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MEDIA AS MULTISPACE:

SPATIAL-BASED TOURISM ON DIGITAL VIRTUAL ERA

ABSTRAK

Studi ini bertujuan mengeksplorasi serta memetakan potensi penggunaan media digital virtual sebagai bagian dari duplikasi pengalaman spasial pada konteks turisme. Lebih dari sekedar representasi, studi ini menekankan pentingnya kehadiran spasial berbasis media digital virtual, sebagai perluasan pengayaan pengalaman pada objek arsitektur. Gagasan multi spasial adalah memosisikan arsitektur fisik dan digital dalam sebuah irisan kesatuan. Dalam konteks turisme, beberapa objek arsitektur seperti museum, galeri, merupakan sebuah desain spasial yang menekankan pada pengalaman, yang potensial diperkaya pada duplikasi digital virutal. Studi kualitatif ini berfokus pada Museum Tsunami Aceh sebagai studi kasusnya. Melalui berbagai pengamatan dan observasi digital, ditemukan beberapa model representasi virtual digital terkait objek arsitektur ini. Studi ini berfokus pada memetakan beragam karakter dari tiap model spasial berbasis media ini. Temuan dari studi ini diajukan dalam tiga pemikiran besar terhadap keberadaan multi spasial. Gagasan tentang multi akses, multi pengguna, dan multi waktu, adalah upaya perluasan dari pengalaman arsitektur itu sendiri. Studi ini memosisikan arsitektur tidak sekedar bangunan fisik, melainkan mencakup segala kemungkinan perluasannya pada beragam media virtual digital yang berkembang saat ini.

ABSTRACT

This study aims to explore and map the potential use of virtual digital media as part of duplicating spatial experiences in the context of tourism. Beyond mere representation, this study emphasizes the importance of spatial presence based on virtual digital media as an extension to enrich experiences of architectural objects. The concept of multi-space positions physical and digital architecture within a unified intersection. In the context of tourism, several architectural objects such as museums and galleries are spatial designs that emphasize experience, which can potentially be enriched through virtual digital duplication. This qualitative study focuses on the Aceh Tsunami Museum as its case study. Through various digital observations and analyses, several models of virtual digital representation related to this architectural object were identified. This study focuses on mapping the diverse characteristics of each media-based spatial model. The findings of this study are presented in three major considerations regarding the existence of multi-spatiality: the concepts of multi-access, multi-user, and multi-time, which are efforts to expand the architectural experience itself. This study positions architecture not merely as a physical building but encompasses all possible extensions in various evolving virtual digital media.

INTRODUCTION: DIGITAL EXTENSION OF SPACE

> Multi space exists in the intersection of the physical and digital and in the blurring of their previously clear dividing lines. Multi space is not a single space, but a hybrid space where we are, in effect, occupying multiple spaces simultaneously. It arises where the physical and digital intersect and collide. Multi space is the messy space in between, constantly in flux, its boundaries perpetually shifting (Hopkins, 2023, p. 2)

This paper aims to explore the current potential of virtual digital media as an extension of architectural spatial presence, complementing the physical realm. Architecture transcends mere buildings, encompassing various non-physical dimensions such as cultural, economic, and local values. The perception of space is pivotal when engaging with architectural works (Pallasmaa, 2011; Pallasmaa & Holl, 2007). Architecture is intrinsically linked to the presence and experience of space, shaping how individuals perceive constructed environments (Gibson, 1986). This spatial presence can be mediated through various media, which are integral to the representation of architectural objects. The presentation of architectural works is inherently visual, employing images to create accurate visualizations that closely replicate the original conditions (Bertol & Foell, 1997; Mortara et al., 2014).

The evolution of technology significantly influences the development of media representation. With the advancements in information technology and high-speed internet connectivity, technology can now be integrated in numerous ways. The more sophisticated the media employed, the closer the experience will be to reality (Baudrillard, 1994). These advancements are interconnected, as the virtual sensations provided increasingly approximate real-life experiences (Stals & Caldas, 2020). Virtual reality, defined as a three-dimensional visual interaction where the entire environment is simulated by computer devices (Mihelj et al., 2014; Nugraha Bahar, 2014; Putro, 2018), is increasingly utilized as a tool for simulation and experimentation, including in the field of architecture.

The tourism sector is increasingly incorporating virtual technology into its development. Virtual tourism can be conceptualized as travel activities conducted through digital media (Crang, 2001; Muhammad et al., 2021). The creators of these media are becoming more diverse, ranging from major entities like Google to formal developers such as the managers of tourist attractions themselves. Museums, as a type of tourist attraction, present significant opportunities to integrate architecture with virtual digital media, creating a cohesive virtual experience (Achyarsyah et al., 2020; Howes et al., 2018). This integration is particularly pertinent given the recent pandemic-related restrictions that have limited physical visits to museums. This study aims to evaluate the extent to which digital media development serves as an alternative medium for experiencing space. Various virtual digital media will be comparatively analyzed to provide an overview of technological advancements, particularly in the field of architecture. Additionally, the study seeks to identify the potential and characteristics of each existing medium to further develop their respective capabilities.

LITERATURE: MEDIA AS MULTI SPATIAL MUSEUM

VIRTUAL MEDIA OF MULTI SPACE ARCHITECTURE

Architecture must be experienced, not merely seen, to fully appreciate its design essence (Rasmussen et al., 1964; Spence, 2020). The experience of space engages all the senses, not just sight (Ergan et al., 2019; Rodaway, 1994; Tucker & Goodings, 2014). This sensory experience is no longer confined to direct physical interaction but can be represented through various media as multi-space (Hopkins, 2023; Mantegna & Rinesi, 2023; Redyantanu et al., 2023). Media for experiencing architectural objects can be categorized as follows (Riesa & Haries, 2020). **Photos or 2D Images**: The simplest medium for representing design objects, these images have long been used and are now easily accessible on digital platforms such as Instagram, Facebook, and Google Maps reviews. **Panoramic Photos or 360 Images**: Unlike

two-dimensional photos, panoramic photos are captured using a spherical technique, providing a more spatial visual experience by combining several photos into a unified whole (Dio et al., 2019). **2D Videos**: An extension of photos, videos incorporate motion and sound, making the representation more engaging. These can be accessed on platforms like YouTube, Instagram, and TikTok, using various viewing devices. **360 Panoramic Videos**: Captured with special cameras, these videos display the entire spatial quality in a moving and sound format. The audience can determine the viewing angle, as the video is taken from a central point (Brown & Green, 2016). Although currently limited, platforms like YouTube support this format. **Interactive Media**: This medium combines various content types, including visuals, sounds, and information, in an interactive form. Interactive media respond to user inputs, such as touch or commands, and are generally packaged in digital pages that integrate all media elements holistically. Figure 1 illustrates the connection between physical and digital spaces.

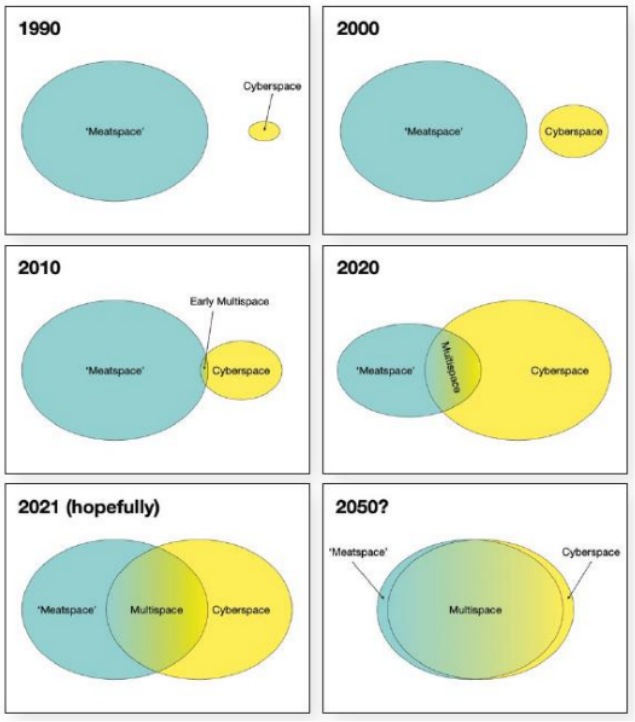

Figure 1 The concept of multi space that merge physical and digital space (Source (Hopkins, 2023))

The evolution of media has ushered in a new era characterized by the integration of digitized data and computing devices connected to the internet. This development is significant, as users now simultaneously act as content creators for digital media. New media exhibits several distinctive characteristics (Bryant, 2009; Goldman & Zarzycki, 2010; McQuail, 2005). Interactivity, for instance, refers to the dynamic relationship between users and the medium they engage with (Champion, 2008; Saunders et al., 2011). It encompasses the various ways users interact, respond, and navigate within a platform, whether through clicks, swipes, or other actions, thereby defining the level of engagement and responsiveness. Another key characteristic is social presence, which pertains to the sense of being present in a digital

environment through interactions with other users (Thömmes & Hübner, 2020). When users engage with one another via comments, messages, or shared content, they establish a social presence. This sense of connectedness significantly enhances the overall user experience, contributing to a more immersive and interactive digital environment.

Media richness refers to the diversity and depth of communication channels within a medium. Rich media engage multiple sensory modalities, such as visuals, audio, and text, thereby enhancing user engagement and understanding (Meechao, 2015; Miltiadis, 2020; Wang & Schnabel, 2008). Autonomy allows users to control their content consumption and usage beyond the original source. Users can tailor their interactions, personalize settings, and choose how they engage with the medium, empowering them to navigate digital spaces according to their preferences. Fun and entertainment are crucial for user engagement. Platforms that incorporate elements of enjoyment, humor, or playfulness enhance the overall experience. Through gamification, memes, or interactive features, fun contributes to sustained user interest. Privacy ensures that users can utilize digital platforms without compromising their personal information (Wiethoff et al., 2021). It involves safeguarding data, controlling visibility, and respecting user boundaries, thereby building trust and encouraging continued participation. Personalization tailors the user experience based on individual characteristics and preferences. Platforms that adapt content, recommendations, and interfaces to align with user profiles enhance engagement (Flasche, 2022; Melesse Asress & Beshah, 2016). Personalization acknowledges the unique needs and behaviors of each user, thereby creating a more engaging and relevant experience.

Virtual architecture is a concept where the architecture of physical buildings is no longer the primary focus. Instead, spatial experiences are achieved through alternative means (Flachbart & Weibel, 2005; Mitchell, 2005). Grosz (2001), posits that the virtual aspect of spatiality represents a future possibility, inherently linked to virtual media, beyond just digital technology (Kalaga, 2003). The notion of multi-space (Hopkins, 2023) underscores the potential for virtual spaces to complement physical ones, highlighting that virtual digital media offer more than mere representation. The key lies in the spatial experience, where various media can present alternative spatial constructions that extend existing physical spaces. Identifying the characteristics of different media is crucial in developing an architecture-based virtual tourism platform. This study aims to map the community's progress in developing virtual digital tourism media, providing an overview of each medium's characteristics, advantages, and disadvantages. The primary objective is to offer insights for spatial designers, enabling them to present diverse representations of their architectural designs, thereby enriching the user experience.

ACEH TSUNAMI MUSEUM AS CONTEXT

The Aceh Tsunami Museum, designed through a competitive bidding process, was constructed around 2008 and commenced operations in 2011. This museum serves as a physical architectural monument, symbolizing the catastrophic events of the Aceh earthquake and tsunami on December 26, 2004. It integrates historical artifacts and symbolizes the resilience of the local Acehnese community, aiming to be a legacy for future generations. The museum functions as a learning and education center focused on safety and disaster evacuation (Irani & Sapto, 2018). Its purpose is to memorialize the tsunami victims, educate future generations about disasters, and serve as an evacuation center in the event of a similar incident. Designed by Ridwan Kamil and teams, the museum is notable for its emphasis on spatial experience to convey its messages. Unlike conventional museums that primarily

display information, the architecture of the Aceh Tsunami Museum is integral to the visitor experience, unfolding sequentially to narrate the story of the tsunami disaster. This design approach ensures that the museum not only informs but also deeply influences visitors' interpretations and understanding of the tsunami disaster, making it an expressive piece of architecture (Dafrina, 2019).

Certain sections of the museum building are designed to be experienced in a specific, philosophical manner. These include various spatial types or experiences within the Tsunami Museum (Figure 2): Space of Fear (Lorong Tsunami), Space of Memory (Ruang Kenangan), Space of Sorrow (Sumur Doa), Space of Confusion (Lorong Cerobong), and Space of Hope (Jembatan Harapan). This spatial sequence prioritizes experiential engagement as its main attraction. With the advent of digital and virtual media representations, it is anticipated that these spaces can be perceived visually and stimulate other senses through increasingly interactive media. This study aims to evaluate whether various virtual tour media can effectively represent these experiential spaces.

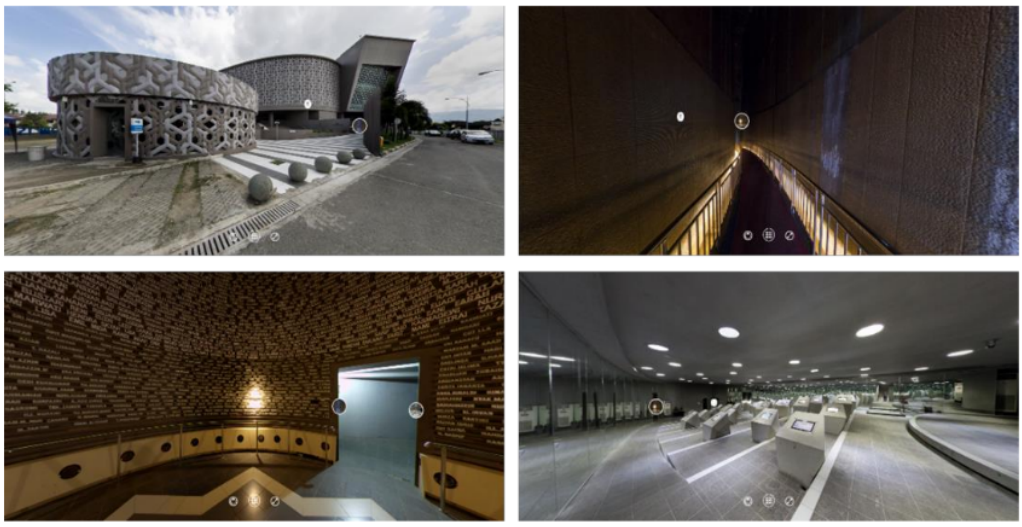

Figure 2 The space of Aceh Tsunami Museum (Source: 360indonesia.id)

Typically, prospective tourists conduct independent research on the attractions they plan to visit to ensure their expectations align with reality. Those who engage in virtual experiences beforehand tend to have higher satisfaction levels compared to those who do not (Bai et al., 2013; Gale, 2009). Given the constraints imposed by the recent pandemic, digital virtual visits may not only serve as the initial phase of a tour but also as an alternative to physical tourism activities. A virtual museum can be understood as a digital collection of a museum's images, artifacts, and layouts, accessible through digital or electronic media (Achyarsyah et al., 2020; Pagano et al., 2017). This study aims to examine the development of various media in architectural representation, reflecting on the current role of media beyond mere representation. Media now play an equally important role as physical spatiality, offering an alternative form of space.

METHODS: MAPPING THROUGH OBSERVING

This study employs a qualitative, single-instrument case study methodology to examine a specific case with a distinct theme (Creswell, 2018; Groat & Wang, 2013). The research

format focuses on the design object (Lucas, 2016; Verbeke, 2013) to generate knowledge about design. Data collection methods include literature review and virtual observation. Data sourced from the internet and other publications will be analyzed using a comparative descriptive technique, discussing the characteristics of each medium supporting the virtual tour. The diagram illustrates a collage of spatial quality images curated through a specific process (Persohn, 2021). The parameters for analyzing each medium are derived from the previously described literature review. This comparative analysis aims to illustrate the current progress of media and identify future development opportunities.

The exploration of various digital media based on virtual tourism tours is categorized by type and character. The author conducts direct exploration of each category and type of digital tour media. Virtual observations through desktop media have identified various inherent characteristics of different digital tourism media. These characteristics are presented in a comparative study format, allowing for a clear understanding of each medium's unique attributes. This study aims to provide an overview of various media that can facilitate architectural spatiality-based tourism activities and offer alternative spatial experiences through virtual digital tourism media, highlighting potential future developments.

RESULT DISCUSSION:

MULTI TYPE OF DIGITAL VIRTUAL SPACE

Based on the data collected regarding the virtual digital tour of the Aceh Tsunami Museum, the author identified the following media. These platforms were selected due to their accessibility and widespread familiarity among internet users. According to Junawan (2020) YouTube, Instagram, Facebook, and Twitter are the most prominent. The details of each platform are as follows:

Static Website: Information Space

This official media, managed by the museum administration, provides operational information, details of thematic activities scheduled at the Tsunami Museum, and a photo gallery documenting these activities. However, the content requires updating, as the most recent information pertains to activities from 2019. Additionally, certain sections of the browser page also need to be refreshed (Figure 3).

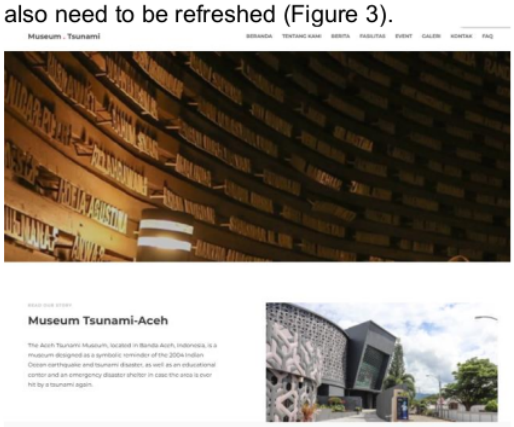

Figure 3 Official website media (Source: museumtsunami.id, 2023)

Panoramic Website: Interactive Space

Interactive media allows users to control various types of content. This media can be

experienced in a virtual reality format, featuring curated photos of each special room in the Aceh Tsunami Museum. Users are invited to navigate through the museum, viewing diverse perspectives of each room, with control via mouse or touch on a smartphone screen. At least six rooms are presented in detail, where users can press specific buttons to access additional information. These areas include the Gate area, Space of Fear, Space of Sorrow, Space of Memory, Space of Hope, and the roof of the rescue shelter (Figure 4).

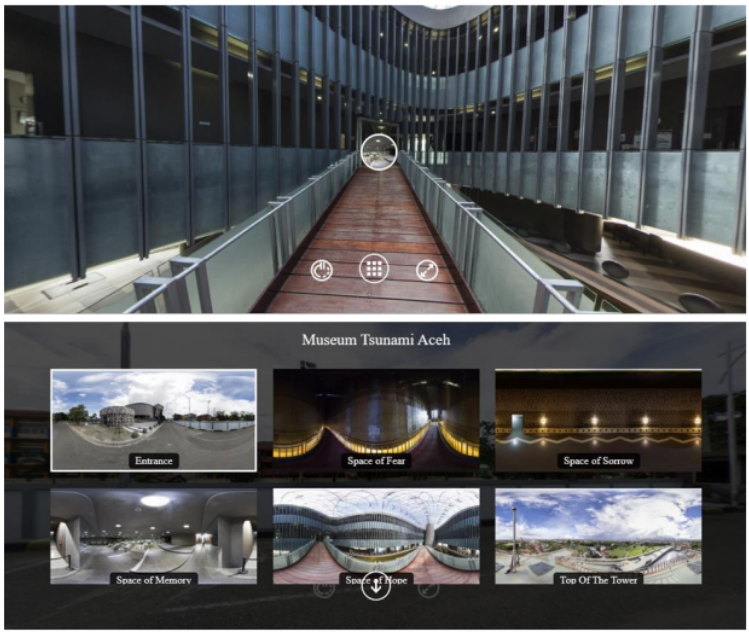

Figure 4 Interactive Space based on Panoramic Website (Source: 360indonesia.id)

Social Media: User Generated Space

Instagram and YouTube, the most popular photo- and video-centric social media platforms, are particularly relevant for virtually exploring the museum. These platforms wield significant influence due to their automatically updated content. Users enthusiastically document and share their activities on these media, serving as both a repository of memories and a source of reference and entertainment for others (Nasrullah, 2015). Additionally, user-generated content allows official sources to publish media related to the tsunami museum. However, search results indicate that the official Facebook channel of the Tsunami Museum has not been updated for a considerable time, whereas Instagram has been updated more recently (Figures 5).

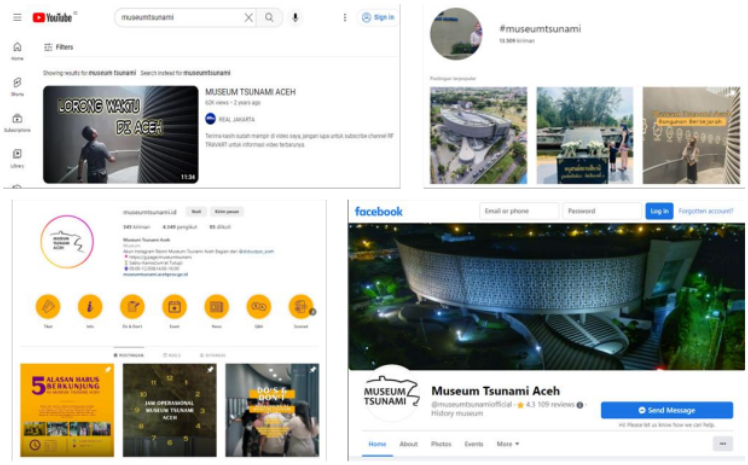

Figure 5 Social media as user generated space (Source: Facebook, YouTube, Instagram)

Google Location: Review Space

Google's review platform is one of the most influential media for virtual tours. It is supported by user-generated content, including photos, videos, and panoramic images. The content is relatively recent and, being from direct users, can be considered relatively objective. A study by Haq (2020) indicates that tourist attraction managers utilize Google Review data as a guide in developing tourist attractions (Figure 6).

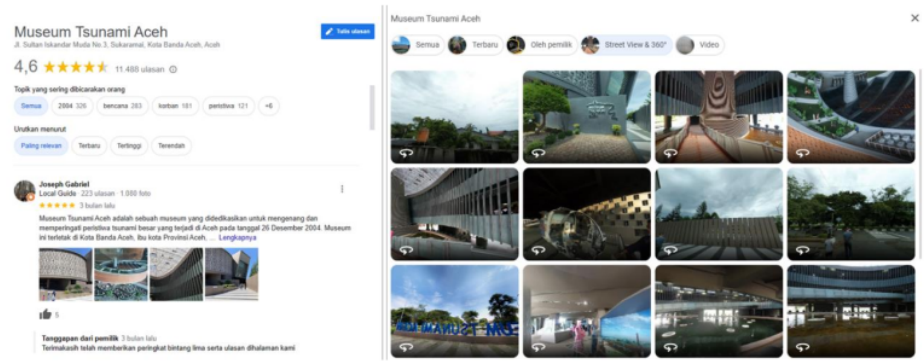

Figure 6 Review-based space on Google Page (Source: Google Aceh Tsunami Museum Page)

Based on the source and the author of media content, the media can be categorized as follows:

- Media with single authorship
  - https://museumtsunami.id/
  - https://www.360indonesia.id/museum-tsunami-aceh/
- Social with multiple authorship
  - https://www.facebook.com/museumtsunamiofficial/
  - https://www.instagram.com/museumtsunami.id/
  - https://twitter.com/museumtsunamiid/
- Media with user-based authorship
  - https://g.page/museumtsunami?share
  - https://www.youtube.com/results?search_query=musuem+tsunami+aceh

- https://www.instagram.com/explore/tags/museumtsunami/

Based on the variety of media used, the media is divided into the following categories:

- Photo-Video Based Media https://www.instagram.com/explore/tags/museumtsunami/
- Photo-Video-Panoramic Based Media https://g.page/museumtsunami
- Video Based Media https://www.youtube.com/results?search_query=musuem+tsunami+aceh
- Virtual Reality Based Media https://www.360indonesia.id/museum-tsunami-aceh/

Referring to the previous literature study (McQuail, 2005), which dissects the character of new media, the comparison of these media is by exploring the following aspects :

Table 1 Comparative character between different types of virtual tour media

Type	Variant	Authorship	Media Type	Content & Information	Interactivity, Immersivity & Personalization
Static Website: Information Space	Official Website	Official Manager	Text, Photos	Limited to event, description and operational information	Standard photo and text media with no additional technological aspects
Social Media: User Generated Space	Official Instagram	Official Manager	Text, Photos & Video	Event Announcement, Activity Documentation, Museum Content	There is a comment section where other users can participate.
	Official Facebook	Official Manager	Text, Photos & Video	Event Announcement, Activity Documentation, Museum Content	There are comment and upload fields where other users can participate.
	Official Twitter	Official Manager	Text, Photos & Video	Information on current activities related to operations	There is a comment field for interaction without other immersive features
	YouTube Search	Public	User Video	User Generated (Experience)	There are opportunities to upload, comment and control videos
	Instagram Search	Public	User Photo & Video	User Generated (Experience)	Opportunity to upload, comment and save photos
Google Location: Review Space	Google Review	Official Manager & Public	Text, Photo, Video, Panoramic	User Generated (Experience)	There are opportunities to upload photos, panoramic photos, videos and comments

Panoramic Website: Interactive Space	360 Indonesia.id	Official Manager	Text, Photo, Panoramic	Virtual Tour of Museum Spatial Aspect	Viewing angle control and navigation per room or space

Table 2 Comparison of the Medias

Character	Interactivity	Sociability	Media Variation	Playfulness	Autonomy	Personalization	Privacy
Static Website	x	x	v	x	x	x	x
Official Social Media	v	v	v	v	x	x	x
User Based Social Media	v	v	v	v	v	v	v
User-Review Based Media	v	v	v	v	v	v	v
Panoramic Website	v	x	v	v	x	x	x

Based on the processed data, it can be generally concluded that no single media platform is superior to others overall. This research highlights the strengths of each type of media as follows: **Official websites**: These offer strong data control and serve as the primary reference point for information seekers. However, they are more challenging to update casually compared to social media. **Official social media**: These platforms provide robust content control and greater user engagement but require consistent updates from managers. **User-based social media**: These platforms benefit from a wide variety of media and content, with the strength of automatic updates in response to user activity. The downside is the lack of control over content quality due to the freedom of user contributions. **Location-based media**: These have a stronger user attachment, diverse media displays, and automatic updates. Users gain insights into the quality of museum exhibits, but control remains with the user. **Interactive websites**: These excel in interactivity and immersiveness, utilizing curated content and virtual reality technology with panoramic photos. However, content updates are less frequent due to the static nature of the museum space. Additionally, there is no user interaction, making the sense of attachment similar to that of an official website.

Traditional media, such as photos and videos, serve as representations of places, acting as windows into different locations. In contrast, virtual tourism media transcends this concept by creating entirely new spaces. **Immersion**: Unlike static images, virtual tours with 360° panoramic views and VR technology place you directly within the location. This allows you to explore, turn around, and experience the environment in a way that photos cannot replicate. This level of immersion creates a navigable space, rather than one that is merely observed. **Interaction**: Virtual tours offer interactivity, enabling you to zoom in on details, access information points, and choose your own path through the environment. This interactivity transforms you from a passive consumer of media into an active participant, shaping your own experience within the virtual space. **Accessibility**: Virtual tourism makes locations accessible that might otherwise be physically unreachable or impractical to visit. It allows anyone, regardless of their location or limitations, to explore global landmarks. This creates a new, accessible space for a wider audience, fostering a sense of shared experience that transcends physical boundaries.

Although not directly involved in the physical construction of architecture, virtual tourism offers a surprisingly strong connection to architectural spatial production through digital media.

Inspiration and Reference: Virtual tours of existing buildings, particularly iconic or innovative structures, can serve as a rich source of inspiration for architects. Designers can study spatial organization, materiality, and the interaction of light within the space. This virtual exploration can spark new ideas and inform the design of their projects. **User Experience Testing**: Virtual tours of similar building types (museums, offices, libraries) can be used to test the user experience of a proposed design. By simulating movement through the virtual space, architects can identify potential bottlenecks, awkward layouts, or areas lacking visual interest. This early feedback loop allows for adjustments before construction begins. **Contextual Understanding**: Virtual tours of a building's intended site can provide valuable context for architects. Understanding the surrounding environment, existing structures, and public spaces allows for seamless design integration into the existing fabric. This fosters a more cohesive and responsive architectural intervention. **Marketing Engagement**: Virtual tours can be a powerful marketing tool during the design and construction phases, generating interest and excitement for a new building. Furthermore, post-construction virtual tours can serve as a permanent record of architectural achievement, accessible to a global audience and fostering ongoing engagement with the built space.

MULTI SPACE THROUGH MULTI ACCESS, MULTI USER AND MULTI TIME

The advent of virtual digital spaces in architecture has revolutionized the concept of accessibility. One of the most significant benefits is **multi-access**, which allows architectural digital spaces to be accessed from anywhere through the internet. This capability breaks down geographical barriers, enabling individuals from different parts of the world to experience and interact with architectural designs without the need for physical travel. For instance, virtual tours of museums or historical buildings can be conducted online, providing educational and cultural enrichment to a global audience. This democratization of access ensures that architectural marvels are no longer confined to their physical locations but are available to anyone with an internet connection.

Moreover, the ability to access architectural spaces virtually fosters inclusivity and broadens the audience for architectural experiences. People with physical disabilities, financial constraints, or other limitations that prevent them from traveling can now explore and appreciate architectural wonders from the comfort of their homes. This virtual accessibility also supports educational institutions by providing students with immersive learning experiences that were previously unattainable. By integrating virtual tours into their curricula, educators can offer students a deeper understanding of architectural history, design principles, and cultural significance. Thus, virtual digital spaces not only enhance accessibility but also enrich the educational landscape and promote a more inclusive appreciation of architecture.

Another profound advantage of virtual digital spaces is the concept of **multi-user or actor**. Unlike physical spaces that can become crowded and limit the number of visitors, virtual spaces can accommodate an unlimited number of users simultaneously. This feature is particularly beneficial for educational purposes, where multiple students can explore and learn from the same architectural model at the same time. Additionally, it fosters collaborative opportunities, allowing architects, designers, and users to work together in a shared virtual environment, regardless of their physical locations. This collaborative potential enhances creativity and innovation, as ideas can be exchanged and developed in real-time.

In the digital era, users of buildings can also become content creators, contributing to the spatial expansion in digital media. By sharing their experiences and interactions within these virtual spaces, users generate valuable content that can be used to enhance and expand the

digital representation of architectural spaces. This user-generated content can include photos, videos, and reviews, which provide diverse perspectives and enrich the overall virtual experience. As content creators, users play an active role in shaping the digital narrative of architectural spaces, making the virtual environment more dynamic and engaging. This participatory approach not only democratizes the creation and dissemination of architectural knowledge but also fosters a sense of community and shared ownership among users.

Lastly, the flexibility of **multi-time** access is a crucial benefit of virtual digital spaces. Physical spaces are restricted by operating hours and time zones, but virtual spaces can be accessed at any time, providing unparalleled convenience. This flexibility is particularly advantageous for individuals with busy schedules or those in different time zones, as they can explore and interact with architectural spaces at their own pace and convenience. Moreover, it allows for continuous engagement and learning, as users can revisit the virtual space multiple times to deepen their understanding or discover new aspects. This temporal flexibility ensures that the architectural experience is not limited by time constraints, making it more inclusive and adaptable to diverse user needs.

Furthermore, multi-time access supports a more personalized and user-centric approach to architectural exploration. Users can choose the most suitable times for their virtual visits, which can enhance their overall experience and satisfaction. This flexibility also facilitates asynchronous learning and collaboration, enabling users to engage with the content and with each other at different times, without the need for simultaneous presence. As a result, virtual digital spaces can accommodate a wider range of learning styles and preferences, promoting a more inclusive and effective educational environment. By removing temporal barriers, virtual spaces empower users to take control of their learning and exploration, fostering a deeper connection with the architectural content.

In summary, virtual spatial tourism leverages digital media to bridge the gap between the existing built environment and new architectural projects. It serves as a source of inspiration, a tool for user experience testing, and a platform for public engagement and feedback. Although not directly involved in construction, virtual tourism plays a crucial role in informing and enriching architectural practice. Virtual tourism does more than represent a place; it constructs a new spatial experience—immersive, interactive, and accessible—alongside the physical location. It creates a space that users can explore, interact with, and learn from, transforming media from a mere window into a doorway to new worlds. The concept of “media as space” emerges from the analysis above, supported by media’s ability to present spatial experiences through immersion, interactivity, and accessibility. Virtual media is not a substitute for physical spatiality but an alternative experience of a different space. With unlimited locations, easy access through various devices, and technological interventions that diversify the experience, architecture is repositioned beyond just physical buildings. Virtual objects presented through multiple media can be considered another form of spatiality. Architects can engage in presenting spatial experiences in their work through these various possibilities.

CONCLUSION

From the exploration above, particularly in the context of architecture as a subject of public tourism, virtual digital media plays a crucial role in presenting various alternative virtual spatial constructions. Generally, there are four types of media-based spaces: **Web-based space**: This is the most effective medium for conveying in-depth information. A comprehensive description of the building object can construct a detailed spatial experience.**Social media-**

based space: This medium facilitates visitor interaction by allowing them to represent fragments of their spatial experiences. **Location data-based space**: This type of space enables various forms of feedback related to users' architectural spatial experiences. **Interactive media-based space**: This is the most dynamic alternative, capable of displaying the physical spatial quality in detail, reflecting the original condition of the building. The concept of multi-space promotes multiple aspects of hybrid architecture: **multi-access, multi-user, and multi-time.** This approach makes architecture more diverse and expands its reach beyond traditional spatial media.

The development of media for virtual tourism has advanced significantly. Today, users are not merely consumers but also content creators, whose contributions have substantial effects and impacts. No single media platform is absolutely superior to others. The greater the variety of media, the more accessible and diverse each tourist attraction becomes to a broader audience. Virtual digital media overcomes the limitations of place and time, making it an effective and efficient solution, especially during a pandemic. However, regular updates are essential to ensure the content remains relevant and engaging for users. Ultimately, this evolution is expected to lead to smart tourism, creating experiences that transcend physical media through the use of virtual and digital technology. Enhancing this with opportunities for personalization, contextual updates, and real-time monitoring will help maintain quality. This diversity of media allows architecture to exist not only in physical form but also in a more varied virtual digital representation.

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