

Immersive Jamu Museum a Symbol of Sukoharjo's Cultural Identity

Rani Nur Aini, Farida Murti

Architecture Study Program, Faculty of Engineering, Universitas 17 Agustus 1945 Surabaya
Surabaya, Indonesia

ABSTRACT

The Immersive Jamu Museum as a Cultural Identity of Sukoharjo is a design concept for a specialized museum facility in Sukoharjo Regency, Central Java, designed to accommodate educational, cultural preservation, and recreational functions based on immersive and multisensory experiences. Sukoharjo Regency is known as the center of the jamu industry in Indonesia, yet it does not yet have an integrated facility that represents this identity architecturally. The design method employs a descriptive qualitative approach through the analysis of three key characteristics: the nature of the subject (documentary, educational, interactive, multisensory), the target audience (tourists, students, the jamu community), and the characteristics of the location (strategic, local identity, herbal culture). The synthesis of these three characteristics resulted in the core concept of the "Immersive Journey of Jamu," which offers a comprehensive journey to explore jamu—from its history, raw materials, processing methods, and benefits to modern innovations. The application of digital technologies such as projection mapping, motion sensors, interactive touchscreens, and audiovisual installations serves as an interactive medium for conveying information. The result is a comprehensive program that integrates an immersive exhibition space, an herbal garden, a taste laboratory, jamu workshops, and other supporting facilities into a single coherent unit that represents Sukoharjo's identity as the City of Jamu.

Keywords: *Jamu Museum, Cultural Identity, Immersive Experience, Sukoharjo, Museum Architecture*

Corresponding author

Name: Rani Nur Aini

Email: 1442200070@surel.untag-sby.ac.id

INTRODUCTION

Jamu is an Indonesian cultural heritage that has developed since before the 14th century, inherited from generation to generation as a representation of local wisdom that reflects the balance between the body and nature (Kusumaningrum & Hanjani, 2025). From a historical perspective, the practice of herbal medicine has become an integral part of the life of the Javanese people, especially in the palace environment which makes it a discipline in itself. Ancient manuscripts such as Serat Centhini and Primbon Jampi Jawa contain thousands of herbal recipes used by nobles and commoners, reflecting the wealth of empirical knowledge accumulated over the centuries. The history of its development shows

a long journey from the palace environment, through the seller of herbal medicine, to a modern industry on a national scale (Lia Isnawati & Sumarno, 2021).

In the contemporary era, herbal medicine is no longer just traditional medicine, but has shifted to become part of Indonesia's health, lifestyle, and cultural identity industry that is recognized by the world through the designation of Wellness Culture as a UNESCO Intangible Cultural Heritage in 2023 (Nurcholis & Arianti, 2024). This international recognition puts herbal medicine on par with other major cultural traditions in the world, while opening up great opportunities for the development of cultural tourism and herbal creative industries. The increasing global wellness trend has also encouraged the demand for herbal products and knowledge, making the preservation and promotion of herbal medicine a strategic agenda that has a real economic impact.

Sukoharjo Regency occupies the most central position in the Indonesian herbal medicine ecosystem. Known as the City of Jamu, this area has the highest concentration of herbal medicine industry, ranging from household scale to large companies supported by the potential of biopharmaceuticals from various sub-districts such as Nguter, Bendosari, Mojolaban, and other areas (Portal Sukoharjo, t.t.). Data shows that Sukoharjo Regency has hundreds of herbal medicine business units spread throughout its territory, with thousands of workers dependent on this industry. The herbal medicine production center in Nguter, for example, is known to produce various types of traditional herbal medicine that are marketed throughout Indonesia, even exported to foreign countries. This identity was further strengthened through the Declaration of Jamu Regency on April 1, 2015 and the declaration as a Jamu Tourism Destination in 2019 (Hidayat dkk., 2025).

However, Sukoharjo Regency does not yet have an integrated facility that architecturally represents this identity while integrating aspects of history, production processes, and herbal medicine innovations in one sustainable spatial experience. The absence of a comprehensive museum or herbal interpretation center is a significant gap between the wealth of identity owned and the infrastructure that is able to communicate it to the wider public. Tourists visiting Sukoharjo Regency have not been able to enjoy the journey of a cohesive narrative about herbal medicine — from its roots as a local wisdom to its successful modernization on a global scale. This condition has an impact on the limited educational tourism experience that this area can offer to visitors.

The development of contemporary museums shows a paradigm shift from conventional concepts to an interactive and experiential-oriented approach (ICOM, 2022). Modern museums not only store collections, but become living learning spaces, as implemented by the Borderless teamLab in Tokyo through immersive digital technology, as well as the Museum of Food and Drink (MOFAD) in New York which developed the concept of multisensory museums that involve all senses in the learning process (Yunita dkk., 2024). These precedents suggest that experiential museums are not only more effective at transferring knowledge, but are also more successful at attracting visitors from different segments of society, including younger generations who tend to seek participatory experiences rather than passive exposure.

The gap between the potential and the available facilities is the background for the importance of designing the Jamu Museum in Sukoharjo Regency. This research aims to formulate a design concept of the Jamu Museum that is able to accommodate the functions of education, cultural preservation, and recreation through an immersive and multisensory approach, as well as a representation of the identity of Sukoharjo Regency as a Jamu City. The contribution of this research lies in the preparation of basic concepts based on the synthesis of three characters — object characters, actors, and locations — which resulted in the concept of the Immersive Journey of Jamu as a contextual and responsive architectural design framework to local cultural values (Justice, 2021). Through this approach, it is hoped that the resulting museum will not only serve as a container for preservation, but also as a catalyst for the revival of the younger generation's interest in the cultural heritage of jamu.

Theoretically, this design combines a visitor-centered museum paradigm with experiential learning. Visitors are positioned as active participants who construct knowledge through direct engagement, reflection, and multisensory experiences. Unlike previous immersive museum projects that primarily emphasized digital technology or sensory experiences, the novelty of this research lies in the integration of immersive technology, the narrative of the herbal medicine journey, and the local identity of Sukoharjo into a single architectural framework based on the synthesis of objects, actors, and locations. Thus, technology does not stand alone as an attraction but serves as a medium for cultural interpretation that strengthens the relationship between space, knowledge of herbal medicine, and the visitor experience.

METHOD

This research uses a descriptive qualitative approach in designing analytical-synthetic architecture. The qualitative approach was chosen because museum design is a complex and contextual process, involving cultural, social, and aesthetic dimensions that cannot be reduced to mere numbers. The research design is prepared through the stages of problem identification, data collection, analysis, and formulation of design concepts that form a systematic and measurable methodological flow (Justice, 2021). The subject of the study is the Jamu Museum planned in Sukoharjo Regency with a capacity of 300 simultaneous visitors and an estimated 500–1,000 visitors per day, serving regional to national scopes.

The data collection procedure is carried out through two main channels that complement each other. First, a literature study that includes museum regulations based on Government Regulation Number 66 of 2015 concerning Museums and Permendikbudristek Number 24 of 2022 concerning Museum Standards. The literature study also includes the definition of a museum according to ICOM (2022), a review of herbal medicine as cultural heritage based on BPOM Regulation Number 32 of 2019, as well as various scientific publications on the history, ethnobotany, and Indonesian herbal medicine industry. Literature searches were carried out on national and international scientific

journals, proceedings of architectural conferences, and regional policy documents of Sukoharjo Regency including RTRW and tourism development plans.

Second, a comparative study of similar objects was conducted to obtain a precedent for the application of digital technology and multisensory experiences in museum design. Three comparative study objects were selected based on their relevance to the developed concept: (1) teamLab Borderless Tokyo, as a precedent for an immersive museum based on digital technology that applies projection mapping, motion sensors, and real-time AI; (2) the Imersifa Room of the Indonesian National Museum, as a local precedent for the application of digital technology in history and cultural museums; and (3) the Museum of Food and Drink (MOFAD) New York, as a precedent for multisensory museums that focus on culinary and food themes, which is most relevant to the concept of the Jamu Museum (Yunita et al., 2024). Comparative studies were conducted through searching architectural documentation, academic publications, and critical reviews from various reliable sources.

Data analysis was carried out through three approaches that form the main analytical framework of this study. The analysis of the character of the object aims to identify the characteristics of the Jamu Museum as a documentary, educational, interactive, and multisensory facility based on national and international museum standards. The analysis of the character of the perpetrators aims to understand the space needs, activity patterns, and experience preferences of various user groups, ranging from general tourists, students, academics, the herbal medicine cultural community, to museum managers. The analysis of the location character aims to evaluate the physical, socio-cultural, and regulatory potential of Sukoharjo Regency as a design location, including aspects of accessibility, connectivity, and suitability with the regional spatial plan. The synthesis of these three characters resulted in the basic design concept that became the basis of the Sukoharjo Jamu Museum space program (Hidayat dkk., 2025).

The synthesis process involved identifying the dominant keywords from each analysis result, then linking the characteristics of object–actor, actor–location, and location–object. These relationships yielded three sub-concepts—Experiential Exploration, Cultural Journey, and Jamu Sukoharjo Identity—which were subsequently integrated into the core concept of the Immersive Journey of Jamu. The selection of precedents was based on three criteria: relevance to digital immersive experiences, suitability for cultural museums in Indonesia, and the application of multisensory experiences to the theme of food. The research process can be summarized as follows: problem identification → collection of primary and secondary data → analysis of objects, actors, and locations → study of precedents → synthesis of characteristics → formulation of the core concept → translation of the concept into spatial and technological programs.

FINDING AND DISCUSSION

Object Characters, Actors, and Locations

Based on the analysis carried out, the Sukoharjo Jamu Museum has the character of objects that are documentary, educational, interactive, and multisensory. As a special

museum according to Government Regulation No. 66 of 2015, this museum focuses on one specific theme, namely herbal medicine, with the main functions including education, preservation, and recreation. The documentary aspect is realized through the archiving and presentation of collections that include ancient manuscripts of herbal recipes, traditional herbal processing tools, clothes and knick-knacks of herbal medicine sellers, as well as documentation of production processes of various eras. Each artifact and document is presented not only as a passive object behind the glass, but rather as a starting point for a more immersive interactive experience.

The educational aspects of the museum are designed to reach different levels of knowledge of visitors, from elementary school children who are new to herbal plants to academics interested in ethnobotany and pharmacognogy. The educational content is arranged in stages and progressively, following the narrative flow of the herbal journey which is designed as the backbone of the museum experience. The multisensory approach applied allows visitors to interact with herbs not only through the senses of sight, but also smell, touch, hearing, and taste — an approach that has been shown to increase learning effectiveness while extending the duration of a visit to the museum (ICOM, 2022). An aromatherapy installation in a particular corridor, for example, will allow visitors to identify herbal ingredients through the sense of smell before even seeing the physical form of the plant.

The character of the perpetrators is divided into seven main groups with different proportional estimates: general tourists, students and students, academics, the herbal medicine cultural community, museum managers, workshop resource persons, and service and security officers. Each group has different space needs, durations of visits, and types of activities but complements each other in one integrated museum system. General travelers tend to want an enjoyable and easy-to-understand experience, while learners need content that is structured according to the curriculum, and academics want access to more comprehensive data and artifacts. The dominant character of the actor—curious, enjoyable to explore, and interactive—reinforces the need for space design that is flexible, customizable, and based on personal experience (Hidayat dkk., 2025).

The character of the location of Sukoharjo Regency shows three main advantages that make it an ideal site for the Herbal Medicine Museum. First, the strategic aspect: the position of Sukoharjo Regency in the Solo Raya area, with access to national roads, Trans-Java toll roads, and proximity to the city of Surakarta which has an international airport, making it easy to reach from various parts of Indonesia. The flow of tourists visiting the city of Solo and its surroundings can be easily directed to visit this museum as part of a more comprehensive cultural tour package. Second, the identity aspect: the official designation as Jamu Regency through the Declaration on April 1, 2015 provides formal legitimacy that strengthens the region's branding as a national herbal medicine center. Third, the cultural aspect of herbal medicine: the existence of a strong herbal medicine industry base with biopharmaceutical commodities from 10 sub-districts creates an ecosystem that supports the long-term sustainability of the museum.

Tabel 1: Sukoharjo Regency's Dominant Commodities

Districts	Dominant Commodities
Nguter	Kencur, ginger, turmeric, temulawak
Bendosari	Lemongrass, aloe vera, turmeric
Mojolaban	Lime, kencur
Polokarto	Lempuyang, turmeric
WERU	Ginger and empon-empon
Tawang Sari	Temulawak and lemongrass
BULU	Biopharmaceuticals of the yard
Kartasura	Aloe vera and household medicinal plants
Gatak	Kencur and turmeric
Grogol	Lime and yard herbs

Source: BPS Sukoharjo Regency

This potential is in line with the direction of the Sukoharjo Regency RTRW 2011–2031 which supports the development of culture-based tourism areas (Portal Sukoharjo, t.t.).

Synthesis of Basic Concepts: Immersive Journey of Herbal Medicine

The synthesis of the three characters results in three interrelated sub-concepts and forms a cohesive conceptual framework. First, Experiential Exploration, which is born from the relationship between the character of the object and the character of the perpetrator. This concept emphasizes an active learning experience through direct interaction, digital media, participatory activities, and a multisensory approach that positions the visitor as an active subject rather than a passive object. In this context, museums are no longer places where visitors come to 'see', but rather spaces where they come to 'feel' and 'experience'. Its application refers to the precedent of teamLab Borderless which applies projection mapping technology, motion sensors, and real-time AI to create a borderless space that is responsive to the presence and movement of visitors (Yunita dkk., 2024). Responsive immersive spaces like these have the ability to transform visitors' perception of herbal medicine from something that feels old-fashioned and distant into a relevant, personally touching experience.

Second, Cultural Journey, which was born from the relationship between the character of the perpetrator and the character of the location. This concept is realized through a series of spaces that invite visitors to explore the development of herbal medicine

culture gradually and chronologically. The narrative plot begins from the pre-colonial era in the palace environment, where herbal medicine is a special knowledge that is maintained and developed by the healers and masters of the palace. The journey continues to transformation through jamu gendong — a female seller carrying herb in a basket on her back, browsing the alleys of villages and traditional markets, becoming an agent of the distribution of herbal knowledge to the wider community. The next phase presented the modernization of the herbal medicine industry in the 20th century, when the home industry developed into factories with stricter production standards and a wider distribution range (Lia Isnawati & Sumarno, 2021). This sustainable spatial narrative approach not only presents historical information, but also builds empathy and deep appreciation for the long journey of herbal medicine as the nation's cultural heritage.

Third, the identity of Jamu Sukoharjo, which was born from the relationship between the character of the location and the character of the object. This concept emphasizes the presentation of history, culture, herbal plants, industry, and the development of herbal medicine as an authentic and distinctive representation of Sukoharjo's local identity. The museum's architectural design integrates Sukoharjo's distinctive elements thoroughly—from the use of local materials such as red bricks from Mojolaban and teak wood from the local people's forests, references to the philosophy of herbal medicine in spatial circulation patterns that follow the concept of transformative journey from raw to ripe, to the presentation of regional superior biopharmaceutical commodities such as kencur, ginger, turmeric, and temulawak in a lively herbal garden installation (Kusumaningrum & Hanjani, 2025). In addition, visual elements such as Sukoharjo's signature batik motifs and ornaments inspired by traditional herbal medicine utensils are integrated into the architectural details, creating an aesthetic experience that is firmly rooted in local identity.

Based on the synthesis of the three sub-concepts, the basic concept of the Immersive Journey of Jamu is formulated — a comprehensive journey to get to know jamu through an educational, interactive, and multisensory experience. This concept presents the Jamu Museum not just as a collection storage place, but as a narrative journey that invites visitors to experience firsthand every aspect of jamu: history, raw materials, processing processes, health benefits, and innovations in modern industries (Nurcholis & Arianti, 2024). The concept also contains an emotional dimension designed to build a personal connection between visitors and the heritage of herbal medicine — something that conventional museums that rely solely on textboards and display vitrines cannot achieve.

Spatial and Technology Application Program

The basic concept of the Immersive Journey of Jamu is translated into a spatial program consisting of six main zones arranged in a narrative and continuous circulation flow. The first zone is the Jamu History Zone, which presents a narrative space based on projection mapping about the journey of jamu from the Majapahit Kingdom to the modern era. In this zone, walls and floors are transformed into giant canvases featuring epic visual

animations about the glory era of the palace, the lives of the herb sellers, and the revival of the modern herbal medicine industry. Visitors are invited to 'walk through time', with each step taking them to a different era in the long history of Indonesian herbal medicine. The ambient sound installations that accompany the visuals — from the palace gamelan, the pulse of traditional markets, to the roar of modern factory machines — reinforce the immersive dimension of this historical experience.

The second zone is the Herbal Raw Material Zone, in the form of an outdoor-indoor herbal garden that allows visitors to get to know the medicinal plants that are the raw materials for herbal medicine. The park is designed as a transition between the indoor and outdoor spaces of the building, creating a refreshing experience after an intensive immersive space. Visitors can touch, smell, and observe plants such as turmeric, ginger, temulawak, kencur, sappan wood, and dozens of other herbal plants. The interactive information panel is equipped with augmented reality technology that allows visitors to 'see' the inside of the plant, the molecular structure of its active compounds, and simulate how the compound works in the human body. Children can participate in simple herbal seedling planting activities, providing a more immersive and memorable learning experience.

The third zone is the Production Process Zone, which presents an interactive simulation of the herbal medicine manufacturing process from raw materials to ready-to-consume products. The zone features authentic replicas of traditional herbal medicine kitchens complete with millstones, shovels, and ancient cooking utensils, side by side with small-scale modern production facilities that are operational. Visitors can take a guided tour that demonstrates the stages of making herbal medicine — from the process of sorting ingredients, washing, grinding, boiling, filtering, to bottling. Interactive screens at each station provide technical information about each stage, while motion sensor technology allows visitors to 'try out' a virtual milling process that responds to their hand movements. The fourth zone is the Taste Laboratory Zone, which was inspired by the MOFAD concept in New York. This zone is a culinary-educational experience that allows visitors to taste different types of herbal medicine while understanding its efficacy through a multisensory approach guided by scientific narratives. Different from just a consumption area, the Taste Laboratory is designed as an experimental space where each type of herbal medicine is presented with a scientific context about its phytochemical content, pharmacological benefits, and tradition of use. Interactive visualization shows how the active compounds in the herbs being consumed work in the human body's systems, linking direct sensory experiences with deep scientific understanding (Hidayat dkk., 2025). This zone is also a space where modern herbal medicine innovations — in the form of health drinks, supplements, and herbal beauty products — are presented as a mirror of the transformation of herbal medicine from tradition to modernity.

The fifth zone is the Modern Innovation Zone, which showcases the development of herbal medicine in the global wellness industry, including the historic achievement of its designation as a UNESCO Intangible Cultural Heritage 2023. The zone was designed with a futuristic aesthetic that contrasted with the traditional feel of the previous zones, creating

a dramatic narrative transition from the past to the future of jamu. Interactive exhibitions in this zone include the latest research on the development of medicines based on Indonesian plant active ingredients, innovations in herbal products in modern formats such as capsules, extracts, and body care products, as well as visualizations of how the global scientific community is increasingly recognizing the medical potential of Indonesian herbal plants. The large screen features testimonials from a community of scientists, health practitioners, and herbal medicine consumers from various countries, underscoring the global relevance of this local heritage.

The sixth zone is the Workshop and Community Zone, which provides a flexible space for herbal medicine making activities, training, seminars, and herbal medicine cultural community meetings. This zone serves as the living heart of the museum—a place where knowledge is not only exhibited but also actively practiced and transmitted. The regular workshop schedule includes herbal medicine blending classes for beginners, advanced training on herbal formulations, seminars on herbal industry regulations, and discussion forums between researchers, herbal medicine artisans, and the user community. These facilities can also be rented for corporate activities, pharmaceutical company CSR programs, or school group educational tourism activities. The six zones are arranged in a narrative and continuous circulation flow, according to museum space standards based on Permendikbudristek No. 24 of 2022 which includes exhibition rooms, collection storage rooms, education rooms, management rooms, public spaces, and service rooms (ICOM, 2022).

The application of digital technology in the design of this museum refers to the precedent of the Borderless teamLab and the Imersifa Room of the National Museum of Indonesia. The planned technologies include 360-degree Video Mapping to create a comprehensive immersive space, Projection Mapping on architectural surfaces for dramatic visual narrative, Motion Sensor for responsive interactivity to visitor movements, Interactive Touchscreen as an intuitive information interface, multilingual Audio Guide accessible via mobile application, QR Code Information in each artifact and installation, and Digital Signage for dynamic operational information. The integration of this technology not only functions as a medium for delivering information, but also as an element that forms the character of an immersive, responsive, and personal space for the activities of each visitor (Yunita dkk., 2024). A data-driven visitor management system is also planned to allow for personalization of the experience based on the visitor's profile and preferences.

DISCUSSION

The Immersive Journey of Jamu concept resulting from this research responds to the paradigm shift of contemporary museums from static storage functions to lively and participatory learning spaces. This shift is not purely an aesthetic trend, but rather reflects a growing understanding of how humans learn and shape long-term memory. Research in cognitive neuroscience shows that multisensory and emotional experiences are much more effective at forming long-lasting memories than passive exposure to information. Thus, an

immersive approach is not just a design choice, but a pedagogical strategy based on scientific evidence.

This approach is in line with ICOM's latest definition (2022) which emphasizes museums as institutions that are inclusive, accessible, and support education through the sharing of experiences. Inclusivity in the context of the Sukoharjo Jamu Museum not only means physical accessibility for people with disabilities — although this remains a priority in design — but also epistemological inclusivity, which is the museum's ability to welcome visitors' diverse backgrounds of knowledge, age, and culture in a single narrative that is accessible and meaningful to all. Jamu, as a heritage that lives in the daily life of Indonesian people, has great potential as a meeting point between traditional knowledge and modern science, between local identity and global relevance.

The integration of local cultural values and digital technology in this design shows that the preservation of cultural heritage does not have to be conservative or confined in a nostalgic frame. On the contrary, technology can be a powerful tool to 'revive' cultural heritage, making it relevant and resonant for generations born in the digital age. The main challenge in this integration is to ensure that technology reinforces, not dominates, the cultural narrative that is intended to be conveyed. In the design of the Sukoharjo Herbal Medicine Museum, technology is always positioned as a servant of the narrative, not as an attraction itself. Each technology installation is designed to create 'aha moments' that arouse a deeper curiosity about herbal medicine, not to amaze visitors with its technological sophistication alone.

From the perspective of regional development, the Sukoharjo Jamu Museum has significant potential as a driver of the local creative economy. The presence of museums as a leading educational tourism destination will create a multiplier effect for the surrounding economic ecosystem — encouraging the growth of the herbal medicine-based culinary industry, hospitality, tourist transportation, and creative industries that process herbal motifs and symbols into high-value souvenir products. Local herb artisan cooperatives can partner with museums to sell their products through museum shops, while biopharmaceutical farmers from various sub-districts can be involved in providing fresh plants for herbal gardens and workshop activities. This circular economy model will ensure that the benefits of museum presence are spread evenly throughout the Sukoharjo herbal medicine industry value chain.

From an accessibility perspective, museum design must incorporate the principles of universal design so that visitors with diverse abilities can enjoy an immersive experience. This includes barrier-free circulation routes, easily accessible ramps and elevators, space for wheelchairs, accessible restrooms, rest areas, and information presented through multiple modalities, such as text, audio, high-contrast visuals, and tactile elements. Digital installations should also provide alternative interaction methods for visitors who cannot use motion sensors or certain media. This approach broadens the meaning of museum inclusivity from mere physical access to equality in accessing information and cultural experiences.

The limitation of this research lies in the unavailability of real visit data as the basis for validating the space program, considering that the museum has not yet been built. The estimated capacity of 300 concurrent visitors and 500–1,000 per day is a projection based on comparative studies and analysis of regional tourism potential, but needs to be calibrated with a more comprehensive survey of tourist interest and behavior. In addition, the relatively high cost of implementing immersive technology and the need for ongoing maintenance are operational challenges that need to be considered in the museum's business model. Further research is suggested to examine aspects of building structure, utility, financial feasibility, and visitor experience simulation in more depth as part of the detailed design stage (Justice, 2021).

In the advanced research phase, a post-occupancy evaluation can be conducted after the museum opens to assess the effectiveness of the spaces, comfort, accessibility, and user response. Assessing the visitor experience through observation, questionnaires, and behavioral mapping is also necessary to evaluate the success of the narrative sequence across the six zones. Additionally, a financial feasibility study should cover initial technology investments, maintenance costs, digital content updates, revenue sources, and partnership models with the government, the herbal medicine industry, and local communities.

The implications of this study include two main dimensions. In the practical dimension, this concept can be the basis for designing a real Jamu Museum in Sukoharjo Regency, contributing to the development of regional educational tourism destinations and strengthening the creative economy based on cultural identity. The Sukoharjo Jamu Museum has the potential to become a new icon of Central Java cultural tourism that complements and strengthens the existing network of tourist destinations in the Solo Raya area. In the academic dimension, this research contributes to the development of a museum design model based on the synthesis of object-actor-location characters that can be adapted to the design of other thematic museums in Indonesia, especially museums that focus on intangible cultural heritage that is still alive in society (Nurcholis & Arianti, 2024).

CONCLUSION

The Immersive Herbal Medicine Museum as a Cultural Identity Sukoharjo is a design concept born from the synthesis of three main characters that complement and reinforce each other. The documentary-educational-interactive-multisensory character of the object confirms that this museum is not just a collection container, but a lively and responsive learning space. The diverse character of actors — from general tourists to academics and the herbal medicine community — demands design flexibility that can accommodate a wide range of learning needs and modalities. The character of the location is strategic, identity, and cultural jamu, making Sukoharjo Regency the most appropriate and meaningful site for the presence of this museum.

The three characters produce the basic concept of Immersive Journey of Jamu — an architectural design framework that presents a narrative journey to know jamu as a whole through six spatial zones integrated with immersive digital technology. The Herbal History Zone, Herbal Raw Materials, Production Process, Taste Laboratory, Modern

Innovation, and Community Workshop form a continuous and deeper flow of experience, inviting visitors to not only understand herbal medicine intellectually but also feel it emotionally and sensorily.

This concept responds to the real gap between the great potential of Sukoharjo Regency as a Jamu City and the absence of museum facilities that are representative and able to communicate the richness of this identity to the wider public. Through the integration of local cultural values, national museum standards based on applicable regulations, and a world-class international museum precedent, the Sukoharjo Jamu Museum is expected to be able to become a means of preserving a living culture as well as an educational tourism destination that strengthens regional identity, builds community cultural pride, and makes a real contribution to the development of a creative economy based on local wisdom in Sukoharjo Regency. More than that, the museum is expected to be a symbol of the collective commitment to bequeath the wealth of herbal knowledge to future generations, ensuring that the heritage that has been preserved for centuries will continue to be alive, relevant, and cherished in the future.

This study's contribution to contemporary museum architecture in Indonesia lies in its model for integrating local cultural identity, multisensory experiences, and immersive technology in the development of spatial narratives for thematic museums. In practical terms, the Sukoharjo Regency Government can use this concept as a foundation for developing cultural and educational destinations, while cultural institutions, the jamu community, academics, and industry stakeholders can be involved in curating collections, developing content, designing educational programs, and continuously updating museum activities. Such cross-sector collaboration is essential to ensure that the museum becomes not only an architectural icon but also a center for the preservation of knowledge and the active development of the jamu ecosystem.

REFERENCES

- BPOM. (2019). Peraturan Badan Pengawas Obat dan Makanan Republik Indonesia Nomor 32 Tahun 2019 tentang Persyaratan Keamanan dan Mutu Obat Tradisional, Berita Negara Republik Indonesia Tahun 2019 Nomor 1294. *Berita Negara Republik Indonesia*, (1294).
- Direktorat Jenderal Peraturan Perundang-undangan Republik Indonesia. (2015). Peraturan Pemerintah Nomor 66 Tahun 2015 Tentang Museum. *Direktorat Jenderal Peraturan Perundang-Undangan Republik Indonesia*, 1–55.
- Hidayat, I., Widayani, W., Ahmad, T. A., Wibowo, E. Y., & Utama, N. J. (2025). From Tradition to Industrialization: A Historical Study on the Transformation of Indonesia's Jamu Industry. *Paramita*, 35(2), 315–328. <https://doi.org/10.15294/paramita.v35i2.14881>
- ICOM. (2022). *Museum Definition*. Paris: International Council of Museums. <https://icom.museum/en/resources/standards-guidelines/museum-definition/>.
- Justice, R. (2021). KONSEP BIOPHILIC DALAM PERANCANGAN ARSITEKTUR. In *Jurnal Arsitektur ARCADE* (Vol. 5, Number 1).

- Kusumaningrum, Z. S., & Hanjani, V. P. (2025). JAMU: AN ETHNOMEDICINE STUDY AND LOCAL KNOWLEDGE OF JAMU MAKERS IN HEALTH PRACTICES. In *Jurnal Ilmiah Kajian Antropologi* (Vol. 8, Number 2).
- Lia Isnawati, D., & Sumarno. (2021). MINUMAN JAMU TRADISIONAL SEBAGAI KEARIFAN LOKAL MASYARAKAT DI KERAJAAN MAJAPAHIT PADA ABAD KE-14 MASEHI. In *Journal Pendidikan Sejarah* (Vol. 11, Number 2). <https://www.google.com/amp/s/www.goodnewsfromindonesia.id/2017/0>
- Nurcholis, W., & Arianti, R. (2024). Jamu as Indonesian Cultural Heritage and Modern Health Innovation. *Jurnal Jamu Indonesia*, 9(1), 1–2. <https://doi.org/10.29244/jji.v9i1.317>
- PERMEN Nomor 24 Tahun 2022 — Peraturan Pelaksanaan Peraturan Pemerintah Nomor 66 Tahun 2015 tentang Museum. (n.d.). <https://Pasal.Id/Peraturan/Permen/Permendikbudristek-No-24-Tahun-2022>.
- Portal Sukoharjo. (n.d.). *Geografis Kabupaten Sukoharjo*. <https://Portal.Sukoharjokab.Go.Id/Tentang/Geografis/>.
- UNESCO. (2023). *Jamu wellness culture. Intangible Cultural Heritage. United Nations Educational, Scientific and Cultural Organization*. United Nations Educational, Scientific and Cultural Organization. <https://ich.unesco.org/en/RL/jamu-wellness-culture-01879>
- Yunita, F., Gunawan, S., & Silaban, H. (2024). The journey of Indonesian traditional medicine. In *Oktober 2024 Tarumanagara Med. J* (Vol. 6, Number 2).