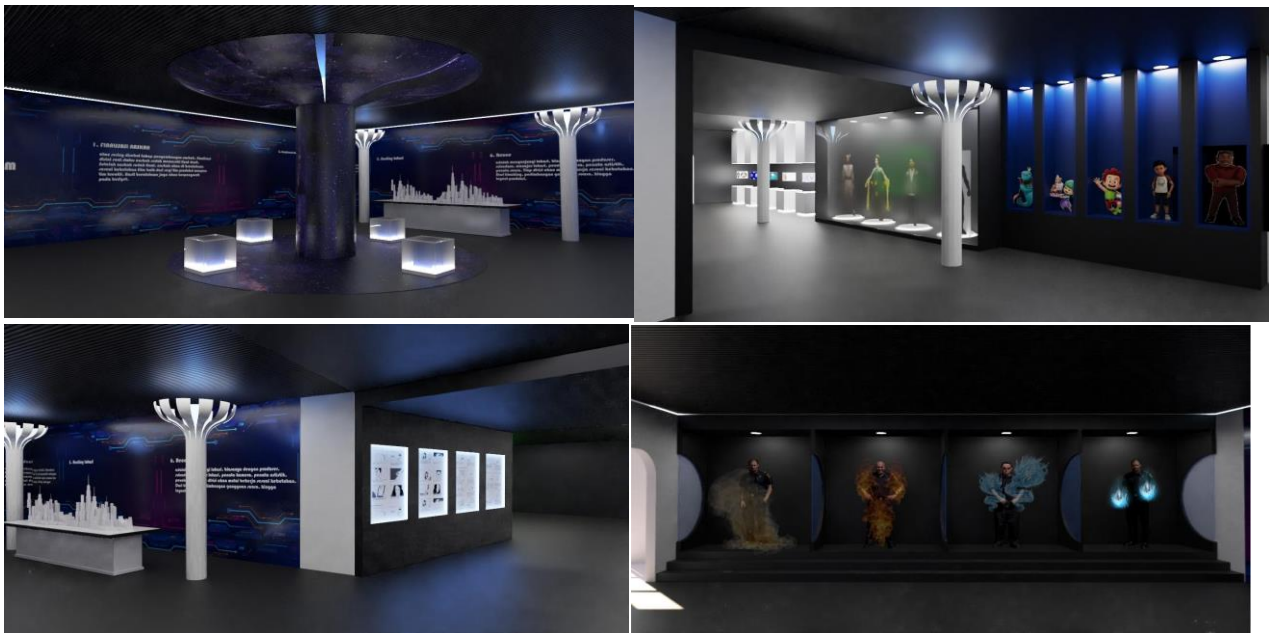
**Figure 4.** Lobby Perspektive  
Source: Design by Author's, 2024

In the history room, a white fin epoxy floor is used. Gloss, on the floor there will be a limit to the standing position of visitors when using the projector to provide distance between the collection and visitors (Salsabila et al., 2024). This space uses fin walls. black paint with a projection showing animated short films using a projector. using black PVC ceiling with spotlight. In this room, visitors watch historical film animations with projectors arranged in order from oldest, namely camera obscura, kinoscope, magic lantern, vitascope and modern projector. The animation will be played with the help of the operator according to the sequence (Novitasari et al., 2024).

In the Development room, a white fin epoxy floor is used. Gloss, using wall fin. white paint. Using a white PVC ceiling with warm white LEDs. In this room, visitors watch animations of the preparation stages for making a film based on genre by placing a diskette on a player in the form of a cassette disc. Visitors can also see information about the best-selling films in Indonesia by placing film posters on the player.

In the Pre-Production room, a black fin epoxy floor is used. matte, using wall fin. black paint. Using PVC ceiling lambers with galaxy images that can move and have sound effects and PVC lambers are often black. In this room, visitors will try to become heroic characters when they enter the heroic stand and will automatically see a hologram of powers in the form of fire, electricity, water and sand according to each stand. The collections in this room are a collection of future city location settings using a topographic projection-mapping technique, an anime collection made from clay using the stop motion method that uses audio explanations on the display. In this room there is also a film storyboard hallway which uses black floors, walls and ceilings. In the hallway there are mannequins of famous film characters in Indonesia with unique costumes and make-up.





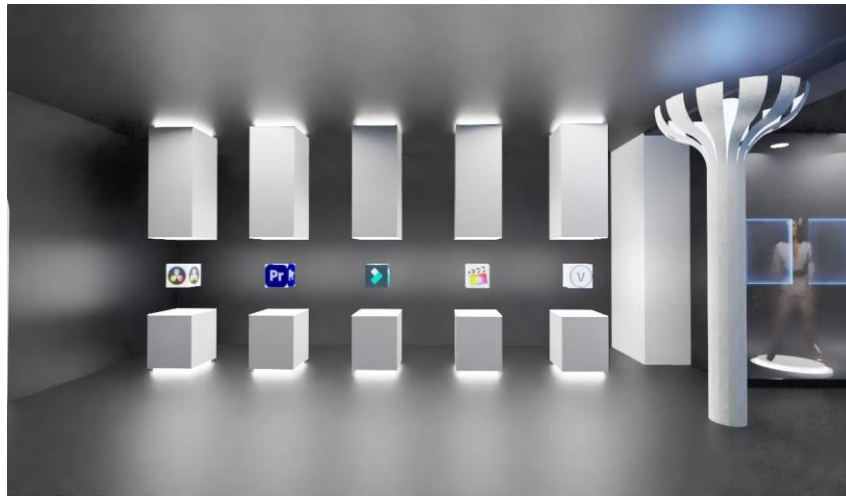
**Figure 5.** Pre-Production Space Perspective  
Source: Design by Author's, 2024

In the production room, black epoxy flooring is used. matte, using wall fin. black paint and green rugs in the shooting area. Using a matte black PVC ceiling. In this room, visitors can take a self-shoot for 1 minute with the location and equipment set to take pictures. Visitors can monitor the shooting process via the director's monitor and can download the results via the touchscreen by pressing the picturelock button and scanning the QR. In the Post Production room, black epoxy flooring is used. matte, using wall fin. paint black and use a black PVC ceiling. In this room, visitors can see the editing software used by professionals which is presented using the Crealev technique.



**Figure 6.** Production Space Perspective  
Source: Author's Design, 2024





**Figure 7.** Post-Production Space Perspective  
Source: Author's Design, 2024

The Publication room uses a white fin epoxy floor. Gloss, using wall fin. paint white and use a white PVC ceiling. In this room, visitors can see animations about film distribution techniques and see a map of the distribution of cinemas in Indonesia that use blue LED strips (Widiyanti, 2018). The Publication room uses a dark carpet floor, dark acoustic walls with blue LEDs, and a dark acoustic ceiling. In the Gift Shop room, a white fin epoxy floor is used. Gloss, using wall fin. white paint and glass walls bordering the lobby, using a purple-pink-red gradient PVC ceiling that forms a geometric pattern. In the Auditorium room, a rug floor is used, fin walls are used. white paint and wooden HPL motif walls, using a white acoustic ceiling and wooden motif ceiling in the seating area. The library uses a white epoxy floor, using fin walls. white paint and wood motif HPL, white PVC ceiling.

## CONCLUSION

The interior design of the Indonesian Film Museum with a futuristic concept aims to produce an interior design which will later become a forum for the film community to develop and exhibit their work. With a futuristic concept, it is hoped that it can be an inspiration for film creators. The futuristic concept is applied in the use of bold geometric motifs and is applied to the pint motif. The use of chromatic colors, namely white and blue, the use of LEDs and the Less is more principle are points in the futuristic concept. The application of the points in this project cannot be separated from the concept and theme, namely futuristic which still takes into consideration good design in terms of function, visitor comfort and design aesthetics.

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