OPEN ACCESS

Check for updates

JOURNAL OF ARCHITECTURAL RESEARCH AND DESIGN STUDIES
Vol. 9, No. 2, 2025, pp 143-156
p-ISSN 2580-1252; *e*-ISSN 2580-1260
DOI: 10.20885/ jars.vol9.iss2.art5

Shaping Visitor Movement: The Role of Interior Elements in Galeri Nasional Indonesia

Shafa Dzikra Kamila*, Wendy Sunarya

Architecture Program, Universitas Pembangunan Nasional "Veteran" Jawa Timur, Indonesia

Correspondence*:
E-mail: shafadzikra@gmail.com

Article History:

Submitted: March 4, 2025
Revisied: July 8, 2025
Accepted: July 10, 2025
Available online: October 9, 2025
Published: November 30, 2025

Abstract

Variations in interior elements, such as colour, lighting, spatial scale, and exhibition layout, can create distinct spatial atmospheres that influence how visitors perceive and behave in gallery settings. This study investigates the relationship between interior spatial qualities and visitor movement in the Indonesian National Gallery. Employing a qualitative observational approach, the research involved direct documentation of visitor paths, time spent in each room, types of activities, and spatial preferences. Eight gallery rooms were evaluated based on observable interior characteristics, including ceiling and wall colours, lighting contrast, spatial layout, and display arrangement. The findings reveal that certain interior qualities, such as smooth lighting contrast, open circulation, and balanced display arrangements, encourage more extended stays and interactive behaviors like lingering and photography. In contrast, high visual contrast, clustered displays, or enclosed layouts may prompt visitors to move more quickly through the space. This study also demonstrates the value of combining qualitative spatial judgments with behavioural observations to explore how design elements influence visitor experience. While exploratory, the method provides a framework for further research in evaluating gallery design to create more engaging and emotionally resonant spatial experiences.

Keywords: b*ehavior; gallery; interiors*

Introduction

Art galleries serve as repositories and exhibition spaces for artworks, allowing the public to appreciate and admire the craftsmanship of the artists (Pamungkas et al., 2023). Although art galleries were often perceived as exclusive spaces for specific communities where individuals from diverse backgrounds can experience and interpret art in meaningful ways, they also act as inclusive platforms (Suminar et al., 2017). Thus, art galleries played a crucial role in society, fostering communication, creativity, and social interaction.

In Recent years, the advancement of information and technology has led to a significant growth in gallery attendance, especially among younger generations. For instance, in 2016, the National Gallery of Indonesia experienced an 84.5% rise in visitor numbers (Desliana, 2017) Similarly, one of the contemporary art exhibitions, ART Jakarta 2023, had attracted 35,578 people, showing an increase of over 2,000 compared to the previous year (mediaindonesia, 29 C.E.) This phenomenon indicates that art appreciation in Indonesia is expanding.

Galleries must adapt their spatial design to align with the preferences of modern visitors, particularly Millennials and Gen Z. These younger audiences value recreational spaces that support physical activity and foster social interaction. Therefore, it is essential to design dynamic and engaging activity areas rather than monotonous ones (Istina, 2022). Moreover, the growing popularity of “Instagramable” venues highlights the importance of visual impact and spatial ambiance in influencing visitor motivation (Susanti et al., 2021); (kumparan.com, 2023). These aspects can be shaped by interior and architectural design to create a desirable atmosphere within the space (Sarihati et al., 2015)

The perception of architectural space is shaped by boundary surfaces, which may emerge as discrete planes to articulate shape and volume, as (Ching, 2014) explains. The properties of spatial enclosure, such as form, color, light, texture, scale, and proportion, determine the overall quality of a space. He illustrates that horizontal elements, such as floor patterns or ceiling heights, may evoke feelings of openness or confinement, while the configuration of vertical surfaces can define directionality and focus. Consequently, interior elements such as walls, ceilings, floors, and furniture contribute significantly to the visual and psychological character of a space. These elements can create spatial hierarchies and influence how individuals interpret their environment. Supporting this, (Tural & Tural, 2024) found that interior elements, such as view access, natural material finishes, and varied ceiling geometries, directly influence perceived spaciousness, visual attention, and emotional response.

The influence of spatial qualities on human perception and behavior has been extensively examined in environmental psychology and design research. Mehrabian and Russell (1974) introduced the PAD model to explain how environmental stimuli evoke emotional responses, pleasure, arousal, and dominance influence approach or avoidance behaviors. Although broad in scope, the model offers a valuable framework for examining how environmental attributes influence user experience. For example, (Kim et al., 2020) applied the PAD model to assess how variations in wall color affect emotional responses in luxury hotel interiors. Meanwhile, several studies also support the broader connection between interior elements and user perception without directly referencing the PAD model. A previous study by (ACKING & KÜLLER, 1972) demonstrated that color characteristics influence perceptions of spatial openness and social impression, thereby affecting how individuals interact with interior spaces. Subsequently, (Öztürk, 2003) found that balanced luminance enhances spatial clarity and visual comfort, while excessive contrast may distort perception. (Lee et al., 2017) further demonstrated that wall finishes, lighting arrangements, and furniture placement shape perceptions of amenity and functional efficiency in residential spaces. Additionally, (Wlazły & Bonenberg, 2024) highlighted that the arrangement, color, and style of decorative elements shape first impressions, emotional responses, and decision-making in interior settings.

In the context of gallery design, the perceptual qualities of interior space are worth exploring to improve visitor interaction with the displayed artworks. (Fang et al., 2012) identified key factors in a gallery setting, such as orderliness, spaciousness, and stylistic coherence, that significantly enhance visitor satisfaction and may subtly influence how individuals navigate through the space. Similarly, (Bourdeau & Chebat, 2001) emphasized that interior spatial qualities, including room shape and size, overall layout, and landmark elements, are crucial in shaping movement and attention. While these studies focus specifically on gallery contexts, research in other interior settings has demonstrated the influence of additional interior elements, such as color, lighting, and decorative layout. These elements are also worth examining in gallery environments since different sections of modern galleries often vary in their spatial composition and enclosure.

This study represents an initial effort to investigate whether physical interior elements, including spatial configuration, lighting, color, and decorative arrangement, are associated with visitor behavior and perception within the Galeri Nasional Indonesia (GNI). By observing patterns of interaction and spatial use, the research aims to provide early insights into the influence of interior design in gallery settings. As a prominent cultural institution under the Ministry of Education and Culture of Indonesia, GNI offers a valuable context for examining the relationship between spatial design and public engagement in Indonesian art galleries.

Methodology

This study examines the impact of interior design elements on visitor perception and behavior within the gallery context, utilizing the Galeri Nasional Indonesia (GNI) as a case study. GNI was selected due to its popularity as a modern gallery with its increasing appeal among younger audiences. The gallery comprises multiple exhibition rooms with noticeably different interior qualities, such as lighting intensity, wall colors, spatial proportions, and display arrangements. These variations offer a valuable opportunity to examine how varying interior environments impact the visitor experience.

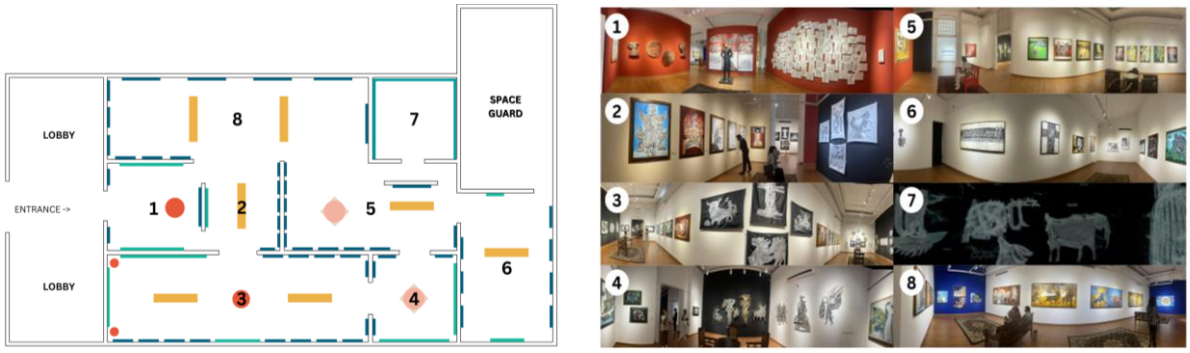


Figure 1. Floor plan and photos of each room in the gallery
Source: Author

While numerous environmental factors may influence spatial perception, the study narrowed its focus to interior elements that are varied across the sections of GNI. These include lighting conditions, color schemes, exhibition layouts, and the size and spatial configuration of rooms. To justify this focus and interpret their potential influence, a literature review was conducted to examine how specific qualities of such elements have been associated with particular emotional and behavioural responses in previous research. This literature review serves two purposes: (1) to qualitatively assess the interior characteristics of each space in the case study, and (2) to provide a conceptual basis for comparing whether observed patterns of visitor interaction in GNI align with those previously reported.

Building on this foundation, the research applies a qualitative approach to explore patterns of behaviour and perception in situ. Data were collected through direct behavioural observation. Individual visitors or groups were informally tracked from the time they entered the gallery until they exited. Researchers recorded the amount of time spent in each room, as well as observable behaviors—such as lingering, taking photographs, or engaging socially—with locations where these behaviors occurred. After the visit, participants were briefly asked which section they preferred or found most meaningful. The procedure was repeated with different visitors throughout the same day to gather a diverse range of behavioral data. The study observed 10 samples, divided into five groups of two individuals each, on two different days between 10:00 AM and 1:00 PM.

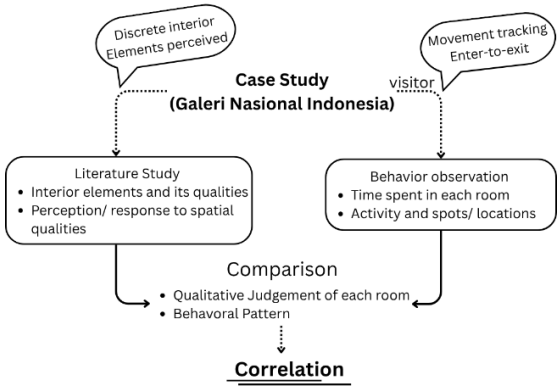


Figure 2. Method Diagram
Source: Author, 2025

The results of behavioral observation were compared with the interior qualities identified through literature and visual analysis to explore the relationship between spatial design and visitor experience in the gallery setting. As an exploratory case study, this research aims to provide preliminary insights into the relationship between interior design elements and public engagement in cultural exhibition spaces.

Literature Study

The literature study identifies key interior parameters that can shape perception and behavioral responses, based on distinct variations observed across rooms in Galeri Nasional Indonesia: (1) color, (2) lighting, (3) spatial dimension and layout, and (4) exhibition display arrangement. These elements are also selected due to their consistent recognition in previous studies as contributors to spatial experience. Drawing on environmental psychology and architectural research, this section examines how each element affects visitors' perception within the gallery environment.

- **Color**

Color impact is mediated by key qualities: brightness (lightness or darkness), chromatic strength (vividness or saturation), and contrast pattern. (ACKING & KÜLLER, 1972) It was found that chromatic strength and brightness levels significantly influence how individuals perceive openness, complexity, and comfort. In this case, higher chromatic strength can enhance perceptions of visual complexity, which can energize users and possibly lead to quicker movement. In contrast, lower chromatic strength tends to evoke a sense of calmness, encouraging longer stays and more reflective experiences. They also noted that darker colors tend to produce a sense of enclosure, while lighter tones increase the perception of openness and may promote more unrestricted movement. Similarly, (AKSOY ÖZLER et al., 2022) found that spaces with neutral or light colors were perceived as symmetrical and spacious, contributing to a sense of spaciousness, while warm-colored spaces felt more enclosed. Additionally, (Fang et al., 2012) emphasized the emotional benefits of using warm colors in galleries, noting their potential to uplift mood and foster psychological comfort, especially in settings where emotional well-being is a priority.

Additionally, (Emina Zejnilovic et al., n.d.) reported that surface patterns with strong color contrasts were perceived as more unpleasant. In contrast, (Wlazły & Bonenberg, 2024) study found that contrasting decorative arrangements, such as a white-brown combination, effectively guided visual attention and contributed positively to first impressions. These findings indicate that while contrast can be a powerful tool for attracting attention, excessive visual intensity may diminish comfort. Together, both studies underscore the nuanced role of contrast in shaping perception and behavior within interior environments.

- **Lighting**

In gallery settings, lighting quality can be assessed by observing how light interacts with interior surfaces, whether they appear dim or bright, and the degree of contrast, ranging from slight to moderate to strong. Additionally, the color temperature of the lighting also affects how people perceive and feel within the space. These qualities influence both spatial perception and visual comfort.

(Öztürk, 2003) demonstrated that balanced lighting enhances spatial clarity and ambiance, whereas uneven or high-contrast illumination can lead to discomfort and distort spatial perception. (Lee et al., 2017) Further, it was found that lighting fixture styles providing direct and uniform illumination significantly improve both comfort and spatial usability. Additionally, they emphasized that directional and diffused lighting, which minimizes glare and harsh shadows, contributes to a more visually comfortable and functionally practical interior environment. Supporting these findings, (Chao et al., 2019) showed that different combinations of correlated colour temperature (CCT) and illuminance levels elicit distinct emotional responses. For instance, a high CCT (bluish-white) paired with high brightness evokes feelings of energy, whereas the same CCT under low-brightness conditions tends to induce sensations of coldness and discomfort.

- **Spatial Dimension and Layout**

Spatial dimension and layout of gallery environments influence both the perceptual comfort and behavioral engagement of visitors. These qualities define how people move and respond to space.

(Fang et al., 2012) Found that the sense of spaciousness significantly contributes to visitor satisfaction, noting that well-organized and spacious environments evoke a light-hearted feeling and emotional comfort. Visitors tend to perceive such spaces as more open and relaxing, suggesting that perceived spaciousness is associated with positive responses. On the other hand, (Bourdeau & Chebat, 2001) observed that larger gallery rooms may lead to reduced attentional focus due to physical fatigue and cognitive overload. As visitors move through expansive spaces, they may become less engaged with artworks, especially in the later stages of the visit. This suggests that while spacious environments offer initial comfort, they may also reduce attention and focus if not managed thoughtfully in the design sequence.

- **Display Arrangement**

Display arrangement can be a functional strategy for guiding attention and shaping spatial experience. The qualities of display composition, such as object positioning, contrast, density, and scale, can influence gaze path and movement trajectories.

As demonstrated in the eye-tracking study by (Wlazły & Bonenberg, 2024), display elements within a living room scene significantly regulated the visual attention of occupants. Based on this study, several key display qualities have been identified as having a significant influence. For instance, high color contrast and material variety tend to attract attention more quickly. Meanwhile, a clustered arrangement with vivid colors tends to anchor gaze in a single zone, while harmonious dispersal may encourage spatial exploration. These observations are aligned with insights from gallery-based studies. (Krukar, 2014) demonstrated that artworks positioned in visually accessible and less crowded areas received more attention from visitors. In contrast, objects placed in spatially dense or visually complex settings were more likely to be overlooked. Similarly, (Whitney & Levi, 2011) demonstrated that visual crowding where objects are placed too closely together can hinder object recognition, especially in peripheral vision.

Result and Discussion

Table 1 presents a qualitative assessment of the spatial characteristics of each room within Galeri Nasional Indonesia based on visual observation. The evaluation focuses on four interior parameters: color, lighting, spatial dimension, layout, and display arrangement. Each room was assessed based on its observable qualities to capture spatial qualities across the gallery. This judgment serves as a foundational reference for correlating interior design elements with visitor interaction patterns, as discussed in the subsequent analysis.

Table 1. Inter-room Judgment Table

Room 1



- ***Color:*** Bright ceiling, vivid and dark wall tones, warm flooring.
- ***Lighting:*** Moderate contrast with localized illumination; shadows accentuate the form of objects, adding depth but also contributing to a slightly dramatic ambiance.
- ***Spatial Dimension & Layout:*** Narrow room with entry and dual exits positioned across from the entry point, branching toward the left and right corners.
- ***Display Arrangement:*** Mixed composition; particular walls feature densely arranged artworks with high contrast against the background. Other surfaces are more orderly and evenly spaced, offering visual relief and balance.

Room 2



- ***Color:*** Bright ceiling paired with darker, pale-toned walls and a warm-colored floor.
- ***Lighting:*** Smooth contrast with soft shadow transitions; the lighting gently wraps around objects
- ***Spatial Dimension & Layout:*** small space with a double-lateral layout, functioning as a transitional between main rooms, with a lack of complete enclosure.
- ***Display:*** Well-ordered composition with proximity and a balanced visual relationship to their background surfaces. The objects are vivid and stand out against their background.

Room 3



- ***Color:*** A bright ceiling paired with neutral-to-dark wall tones and a warm-colored floor. The overall atmosphere feels grounded and warm, with a noticeable contrast on one wall that introduces visual interest.
- ***Lighting:*** Smooth contrast with soft shadow transitions; light gently outlines objects, enhancing form without introducing harsh glare.
- ***Spatial Dimension & Layout:*** Display objects contrast clearly with the wall background and are generally well-ordered. While some groupings appear slightly clustered, they maintain a balanced proportion within their visual context.

Room 4



- ***Color:*** A bright ceiling paired with neutral-to-dark wall tones and a warm-colored floor.
- ***Lighting:*** Smooth contrast with soft shadow transitions; light gently envelops the objects, enhancing form without creating sharp highlights
- ***Spatial Dimension & Layout:*** Narrow room with a lateral exit configuration. The spatial arrangement encourages a circular flow of movement along the display walls.
- ***Display:*** Objects exhibit calm contrast with their background. At the same time, some items are positioned in closer proximity, creating a balanced composition.

Room 5



- ***Color:*** Bright ceiling paired with neutral and vivid wall tones and a warm-colored floor.
- ***Lighting:*** Smooth contrast with soft shadowing.
- ***Scale room:*** normal
- ***Spatial Dimension & Layout:*** Medium-sized room with a double-lateral, semi-open layout. The space functions as a connective zone, allowing movement in multiple directions without full spatial enclosure.
- ***Display Arrangement:*** Vivid contrast against the background, well-ordered with close proximity.

Room 6



- ***Color:*** A bright ceiling paired with neutral and vivid wall tones, and a warm-colored floor.
- ***Lighting:*** Smooth contrast with soft shadowing.
- ***Scale room:*** normal
- ***Spatial Dimension & Layout:*** Medium-sized room with a double-lateral, semi-open layout. The space functions as a connective zone, allowing movement in multiple directions without full spatial enclosure.
- ***Display Arrangement:*** Vivid contrast against the background, well-ordered with proximity.

Room 7

- ***Color:*** Dark ceiling, bright monochromatic wall tones, and a dark-colored floor
- ***Lighting:*** Strong contrast.
- ***Spatial Dimension & Layout:*** Compact, enclosed room with a single-point entry and exit.
- ***Display Arrangement:*** No physical artworks are displayed. The room features digital monitors presenting black-and-white visual content, occupying the viewer's whole field of vision.

Room 8

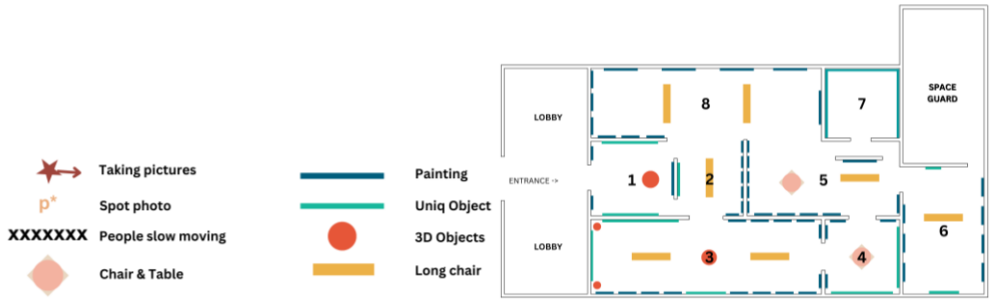
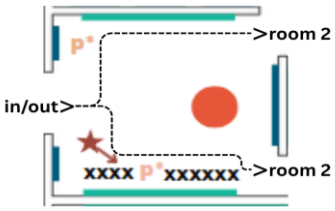
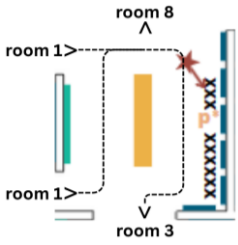
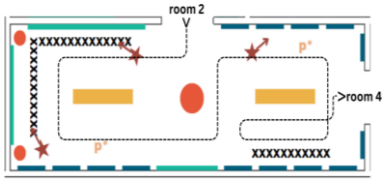
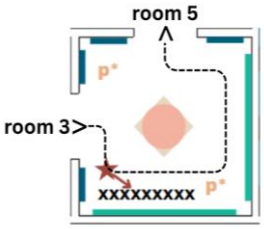
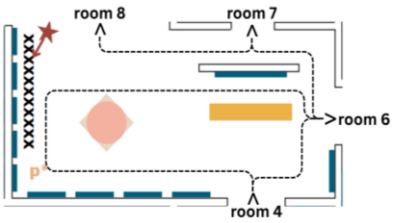


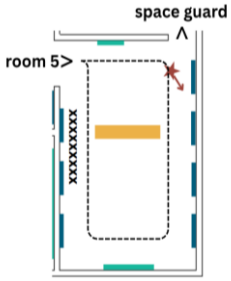
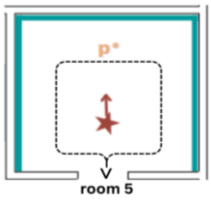
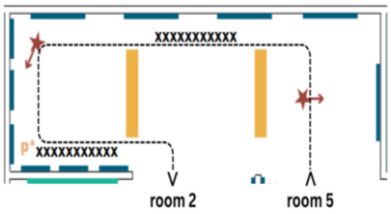
- ***Color:*** Walls feature calm, bright tones, with one wall presenting a vivid, bluish contrast. The ceiling is bright, and the floor is a warm color.
- ***Lighting:*** Smooth contrast with soft shadowing.
- ***Scale room:*** large
- ***Spatial Dimension & Layout:*** Medium-sized room. Entry and exit points are aligned along a straightforward pathway.
- ***Display:*** Objects are presented with moderate contrast against the background. The composition is generally well-ordered.

Source: Author

Table 2 summarizes the observed visitor behavior across the eight gallery rooms, highlighting the average time spent, activities, circulation pattern, and frequented spatial spots in each section. The spatial spots refer to areas where various activities, such as lingering or taking photographs, were commonly concentrated. This data complements the spatial assessments in Table 1, providing a behavioral dimension to evaluate the potential correlation between interior design elements and visitor experience.

Table 2. Table Of Activities and Average Time Between Rooms

Floor Plan			
			
Room	**Time**	**Activity**	**Layout**
1.	3.1 mnt	- Taking picture - Spot photo	
2.	2 mnt	- Taking picture - Spot photo - people sitting	
.3.	10.7 mnt	- Taking picture - Spot photo - people sitting	
4.	2.1 mnt	- Taking picture - Spot photo - people sitting	
5.	8.3 mnt	- Taking picture - Spot photo - people sitting	

6.	2.6 mnt	- Taking picture - people sitting	
7.	2.5 mnt	- Taking picture - Photo spot	
8.	7.3 mnt	- Taking picture - Photo spot - people sitting	

Source: Author

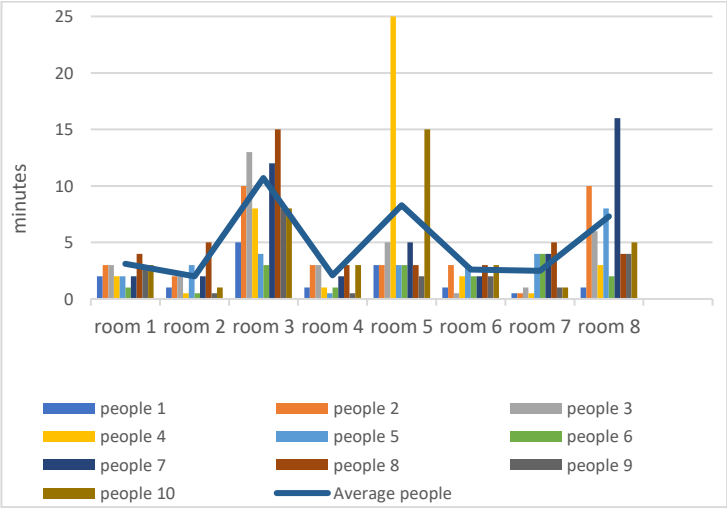


Figure 3. Visitor Time Chart
Source: Author

Figure 3 shows observational data at the Indonesian National Gallery, which is based on the movement and behavior of visitors. Most gallery visitors spend their time taking pictures (a), observing (b), sitting (c), and making several spots in the corners of the room to take pictures (d).

Table 3. Activities Picture

(a)	(b)
	
(c)	(d)
	

Source: Author

- **The Room That Consumes Time The Quickest**
  a. Room 2 features bright colors on the ceiling and dark, pale walls, a small scale but open circulation, and an exhibition layout with vivid color contrasts, which tends to dynamically influence visitors' perceptions. The narrow scale of the room can create an intimate feel, but the open circulation allows for smooth and free movement. Combined with the vivid color contrasts of the exhibition, this space can strongly capture attention and prompt visitors to move more quickly, according to (ACKING & KÜLLER, 1972), due to high visual stimulation and the urge to explore the area with greater energy.
  b. Room 5, with its bright ceiling colors and dark, neutral walls, combined with a narrow spatial scale and a layout that guides visitors through a side or lateral exit, can create a focused yet spatially constrained visual experience. According to (Wlazły & Bonenberg, 2024), the contrast between a calm appearance and the clustering of objects enhances the sense of tranquility and order within the space. The combination of these elements tends to influence visitors' perceptions, making the space feel more enclosed and directed, which can encourage faster and more efficient visitor movement due to the spatial constraints and layout that facilitate exit routes and minimize excessive visual exploration.

- **The Room That Takes The Most Time**

  Room 3, with its brightly colored ceiling and dark, neutral walls, creates a vertical visual contrast that emphasizes the boundaries of the space and gives a closed impression in the horizontal field of view, creating a calm and deep atmosphere. The large scale of the space gives a sense of spaciousness. However, when combined with dense and complex elements, such as grouped displays, this aligns with the findings of (Bourdeau & Chebat, 2001) and (Krukar, 2014), which suggest that density and complexity can intensely draw visual attention to specific points, encouraging visitors to linger longer and explore more slowly and deeply.

- **High Engagement**

  Room 3, with its bright ceiling and dark or neutral walls, creates a vertical contrast that supports the perception of openness at the top and warmth or closeness at eye level. As stated by (ACKING & KÜLLER, 1972), light colors increase the perception of openness, while dark colors give the impression of being closed and intimate. In this context, such color arrangements can create a balance between comfort and exploration. Lighting with subtle contrasts and shadows that envelop objects supports visual comfort. It reinforces spatial depth without

causing tension, in line with the findings of (Lee et al., 2017) and (Chao et al., 2019), who state that diffused and directed lighting can enhance comfort and the effectiveness of space functionality. The large size of the space and its layout with side exits allow for more flexible and non-linear movement, which, according to (Fang et al., 2012), contributes to a sense of spaciousness and emotional comfort. Clustered, dense, and high-contrast display arrangements significantly direct visual attention, as demonstrated in studies by (Wlazły & Bonenberg, 2024) and (Krukar, 2014), where visitors are more drawn to areas with intense visual compositions. The combination of these elements can trigger high levels of interactive activity, such as taking photos, recording images, and lingering, as the space creates visually appealing focal points and an atmosphere that supports visitors' emotional and social engagement.

- **Low Engagement**

  Room 7, with its dark ceiling, light monochrome walls, and dark floor, forms a vertical contrast pattern that creates a sense of enclosure or visual confinement, as noted by (ACKING & KÜLLER, 1972), who observed that dark colors tend to reinforce a sense of closure, while light colors enhance the perception of openness. The application of high-contrast lighting further emphasizes visual elements, as explained by (Öztürk, 2003), who demonstrates that intense contrast lighting can create a dramatic impression but risks causing discomfort if not balanced. The narrow spatial scale, with a single entry and exit point, directs visitor circulation in a linear and controlled manner, consistent with (Krukar, 2014) findings that spatial layout and circulation paths influence visual direction and attention intensity. Additionally, full-screen displays with natural contrast support visual focus on specific points and encourage low-intensity activities. Thus, such spatial characteristics may accelerate visitor movement due to feelings of boredom, confinement, or emotional discomfort while exploring the exhibition content.

- **The Room Chosen By The Visitor**

  Visitors love both spaces because each offers a powerful yet distinct visual experience and atmosphere, both emotionally and perceptually appealing. Room 3 is favored for its sense of spaciousness and openness, thanks to its bright ceiling and soft, contrasting lighting, which creates a visually comfortable atmosphere. The display of artwork, featuring striking colors and a dense yet organized arrangement, attracts attention and encourages in-depth exploration. Meanwhile, Room 1 offers a more intimate and dramatic atmosphere through the play of shadows and moderate contrasts that shape objects, as well as the combination of dark and striking wall colors. The layout that separates the entrance and exit makes the flow of the visit more directed. Although the space is narrow, the dense and clustered exhibition composition creates intense visual proximity, thereby increasing emotional engagement with the works. The combination of these elements creates both spaces, which give visitors different yet equally memorable impressions.

Conclusion

This study highlights how specific interior qualities, particularly color arrangement, lighting contrast, spatial dimension, and display composition, interact to shape visitor behavior in a gallery setting. Among these, spatial dimension and display density show the most consistent correlation with time spent and engagement level. For instance, larger rooms featuring dense, visually striking displays (e.g., Room 3) tend to support more extended visits and richer interactions. Conversely, small or enclosed spaces with minimal variation (e.g., Room 7) appear to prompt shorter visits and limited activity. These findings align with prior research suggesting that both visual stimulation and spatial comfort play roles in sustaining attention and emotional engagement.

However, this study also reveals that the influence of one interior element can be amplified, moderated, or neutralized by another. For example, even in spaces with bright, calming colors that typically support longer dwell time, overly dense or sparse displays may disrupt comfort or fail to retain attention. This highlights the importance of considering contextual relationships between elements, rather than evaluating features in isolation.

This study also presents a qualitative evaluation method that links room-based spatial judgments with observable behavior and visitor feedback. This approach serves as a practical, design-oriented framework for

analyzing gallery environments. However, there are some limitations, including the subjectivity inherent in spatial judgment, the limited sample size and observation period, and the absence of control over individual visitor variables. Future research would benefit from more systematic tracking, multi-day observations, and physiological or sensor-based data to complement qualitative insights.

References

ACKING, B. C. A., & KÜLLER, H. (1972). The Perception of an Interior as a Function of its Colour. *Ergonomics*, *15*, 645–654. https://doi.org/10.1080/00140137208924465

AKSOY ÖZLER, K., HİDAYETOĞLU, M. L., & YILDIRIM, K. (2022). Effect of Wall Colors and Usage Rates on The Perception of Interior Spaces. *GAZI UNIVERSITY JOURNAL OF SCIENCE*. https://doi.org/10.35378/gujs.1120440

Bourdeau, L., & Chebat, J.-C. (2001). An Empirical Study of the Effects of the Design of the Display Galleries of an Art Gallery on the Movement of Visitors. *Museum Management and Curatorship*, *19*, 63–73. https://doi.org/10.1080/09647770100601901

Chao, W.-C., Hong, L.-Y., Hsieh, M.-C., Wang, E. M.-Y., Yang, C.-C., & Su, L.-C. (2019). Effect of correlated colour temperature and illuminance levels on user's visual perception under LED lighting in Taiwan. *Ergonomics*, *63*, 175–190. https://doi.org/10.1080/00140139.2019.1699964

Ching, F. D. K. (2014). *Architecture : Form, space, and order* (5th ed.). Wiley Et Sons.

Desliana, M. (2017). *Perjalanan Eksistensi 19 Tahun Galeri Nasional Indonesia*. https://www.kemdikbud.go.id/main/blog/2017/05/perjalanan-eksistensi-19-tahun-galeri-nasional-indonesia

Emina Zejnilovic, A., Erna Husukic, A., & Dino Licina, M. (n.d.). IDA: International Design and Art Journal Perception and evaluation of interior space: Experimental study on color and pattern. *Design and Art Journal*, *5*(1), 13–30.

Fang, Y.-W., Wu, C.-H., Lee, F.-P., & Liu, W.-M. (2012). Visitors' Experiences of the Art Gallery at a Teaching Hospital. *Journal of Experimental & Clinical Medicine*, *4*, 175–179. https://doi.org/10.1016/j.jecm.2012.04.009

Istina, D. (2022). Keberadaan dan fungsi museum bagi generasi Z. *Jurnal Tata Kelola Seni*, *8*(2), 95–104. https://doi.org/10.24821/jtks.v8i2.7096

Kim, D., Hyun, H., & Park, J. (2020). The effect of interior color on customers' aesthetic perception, emotion, and behavior in the luxury service. *Journal of Retailing and Consumer Services*, *57*, 102252. https://doi.org/10.1016/j.jretconser.2020.102252

Krukar, J. (2014). Walk, Look, Remember: The Influence of the Gallery's Spatial Layout on Human Memory for an Art Exhibition. *Behavioral Sciences*, *4*, 181–201. https://doi.org/10.3390/bs4030181

kumparan.com. (2023). *Arti Kata Instagramable dan Istilah Bahasa Gaul di Media Sosial*. https://kumparan.com/pengertian-dan-istilah/arti-kata-instagramable-dan-istilah-bahasa-gaul-di-media-sosial-20vNQHGMaRa/1

Lee, S., Alzoubi, H., & Kim, S. (2017). The Effect of Interior Design Elements and Lighting Layouts on Prospective Occupants' Perceptions of Amenity and Efficiency in Living Rooms. *Sustainability*, *9*(7), 1119. https://doi.org/10.3390/su9071119

mediaindonesia, com. (29 C.E.). *Art Jakarta 2023 Memperlihatkan Dukungan Besar Bagi Venue Baru*. https://mediaindonesia.com/humaniora/633534/art-jakarta-2023-memperlihatkan-dukungan-besar-bagi-venue-baru

Öztürk, L. D. (2003). The Effect of Luminance Distribution on Interior Perception. *Architectural Science Review*, *46*, 233–238. https://doi.org/10.1080/00038628.2003.9696989

Pamungkas, D. M. H., Suharyani, S., & Nugrahaini, F. T. (2023). Kajian sirkulasi dan sistem pencahayaan terhadap kenyamanan pengunjung galeri seni pada rumah budaya kratonan surakarta. *Prosiding (SIAR) Seminar Ilmiah Arsitektur*, *1411–8912*, 140–149. https://proceedings.ums.ac.id/index.php/siar/article/view/2872

Sarihati, T., Widodo, P., & Widihardjo, W. (2015). PENERAPAN ELEMEN-ELEMEN INTERIOR SEBAGAI PEMBENTUK SUASANA RUANG ETNIK JAWA PADA RESTORAN BOEMI JOGLO. *ATRAT: Jurnal Seni Rupa*, *3*(3). https://doi.org/10.26742/atrat.v3i3.370

Suminar, L., Setiawan, B., & Nugrahandika, W. H. (2017). Pemanfaatan galeri seni sebagai ruang publik di yogyakarta. *Temu Ilmiah Ikatan Peneliti Lingkungan Binaan Indonesia 6*, *ISBN 978-602-17090-8-5 E-ISBN 978-602-51605-0-9*. https://doi.org/10.32315/ti.6.e001

Susanti, A., Triana Dewi, P. S., & Adnyana Putra, I. W. Y. (2021). Desain interior coffee shop di denpasar dan loyalitas konsumennya : Generasi Y dan Z. *Waca Cipta Ruang*, *7*(1), 1–17. https://doi.org/10.34010/wcr.v7i1.4383

Tural, A., & Tural, E. (2024). Exploring sense of spaciousness in interior settings: Screen-based assessments with eye tracking, and virtual reality evaluations. *Frontiers in Psychology*, *15*. https://doi.org/10.3389/fpsyg.2024.1473520

Whitney, D., & Levi, D. M. (2011). Visual crowding: a fundamental limit on conscious perception and object recognition. *Trends in Cognitive Sciences*, *15*, 160–168. https://doi.org/10.1016/j.tics.2011.02.005

Wlazły, W., & Bonenberg, A. (2024). Modulating Perception in Interior Architecture Through Décor: An Eye-Tracking Study of a Living Room Scene. *Buildings*, *15*, 48. https://doi.org/10.3390/buildings15010048

This page intentionally left blank.