ABSTRACT

A.A Maramis is a palace building consisting of 3 floors with the 19th century Empire in Indonesia. This building represents the development of Indonesian architecture in the early 19th century. In the renovation planning that began at the end of 2019, the A.A Maramis building is expected to be a historical reminder of how important this agency is as well as the chronology of events that have occurred in the past in order to increase love for the nation and the motherland. In the planning of restoration is expected to become one of the attractive and educative tourism destination. Restoration of A.A. Maramis building refers to the concepts and principles of Cultural Heritage. This study uses qualitative methods and interdisciplinary approaches include history, culture, and aesthetics. The renovation and development as well as the use of the interior or interior is a place to preserve, present and convey information about the travel history of the Ministry of Finance in developing the nation and state of Indonesia.

Keywords: A.A Maramis building Ministry of Finance of Indonesia, developing, interior concept, the principle of cultural heritage restoration

INTRODUCTION

A.A Maramis Building is one of the buildings of the Republic of Indonesia's Ministry of Finance Complex at the Banteng Square in central Jakarta. At the end of 2019 renovation began to be designed which included all building components including landscape, structure, architecture and interior. The State Asset Management Institute (LMAN) explained that this building has a very high historical value that must be renovated. In the restoration of the architecture and interior will be functioned and developed according to broader needs.

This building has a very high historical value, starting with various figures and events in 200 years, both physically and semantically. Then this building also has cultural values and national knowledge. Therefore, in accordance with Law Number 11 of 2010 concerning Cultural Heritage, A.A. Maramis Building is included in the Cultural Heritage which must be protected, maintained and utilized ( jdih.kemdikbud.go.id › arsip › UU_Tahun2010_Nomor11)

As the needs and regulations for the renovation develop in Indonesia, the impact will change the building. Changes that occur one of them on the interior of the building that has an impact on changes in the character and theme of space in the interior. The interior is an important aspect in determining the character of space in a building, the interior concept is an important space element that describes the function and meaning of a building. The interior can also describe the state of culture in the past and present, showing the criteria of order and arrangement as well as
providing creativity in ornaments and themes space in the building. The character of an interior style is diversity or uniqueness which is arranged into interior aesthetic characteristics or arrangement of spatial elements that are strung together so that it becomes a room that has a quality or uniqueness that distinguishes it from other spaces.

This study examines the interior design of the visual character and style of space in the A.A Maramis building with the principle of restoration of cultural heritage including interior elements including floors, walls, ceilings and aesthetic elements. Interior concepts that have changed to show the visual character of the style of the room. Visual character becomes an interior style to match the architectural style. Restoration the interior of a building that actually describes the function of space in a building, the meaning and culture of the past is one of the learning factors not only to remember history but also to gain knowledge that can be learned both for now and for future generations.

RESULT AND DISCUSSION

A.A Maramis Building Ministry of Finance of Indonesia

A.A Maramis Building Ministry of Finance of the Republic of Indonesia began construction on 7 March 1809 by the Governor-General of the Dutch East Indies, Herman Willem Daendels. The construction of this building was aimed at moving the slums of Batavia from the mouth of the Ciliwung River to the central area of the new capital city of Weltevreden. Initially, this building was designed to accompany the palace of the Governor General in the city of Bogor or Buitenzorg Paleis. This building was designed by Ir Letkol JC. Schultze in 1828 and was inaugurated by Commissioner General L.P.K Du Bus de Ghisignies. This building was eventually used as an office for State financial affairs and a number of government agencies. From 1828 to 1942 Japan continued power in Indonesia in the period 1942-1945 and the NICA era 1945-1949. In 1950 the building was handed over to the Republic of Indonesia and then used as the office of the Ministry of Finance of the Republic of Indonesia and was made a workplace by the first Minister of Finance, Alexander Andries (AA) Maramis.

At first, this building was designed as a palace for Daendels. The building was designed and built by J.C. Schultze in the style of the Indische Empire Stijl which developed in Indonesia in the mid-18th century until the end of the 19th century. The design includes the main building of the two-storey 160 meter long palace for Daendels' residence. The two buildings on the right and left wing which serve as administration, guest house, stables for 120 horses and storage for trains. In 1811, Janssens as the new governor only laid a simple roof over the unfinished building. Since then, Daendels' palace has become a fragile and dirty building. In 1826, du Bus de Gisignies as the new governor ordered the completion of the construction of the building to be used as a government agency with poor accommodation in other parts of Batavia.

As with other imported western architecture, the application here is always adapted to the climate and local technological level. The general appearance of Nieuwe Bouwen's architectural appearance is according to the formal white, flat roof, using horizontal gevels and the volume of the building in the shape of a cube. On the terrace there are columns with a less doric force than ionic and corinthian columns.
A.A Maramis Building applies large-scale doors and windows facing each other. Making cross ventilation possible. This is a design adaptation that is applied to buildings in tropical climates. The door and window frames feature wooden elements and have dead glass in the windows and sky light for the natural lighting of the room. Although there is no visible furniture in the building, but there are still a number of hanging lamps that are still thick with the nuances of the Dutch colonial.

A.A Maramis Building has Indische Empire Style architectural style. This can be seen from the symmetrical layout of the building, open front porch and back porch equipped with tall Greek-style stone pillars that have been the hallmark of the building from the beginning of construction to the present.

Before the westernization of Indonesian cities in the early 20th century, the Indische Empire Style was developed, a colonial architectural style that developed in the 18th and 19th centuries. The Indische Empire Style emerged as a result of a culture called "Indische Culture", which flourished in the Dutch East Indies until the end of the 19th century (Hadinoto, 1994)

Figure 1
A.A Maramis Building. Photo:Purnama 2019

Figure 2.
Paleis van Daendels Plan (1826)Source: Digging4Data
Interior Restoration Principles of A.A Maramis Cultural Heritage Building Ministry of Finance

The restoration that will be carried out is the use of the AA Maramis Building for Public, Semi-Public and Private activities, and in accordance with the rules of preservation of cultural heritage buildings, the first is to analyze buildings and parts of buildings that have significant values.

With this approach it can be concluded that; the outer shells of buildings, walls, doors and windows are one of the significant parts that must be protected, including the shape of the roof of the building, especially from the outside. The building floor, stone on the ground floor and wood on the top floor are also significant parts, this material must be architecturally maintained its authenticity. For insulating walls, according to new functions, more flexibility can be given for processing, by using a reversible approach, ie walls and parts of walls that can be dismantled again and get an original wall. The same thing will be done for interior parts such as floors, columns and ceilings including sills, doors and windows.

Until now the building is still used as an office of the Ministry of Finance of the Republic of Indonesia. Taking into account the history and status of the AA Maramis cultural heritage building, the restoration of state assets in the form of a Cultural Heritage Building in the strategic area of the office in the context of the historical area of the Banteng Field, is an efficient and effective alternative in terms of budgeting and implementation of activities to support the dynamics of growing government organizations.

Understanding of the Republic of Indonesia Law No.11 of 2010 on Cultural Heritage, applies to all types of cultural heritage buildings and structures of cultural heritage such as stone buildings, brick buildings, wooden buildings or other types, including site land. The principles of the implementation of restoration include general principles and technical principles. The general principle that must be considered is restoration by taking into account the authenticity of the form, material, workmanship and layout as well as its historical value.

Based on the principle of restoration of cultural heritage buildings, the purpose of restoring space in a building / interior is to follow the principle of building restoration that is adjusted to interior needs, namely to restore the physical condition of the interior / interior. Interior renovation will include repairing, strengthening, and / or preserving it through reconstruction, consolidation, rehabilitation, restoration, and anastilosis work.

Explanation on how to restore the interior is as follows:

(1) Reconstruction is an effort to restore interior / interior space whose activities focus on restoring the authenticity of the interior form by adding new materials.

(2) Consolidation is an effort to repair interior / interior space whose activities focus on efforts to strengthen or strengthen the building.

(3) Rehabilitation is an effort to repair and restore interior / interior space whose activities are focused on handling the nature of maintenance.

(4) Restoration is an effort to restore interior / interior space whose activities focus on returning the original form of interior / interior space without the use of new materials.

(5) Anastilosis is the re-installation of elements of space in / interior that were originally collapsed and scattered, from the results of the stacking based on the suitability / continuity / shape,
bonding, and decorative patterns of each element which can be accounted for archeologically and historically.

The interior is the inside of a building is one of the physical forms of space utilization. Therefore, in the arrangement of building space, the building still refers to the arrangement of spatial planning in accordance with the following applicable laws and regulations: Based on Law Number 11 Year 2010 concerning Cultural Heritage Article 1, (1) Cultural Heritage is a cultural heritage of material properties in the form of objects Cultural Heritage, Cultural Heritage Building, Cultural Heritage Structure, Cultural Heritage Site, and Cultural Heritage Area on land and / or in water that need history, science, education, religion, and / or culture through the process of determination. (3) Cultural heritage buildings are built structures made of natural objects or man-made objects to meet the needs of docking and / or no walled and roofed spaces.

Based on the Minister of Public Works and People’s Settlement Regulation No. 01 / PRT / M / 2015 Article 1 (5) explains that the Preserved Cultural Heritage Building is a cultural heritage building that through dynamic efforts, is maintained its existence and value by protecting, developing, and use it. (7) Protection of cultural heritage buildings is the effort to prevent and control cultural heritage buildings from damage, destruction or destruction by means of rescue, security, maintenance and restoration.

Cultural Heritage as a cultural resource has a fragile, unique, rare, limited and non-renewable nature. In order to protect the Cultural Heritage from the threat of physical development, whether in urban, rural, or in the water environment, arrangements are needed to guarantee its existence. Therefore, preservation efforts include the aim to protect, develop and utilize it. That means that conservation efforts need to pay attention to the balance between academic, ideological, and economic interests.

Efforts to restore the physical condition of Cultural Heritage Objects, Cultural Heritage Buildings, and Damaged Cultural Property Structure in accordance with the authenticity of the material, shape, layout, and / or workmanship techniques to extend its age. The principle of restoration of a heritage building is a description of the shape of the building at the time of its inception or when it was first discovered in accordance with available data, including elements of elements, styles, styles, decoration and colors.

Basic Concepts of Interior A.A Maramis building Ministry of Finance

The basic concept of the interior is emphasized there are efforts to re-install the element of space into the authenticity of the interior form. Interior restoration is always guided by the authenticity of the form, materials and workmanship, and layout, as well as historical and archeological values contained in Cultural Heritage objects as follows:

(1) Handling of elements of damaged original interior material. In its restoration can be replaced, if from a technical point of view the damaged element is no longer possible to maintain, or in terms of structural disturbing stability.

(2) Handling of the element of the original interior space lost. Replacement can be done if you have clear and accountable guidelines. Replacement is carried out with elements that have similar shapes, sizes and materials and taking into account the interior aesthetics, to get a balance in appearance.
(3) Requirements for the replacement of damaged or lost building elements. The new element must use new material of the same quality and of the same quality, must also be marked to distinguish it from the original material, and complete documentation in the form of verbal and image.

Completion of the final form of the new material to replace the original building elements which have a variety of decoration, only limited to the basic shape or not decorated as the original, as an effort to avoid confusion in maintaining data authenticity among others, namely:

(1) Material Authenticity Original interior materials must be returned to its original place. In the event that the original material cannot be returned to the place because it is lost or has been weathered or damaged, replacement with new material can be permitted with the condition that the type and quality of the replacement material must be the same.

(2) Authenticity of Interior Design The original interior design must be preserved, without changes or additions. Specifically for renovations to meet the needs of contemporary functions, changes must be made that cannot be avoided, the changes must be compatible, that is, not damage the original building, made of semi-permanent material so that it is easily demolished and does not damage the original building.

(3) Authenticity of Workmanship Technology The original technology must be maintained, which includes manufacturing technology, components, construction technology, final finishing technology, and so on. If the intervention of modern technology cannot be avoided, then this modern technology should not be seen in the renovation of buildings.

(4) Authenticity of Layout The authenticity of the overall layout of the space as well as the movable components (paintings, furniture, etc.), the orientation of the building also needs to be maintained in accordance with the original.

The interior elements will be represented by only a few elements because some of the space is not visible. The walls of the AA Maramis building are plain white and without ornamentation. This shows the influence of Nieuwe Bouwen's anti-ornamental style. Nieuwe Bouwen, the style of the building after the 1920s is Nieuwe Bouwen who is an adherent of the International Style school. To determine the interior style, it can be examined by tracing the interior style in buildings that are considered to be in the same era as the AA Maramis building. This assumption can be used when needed to find examples of buildings and interiors. This list consists of 2 categories, namely: (1) Residential buildings: Gedung Pancasila (Jakarta, 1830); Bogor Palace (Bogor, 1856); Istana Merdeka (Jakarta, 1873); Istana Negara (Jakarta, 1804-1848); Jakarta City Hall (Jakarta); Marine Hotel, Batavia (Jakarta, 1815?); National Gallery of Indonesia - main building (Jakarta, 1817) (2) Civil buildings: Museum of Fine Arts and Ceramics (Jakarta, 1870); Jakarta Arts Building (Jakarta, 1821); Jakarta Immanuel Church Jakarta, 1839); Indonesian National Museum (Jakarta, 1862); Societeit Harmonie (Jakarta, 1815)
Development of Interior Style Concept of A.A Maramis Building Ministry of Finance

The concept of interior development of A.A Maramis Building prioritizes function and displays a fresh, "new" atmosphere. The concept of a combination of space in the old by improving quality and adjusting to authentic evidence, among others, are as follows: (1) Material of floors, walls, ceiling of the inner space by providing protective finishing / coating on the old material and looking for new material that can be adapted to the old and use finish artistic if adding new finishing materials to fit the old one. (2) Utilities (ventilation, acoustics, and lighting) by utilizing natural and artificial combinations. (3) Restore the color of interior walls, ceilings, floors and doors and windows. (4) Building the atmosphere of the space according to the interior of the era. By using a protector (coating) for old interior materials and architectural finish to repair and add to damaged material. If allowed to add lighting and furniture elements that can still be reproduced according to the original.

The interior concept development was carried out based on Law Number 11 Year 2010
and PUPR Ol / PRT / M / 2015 PERMEN, furthermore as follows: 1. Work activities of A.A. Maramis is carried out with the background of the plan to do pemugran and utilize this building to be used as an activity space arranged according to zoning as follows: (1) Public areas consist of: Museums, Libraries, Restaurants, Souvenirs (2) Semi-public consists of: State Function Room and Media Center (3) Non-public consists of: State VIP Meeting Room, Fine Dining, Ministry of Finance Office, and Board of House.

![Diagram of interior space function of the A.A Maramis building](image)

**Figure 5**

Development zone of the interior space function of the A.A Maramis building

Zone development is the first step to continue the next step in determining interior concepts. The concept of the interior is the result of analysis that refers to aspects of the period history and cultural related to the country or region. Social and technological influences will also affect the interpretation of interior styles. An example can be seen in the variety of furniture styles that reveal the craftsmen of the period and their methods of craft furniture. Their materials and technology produce a certain style. The interior style of the A.A Maramis building can be traced through architectural styles and furniture styles in several periods of the 18th century, as follows:

1. Neoclassical Period and Other Spiritual Awakening. As a reaction to baroque and rococo styles, a movement called neoclassicism, or romantic classicism, began around 1750 and reached its peak in the mid-19th century. This era of rationalism, revolution, and industrialization is reviving the style of the past. Not only was the classical architectural style imitated, but a new appreciation grew for Gothic style and other previous styles from Europe, China and the Near East. In general, neoclassical style is simple and stable. It mainly consists of straight lines and right angles. However, there are different differences in the initial and final phases of various countries. Early neoclassicism was basically an imitation of old styles marked by dignity and restraint. In France it is Louis XVI's style; in England, Georgian or Adam style; and in America, the Federal style. Late neoclassicism began around 1790 and was strongly influenced by Greek and Roman architecture and furniture. In France the style was centered around the Napoleonic empire. In England neoclassicism is called the Regency style; in America, the Greek revival or the Empire...
style (Klimer. 2014:75).

(2) Neoklasik Inggris, 1760–1830, di Inggris, gerakan Anglo-Palladian telah memisahkan diri dari gaya barok dan rococo di Prancis. Gaya neoklasik awal, di bawah kepemimpinan arsitek Robert Adam (1728-1792), menafsirkan arsitektur klasik dengan cara yang ringan dan anggun sampai tahun 1790-an. Kemudian periode neoklasik akhir mengalami minat baru dalam gaya Prancis, yang berpuncak pada proporsi yang lebih berat dan interpretasi literal gaya kuno (Klimer, 2014 : 76).

(3) Regency Style, C. 1800-1837, Interiors in this period are generally open, incorporating large folding doors into separate rooms. To expand interior space, bow windows and bays are used. The interior as a whole becomes clearer, with less emphasis on rich ornaments and more on flat surfaces. The ceiling is white plaster; the walls are generally painted in strong colors with contrasting white pilasters or gold-plated fixtures. Furniture style is the shape and ornamentation of Chinese, Greek, Roman, Gothic, and Egyptian. X-shaped supports, as well as animal shapes, such as lions, sphinxes and chris, are used for chairs and feces. One of the most important pieces of furniture in this period was the adaptation of "Greek" sofas with scroll-shaped heads and steps (Klimer, 2014: 52).

(4) Greek Revival (Empire Style, 1820-1860), Around 1820, the era in which eclecticism came to power, combining historic pieces and classical building parts on the whole composition into new buildings. Greek style became popular in America for architectural motifs. Large commercial buildings, as well as private homes, are equipped with pediment, portico, columns and various details of the classical structures of the past. Sympathy for the Greek war of independence and the urging of American statesmen for federal buildings in the classical style caused architectural designers to produce this revival. Temple-style buildings using Greek orders began to appear everywhere, especially in large houses in the South. The royal-style houses are spacious in their interiors and are filled with large proportional furniture. Geometric designs and bright colors, especially in carpets, curtains and upholstery, add to the wealth of the American Empire's interior.

(5) Non-European Architecture and Interiors, in this era as we become more global in culture, it is important for interior designers to understand the beginnings and traditions of today
such as: (a) Arts and Crafts Movement, 1860-1900, early 19th century this resulted in attempts to imitate handmade products by machine methods. The rebellion against machine-made objects began in England in the early 1840s by John Ruskin (1819-1900), a writer who condemned machine-made objects and the use of one material to simulate other objects. In his book The Seven Lamps of Architecture (1849), Ruskin urges a return to honest craftsmanship, especially those from the Gothic period. A.W.N. Pugin (1812-1852) expressed the same feeling when he wrote in Contrasts (1836) that the beauty of an actual design is obtained if the design is in accordance with the intended purpose. This reaction to machine-made products is called the Arts and Crafts movement and is led by William Morris (1834-1896), a writer, artist, and designer who advocates the return of honesty and basic simplicity in handmade furniture such as wallpaper, textiles, and furniture that shows patterns repeatedly inspired from nature.

(b) Henry Hobson Richardson (1838-1886) was an American architect who rebelled against the revival of Gothicism and turned to a heavy, curved Roman style. The use of interior space, emphasizes its concern for expertly crafted woodwork and furniture. His interpenetration of space had an effect on the work of Frank Lloyd Wright. In California, Charles Sumner (1868-1954), and Henry Mather (1870-1957), combined art and craft techniques with shingle architecture and Japanese emphasis on structure and detailing. They emphasized the details of joints, pegs and wooden structures.

(c) In the 1890s, Charles F. A. Voysey (1857-1941), one of Morris's most important successors, designed houses that featured honest and uncluttered interiors, as well as their own wallpaper, textiles and furniture. The Voysey furniture shows Japanese influence in its lightweight and simple design (Klimer, 2014:93)
Figure 8:

Henry H. Richardson designed this interior, in the R. T. Paine house (1884–1886) in Massachusetts, with an abundant use of wood structure throughout. [CC-BY-SA-3.0/Daderot]

(d) Art Noveau, 1890-1905, the Art nouveau style was popular in Europe from the early 1880s until around 1900. Victor Horta (1861-1947), a Belgian architect, fully developed the Art nouveau style through the use of the winding ribbon patterns that emerged printed on the iron handrails of the stairs, painted on the walls, and inlaid with mosaic floors. Hector Guimard (1867-1942) an architect in France is famous for bringing the Art nouveau style especially to the interior. He designed furniture, lamps, lamps, door handles, and even special nailheads with long, sensual lines that were included as part of a truly fused interior. In Brussels and France, Antonio Gaudi (1852-1926) worked in Barcelona, Spain, and was one of the most creative and inventive architects in the Art nouveau art movement. Charles Rennie Mackintosh (1868-1928), a Scotsman, was the only inventive architect who worked in the Art nouveau style in Great Britain. The Mackintosh design mainly consists of rectilinear shapes with a smooth swirl of linear patterns. The furniture is formal and elegant and has a height (some of which are more than six feet), straight back with slender vertical elements. In the United States, there are only two main Art nouveau designers: Louis Sullivan (1856-1924) and LC Tiffany (1848-1933). Sullivan is a Chicago architect who designs commercial buildings, applying flow-style floral designs to the exterior. Tiffany, who developed new techniques working with glass and metal, is famous for swirling decorative patterns and bright colors on flowers and trees - trees in the window and stained glass lampshade(Klimer,2014:69)

The search for interior and furniture styles is the basis for the approach to developing the interior style concept of A.A Maramis building. This historical approach to the development of interior styles can be applied by considering all aspects of interior design in terms of the overall shape of the space, construction systems, activity patterns, manufacturing processes, and the use of new materials. This approach mainly deals with the integration of all elements in interior spaces, to achieve total design harmony. Space is a unit in which all materials, technology and ornaments are integrated. The concept is the total integration of all interior elements and defining interior spaces for specific activities by arranging interior supporting elements.

New style by combining historic pieces and interior parts of a classic building on the whole composition into a new interior function. The use of interior space material, emphasizes its concern for wood material that is still present in buildings. The interpenetration of space influenced Henry H. Richardson with the use of wooden floors. Design is focused on interior contextual relations.
and integrated into architecture and landscape.

At this time the era of minimalist design is still emerging, where the design is based on the most basic building systems and elements, representing a more pragmatic approach to the interior. The architecture of the A.A Maramis building has some basic characteristics of modernism, so that the postmodern ornament is intentionally imitating or reinterpreting the past. Besides, it also reawakens the concern which again calls for the demand for efficient use of energy, and begins to promote more use of clean energy. This is one of the strongest influences experienced by the design profession since the beginning of the 21st century called the Green movement, or sometimes sustainable design.

Creating interiors that have minimal impact on the environment by reducing carbon footprint by obtaining materials locally and designing spaces that help reduce the need for artificial energy sources. Sustainable principles, such as conservation and energy efficiency, materials that are recycled or produced in a sustainable manner, the quality of the in-door environment, and the setting of standards for the quality and durability of products that last longer.

Figures 7 and 8 are examples of the results of the development of interior concepts represented by one of the spaces, among others, the interior concept at State Dinning. The concept of the interior is translated by creating a fresh, luxurious interior style, bringing the past and welcoming the future. The interior decorative design follows the ornaments on the structure. The patterns applied to the walls and ceiling adjust the architecture. In the interior of the A.A Maramis building, intricate carvings, cornices and moldings are added to the basic structural components of the walls and ceiling. The decorative design must be applied logically and sensitively, applied to be in harmony with the shape, function, and material of the object or to be contrasted.

Besides the decorative elements, interior development also uses space basic design such as balance, rhythm, emphasis, proportion, scale, unity, harmony, and variety. These interior principles can focus elements to achieve certain effects or solutions. Design elements and principles are not regarded as definite rules, but rather as guidelines to encourage the creation of good designs. The combination of different elements and principles can produce different results or characteristics in the final design. By understanding the basics of design theory, designers can set certain criteria to evaluate what we commonly call good design.

Figure 9:
State Dinning 1. Design by Ika Yuni Purnama, 3D by PT.Jakarta Konsultindo
The state dinning space uses a langgam approach which is a mixture of 3 styles, namely:

1. Classical Style, this style relies on arrangement, order, balance and almost perfect harmonization. Distinctive design of this style, elegant appearance, beautiful luxury and strong points and main attractions of this concept. Properties are usually made of solid wood, using natural colors such as brown wood, golden yellow, leaf green, soil color.

2. Neo Classical Style, this style is an interpretation of an elegant modern classical style, where the details of classical forms are found in new approaches. The form retains the structure of the old form or elements of the furniture style combined with modern elements, creating a blend of old and new. Finishing section, a new approach, with a variety of different and innovative colors.

3. Traditional - Contemporary Style, this style can be interpreted as the use of traditional elements (local culture / Indonesian archipelago) that refer to the present or current time. Balanced colors, warm bright tones, and pastels can be the hallmark of this style. This contemporary traditional style is also a consideration that space has a function as a display and branding of Indonesia's rich cultural heritage in the archipelago. The use of fabrics / textiles such as batik, weaving, songket, art objects such as sculptures, paintings, historical artifacts can be applied by choosing one of the regional themes in the archipelago in each room.

CONCLUSION

The development of the interior concept of A.A Maramis Building should be a form that combines historical values in the past, and reinterprets them according to the needs and functions of today. The history and culture of design helps to understand what causes the use of forms, their development, and ways we can improve and use them in the future.

Aspects of style and theme of interior spaces play an important role in giving value and historical significance to A.A Maramis cultural heritage buildings in addition to architecture. The interior must inform the facts about the many important historical events in the function of interior spaces with an accessible visual space, renewal of interior design and also the expansion of the space theme.

The application of the principle of interior restoration in a heritage building can be done
with all aspects of design considerations ranging from layout, furniture design, interior aesthetic design, material selection, color, information, and others based on the principle of special restoration design for interiors.

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