

Heritage Branding and The Value of Nostalgia The Case of Kopi Toko Djawa in Bandung

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ABSTRACT

Coffee is embedded in everyday life as a tradition or ritual within individuals or social communities. Coffee shapes social interactions and cultural practices. Kopi Toko Djawa Pasar Cihapit evokes memories through its spatial dimension. The existence of Kopi Toko Djawa Cihapit gives a nostalgic impression because of its location. Apart from that, the impression of nostalgia from an architectural perspective is also reflected in the interior, which presents a “heritage” atmosphere and strengthens the visitor’s experience in interpreting heritage values in the spatial dimension. The contribution that will be conveyed through this article is a deeper understanding of nostalgia in the form of memory and architecture through coffee in traditional markets, as well as highlighting how this influences community to its dynamics and local identity. This article explores nostalgia in memory and architecture through coffee in conventional markets. The article examines coffee’s cultural and historical significance, using ethnographic methods and interviews to reveal the coffee heritage at Kopi Toko Djawa Cihapit. This research enriches understanding of cultural nuances and underscores the importance of preserving coffee heritage in an architectural context. Qualitative data from the literature, field observations, and interviews with the first barista at Kopi Toko Djawa Cihapit underlie this research.

Kata kunci:

Arsitektur, branding warisan, kopi, Kopi Toko Djawa, pasar.

ABSTRACT

Judul: Heritage Branding dan Makna Nostalgia; Studi Kasus Kopi Toko Djawa di Bandung

Kopi tertanam dalam kehidupan sehari-hari sebagai sebuah tradisi atau budaya dalam diri individu atau komunitas sosial. Oleh karena itu, kopi dapat membentuk interaksi sosial dan praktik budaya. Kopi Toko Djawa di Pasar Cihapit mampu menghadirkan pengalaman dan memori melalui dimensi spasialnya. Keberadaan Kopi Toko Djawa memberikan kesan nostalgia karena lokasinya. Selain itu, kesan nostalgia dari sudut pandang arsitektur juga tercermin pada interiornya yang menghadirkan suasana “heritage” melalui branding warisan budaya yang memperkuat pengalaman pengunjung dalam memaknai nilai-nilai warisan dalam dimensi spasial. Kontribusi yang akan disampaikan melalui artikel ini adalah pemahaman lebih dalam mengenai nostalgia berupa memori dan arsitektur melalui kopi di pasar tradisional, serta menyoroti bagaimana hal tersebut memengaruhi dinamika masyarakat dan identitas lokal. Artikel ini mengeksplorasi nostalgia dalam memori dan arsitektur dengan pengalaman minum kopi melalui heritage branding di pasar tradisional. Artikel ini juga mengkaji makna budaya dan sejarah kopi, menggunakan metode etnografi dengan wawancara untuk mengungkap warisan kopi di Kopi Toko Djawa Cihapit. Penelitian ini memperkaya pemahaman tentang nuansa budaya dan menggarisbawahi pentingnya melestarikan warisan kopi dalam konteks arsitektur. Data kualitatif diperoleh melalui kajian literatur, observasi lapangan, dan wawancara dengan barista pertama di Kopi Toko Djawa Cihapit untuk mendasari penelitian ini.

Introduction

Coffee has gained popularity locally and globally due to its perception as a communal beverage. Its significance is attributed to various factors, such as the fondness people develop for the specific methods of preparation and serving and the environment or setting in which they enjoy their coffee. Additionally, coffee is ubiquitous in society, with coffee shops playing a vital role in promoting coffee and fostering a coffee culture (Tucker, 2010). Coffee has become popular as a local and global drink because people view coffee as “ours” (Spence & Carvalho, 2020).

Interestingly, in 2011, UNESCO included a coffee-drinking tradition on the World Intangible Cultural Heritage list. Intangible cultural heritage must consist of five areas: oral traditions and expressions, language as a vehicle for intangible cultural heritage, performing arts, social practices, rituals and festive activities, knowledge and practices related to nature and the universe, and traditional skills. Here, coffee can be included in at least three areas: as a social practice as rituals, about how coffee should be brewed, stored, and drunk, knowledge about how coffee beans are treated to make a cup of coffee drink, and traditional skill used by many coffee farmers (Miladi, 2018). Coffee becomes meaningful for many reasons, including the attachment or liking that people develop toward how they drink it, how it is prepared and served, and the place or context in which they consume it.

When coffee is present everywhere in society, coffee shops play an important role in the popularization of coffee and in building a coffee culture (Tucker, 2010). Historically, coffee shops have

provided a venue for social interaction, conversation, and political and political debate (Waxman, 2006). Coffee shops also serve as a place where people can gather, speak freely, and mingle with others from their community (Tjora & Scrambler, 2013; Waxman, 2006). The appeal of coffee shops in terms of the food or beverages served is due to the convenience and other social elements provided to complete the experience. Coffee shops often become an integral part of a community’s cultural tradition. They serve as spaces where people gather, converse, and share experiences (Gangwani et al., 2020).

Over time, certain rituals and customs associated with coffee consumption may develop, forming a unique cultural heritage. Coffee shops often become emblematic of a neighborhood or city. They contribute to the local identity and may be recognized as landmarks. The unique characteristics of a coffee shop, whether in its décor, menu offerings, or atmosphere, can reflect the cultural identity of the community it serves. Heritage values are not static; they evolve. Coffee shops that adapt to changing trends while preserving core elements of their identity contribute to a dynamic heritage. Innovation within the context of tradition can create a unique blend of past and present. (Davis, 1979). In Indonesia’s current society, coffee culture has become important because drinking coffee has become a lifestyle. Coffee shops have become a favorite place for coffee drinkers to gather and exchange ideas among communities. To build consumer attachment, Coffee shops create branding to attract visitors’ attention. (Agustin, 2021; Gangwani et al., 2020; Rahma et al., 2019).

Kopi Toko Djawa, as a coffee shop, has its characteristics and consistently

develops its branding. This coffee shop brand provides a vintage impression for the consumers. They can drink the coffee by imagining nostalgia. Different definitions of nostalgia can generally be related to objects, places, experiences, and ideas from the past. Drinking coffee as an experience, based on its location, can represent a feeling of nostalgia.

One of Djawa's Coffee Shops is in a public market in Bandung, at Pasar Cihapit. This public market is known for societies as their heritage, as the place to gain everyday goods. In Indonesia, the public market is recognized as a cultural place because its informal atmosphere generates information and knowledge transfer during everyday economic activities (Ekomadyo, 2019). The heritage of Cihapit Pasar itself influences the nostalgic impression that Kopi Toko Djawa at Pasar Cihapit can convey. Pasar Cihapit was established in 1985 (Ekomadyo et al., 2018).

Pasar Cihapit is a historic public market in the central area of Bandung City. It is known as another public market that provides daily necessities. Although Pasar Cihapit has been known as culinary tourism, at the end of 2014, it presented "creative tourism" through the emergence of new creative shops to freshen up Pasar Cihapit (Ekomadyo et al., 2018). The historical background of Pasar Cihapit space, which started from adjacent empty spaces (Kurniawan, 2012), illustrates how Pasar Cihapit developed as a center of community activity and formed as a "creative". Architectural aspects were developed to accommodate the informal relationships of people's market activities; therefore, the market as an economic space also functions as a social and cultural space (Hajaria et al.,

2024). This social informality shapes Pasar Cihapit's character and transforms it into a cultural space. Kopi Toko Djawa is one of the production results of the creative space phenomenon at Pasar Cihapit.

The owner of Kopi Toko Djawa, which started selling books to continue preserving the culture of reading in Indonesia, changed to Kopi Toko Djawa, which aims to be involved in the new cafe business movement in Bandung. However, the choice of the Heritage location seeks to maintain the authenticity of Kopi Toko Djawa. Carrying the concept of nostalgia, reading books is an old activity that the coffee shop owner at Kopi Toko Djawa still wants to emulate and is supported by the choice of location itself.

Capturing the phenomenon of creative space, the researcher wants to see how Kopi Toko Djawa, as a creative space, can be presented through a social space production approach and social construction of space, as well as the embodiment of space through Low's spatialization cultural theory. (Low, 2017). The coffee's location and presence at Cihapit Pasar give a different impression than other Kopi Toko Djawa coffees spread across Bandung. Kopi Toko Djawa's presence amidst the hustle and bustle of the market can provide a nostalgic feel.

Heritage and Value in a Coffee Shop

In terms of architecture, a cultural heritage building is highly valued in history, art, and technology. UNESCO (2011), in their first article, described the Cultural Heritage as:

- 1) Monuments: architectural works, sculptural works, and monumental paintings; elements or structures of an archaeological nature, inscriptions, caves; Dwellings and

- their combinations; historically significant features from a historical, artistic, or scientific point of view are of outstanding universal value.
- 2) Group of buildings: A group of separate or connected buildings of outstanding universal value from a historical, artistic, or scientific point of view for reasons such as architecture, homogeneity, or position within the landscape.
 - 3) Sites: Human works, including archaeological remains or combined natural, human, and local works, of outstanding universal value from a historical, aesthetic, ethnological, or anthropological point of view.

Heritage values can be described through question words and adjectives. Four words can be defined. 'what' for building typology, 'who' to describe the stakeholder of the building, 'where' could explain the location of heritage, and 'when' could explain the authenticity of the heritage and the uniqueness of the heritage (Ginzarly & Teller, 2018). Heritage coffee shops or shops that use historical buildings have their charm and can become tourist destinations because of their historical value as the main component of the coffee shop (Oktafarel et al., 2021). This can attract visitors, especially regular visitors from Pasar Cihapit, because of its historical value as the main component of their identity. Utilizing a cultural heritage environment such as Pasar Cihapit for constructing coffee shops is one form of adaptive and can transmit heritage values to visitors. Adaptive and can transmit heritage values to visitors.

The Social Production and Construction of Space

Understanding the social production of space is a helpful starting point for understanding ethnographies of space

and place. While not the only way to start, historical and political economy approaches to space and environment offer deep temporal and broad spatial perspectives. A social production lens explains how a space or place comes into being, raising questions about how politics, economics, and history are involved in its planning and development. This approach emphasizes the material aspects of making spaces and places and reveals the manifested and hidden ideologies underlying such development.

Buildings are necessary and accommodate various social, political, religious, and cultural functions. Buildings in their physical form are not only determined by material factors. The physical form of the building also contributes to society in the social and economic fields. In the production of this social space.

In the theory presented by Low in her book, the theory of social construction of space explores the complex relationship between society and space. Space is interpreted and produced through social practices shaped by human activities, relationships, and power dynamics. Low analyzes how social structures and cultural practices influence space's creation, use, and meaning. The book explores issues such as the role of gender, race, and class in spatial production, emphasizing the social processes that contribute to the formation of architectural buildings. Low's work is critical to understanding the complex interactions between society and the environment in architecture. This approach can see social construction through memory and spatial spaces that give meaning to society. The social construction of

“Memory, heritage, and Place attachment” occurs here (Low, 2017).

Research on place attachment and the social construction of space often relies on memory and memory-making as dominant modes of providing meaning at multiple scales. Memories and their representations are never neutral recordings of facts. However, in this way, memory shapes and confirms a sense of place. Ethnographies of collective memory and place offer a way to study “the experiential dimensions of placemaking with the political economy that makes it possible by examining the materiality of memory, its embodiment in practice, and its constitution as a social force in the production of place” (Gordillo, 2004).

“Every memory is a memory of a place,” so memory’s spatiality is part of the dynamic process of space construction. The fundamental tension between memory and the places it creates reflects the structural barriers to placemaking for specific communities and regions. Memory and place-making play an important role, especially when linking historically and socially constructed relationships between people, cultures, and places. Researchers often discuss places as “symbolic markers” of communities, using historical constructs, memory, nostalgia, and forms of placemaking to explain people’s deep ties to those sites. Place attachment, an individual’s emotional and affective expression of a space or land, is reflected in social constructions. Kopi Toko Djawa, the stories, and recordings of those who lived, visited, or worked there illustrate the intensity of relationships and feelings of belonging that characterize nationalist constructed spaces. Social construction is also embedded in personal life journeys, which rely on many engraved meanings. That memory is

embedded in, designed by, and derives meaning from a field of memory that offers different interpretations. This also applies to place memories, where access to collective memories is distributed differentially based on cultural criteria, shaping people’s memories.

Kopi Toko Djawa can be seen through the perspectives of Memory, heritage, and place attachment. Gordillo (2004) argues that “every memory is a memory of a place,” so the spatiality of memory is part of a dynamic process of space production. Therefore, memory and place-making are shaped by places, people, and cultures that are constructed historically and socially (Low, 2017). Historical, economic, and social power transform those indicators.

Methods

This research uses a qualitative descriptive method to describe the facts and phenomena in the research location. Data was collected by observing behavior and activities at Kopi Toko Djawa. In addition, interviews were conducted with coffee shop baristas. Kopi Toko Djawa, the sample in this research, was located at Pasar Cihapit.

According to Low (2017), the “Spatializing Culture” approach emphasizes the importance of understanding the relationship between culture and physical space. In this context, this approach proposes that culture and space mutually shape each other. Culture is not only seen as a set of norms and values but also as a social practice reflected in the organization, use, and representation of space. The data obtained will then be analyzed based on Low’s thoughts regarding Genealogy: The Concept of Place and Space so that the factors that form the genealogy of

Kopi Toko Djawa at Pasar Cihapit can be identified. The information obtained was analyzed descriptively and qualitatively based on data collection from field observations and interviews guided by research indicators.

Results and Discussions

Historical of Kopi Toko Djawa at Braga Street

Braga Street in the city of Bandung is one of the cultural heritage areas in the city of Bandung, which still has many historical buildings. This historic building is a colonial building with its characteristics, but many buildings with colonial characteristics still have historical value. The emergence of buildings with new functions in cultural heritage areas requires special attention to maintain the harmony and unity of the buildings in the area (Duhita et al., 2015). Responding to the building's harmony, the presence of Kopi Toko Djawa channels the past's conceptuality with the function of spatiality through nostalgic memories of Jalan Braga (Figure 1).



Figure 1. Exterior of Kopi Toko Djawa Braga
Source: Author's documentation, 2023

Kopi Toko Djawa is a re-creation of the Toko Buku Djawa brand, established in 2011. This name change is a form of re-creation of Toko Djawa because it

responds to coffee-drinking trends in coffee shops today. Kopi Toko Djawa has a distinctive, authentic impression with a “nostalgic” feel and fits perfectly with Heritage as a branding concept.

Kopi Toko Djawa already has its branding, and Kopi Toko Djawa Jalan Braga is one of its branches, serving as the first Kopi Toko Djawa. The ambiance in a space is needed to attract visitors or consumers because, psychologically, consumers can feel the character of the place through the atmosphere created. Ambiance is the result of the interaction of consumers with the environment (space) and buildings based on their psychological conditions (Figure 2). The Interior is divided into two important elements: non-physical forms, such as food, drinks, and menu displays, and physical architectural forms, such as room furniture, space-forming materials, decorative elements, and lighting (Rahma et al., 2017).

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Reusing old Jalan Braga buildings can convey the nostalgic concept through legacy branding. This is realized in the interior of repurposed old buildings (Figure 2), which gives visitors a visual experience and deep memory at every

Kopi Toko Djawa spread throughout Bandung and Indonesia, such as at Kopi Toko Djawa Cihapit.



Figure 2. Interior of Kopi Toko Djawa Braga
Source: Author's documentation, 2023

Kopi Toko Djawa Cihapit and Its Heritage Branding

According to Rachman (2021), Kopi Toko Djawa is a re-creation of the Toko Djawa Bookstore brand, which was first established in 2011 (Figure 3). The renaming of Toko Djawa represents a re-creation of the establishment itself, prompted by evolving trends in coffee consumption in contemporary coffee shops. Kopi Toko Djawa boasts a distinctively authentic impression, infused with a nostalgic feel, aligning seamlessly with the ambiance of Pasar Cihapit as Heritage (Figure 4). With its established branding, Kopi Toko Djawa has expanded with Cihapit as one of its branch developments. As the name implies, Kopi Toko Djawa sells coffee, with coffee from Java being the main ingredient in making coffee drinks at this stall. The new thing at Pasar Cihapit is a more diverse crowd atmosphere as the market is a culinary center.



Figure 3. Front view of Toko Buku Djawa
Source: Nabilla, 2008



Figure 4. Front view of Toko Buku Djawa
Source: Army_life, 2023

Pasar Cihapit is a public market that provides high-quality daily necessities (vegetables, fruits) and serves middle—to upper-class consumers living in the downtown area of Bandung. Cihapit traders are traditional traders who have continued their family business in this market since the 1940s. In late 2014, a "creative" movement emerged to revive Pasar Cihapit as Bandung's identity.

Social Construction of Memory, Heritage, and Place Attachment in Kopi Toko Djawa Pasar Cihapit

The fundamental harmony between memory and the places it constructs reflects structural constraints on placemaking for the communities and

regions. This can be seen from the social construction goals constructed by the shop owner so that Kopi Toko Djawa stands in an area with its memory. The coffee shop owner created the spatial space built through memory through an architectural building that matched the old building to convey the purpose of creating this memory.

Kopi Toko Djawa Pasar Cihapit is different from other Kopi Toko Djawa scattered in Bandung. Kopi Toko Djawa Pasar Cihapit responds well to the intended location. Where Pasar Cihapit is a heritage location. Kopi Toko Djawa responds through the architectural interior of the coffee shop building.

The interior and ambiance are made like a past atmosphere, or, as we call it, nostalgia. This has to do with how space is constructed from the memory perspective. According to Gordillo (2004), “Every memory is a memory of a place” (p. 4). Kopi Toko Djawa creates its heritage to respond to the space designated by Pasar Cihapit as a form of “creative” launched in 2014.

Kopi Toko Djawa at Cihapit Market shows that cultural heritage can be shown through business practices and the values contained therein, not only through physical aspects such as building architecture. The first factor shaping Kopi Toko Djawa involves tracing its evolution from a bookstore to the present-day coffee shop, aiming to remain competitive amidst ongoing changes. This change is the second factor, as demonstrated by their fresh identity as Kopi Toko Djawa through the existing interior building of architecture. Using an old building that does not change the interior layout at all strengthens the impression of the past that Kopi Toko Djawa wants to convey as a feel or

atmosphere when drinking coffee at the location.

“The interior is deliberately made old-fashioned with dull colors so that visitors experience nostalgia from the past because of the existence of Kopi Toko Djawa,” said the first barista on Kopi Toko Djawa Cihapit. Based on the previous paragraph, the last factor that the coffee shop owner wants to convey is a memory of spatial space to visitors. The coffee shop owner creates space in an architectural aspect with an interior shape that invites memories of the past when consumers visit (Figure 5). This can be seen based on field observations carried out by researchers through sketches and field photographs from an architectural perspective.



Figure 5. Space with an interior shape created by the owner of Kopi Toko Djawa that invites memories of the past

Source: Author's documentation, 2023

It was also found that Kopi Toko Djawa at Pasar Cihapit management created a ‘third space’ to construct a feeling of nostalgia. The concept of ‘third space’ refers to Soja (1996), who thought that space is represented not only by practical and imaginary but also by a combination of both. As a third space, visitors of Kopi Toko Djawa at Pasar Cihapit can

reminisce about heritage while drinking coffee at Kopi Toko Djawa (Figure 6).



Figure 6. Oldies exterior material
Source: Author's documentation, 2023

This is also why Kopi Toko Djawa Cihapit differs from other Toko Djawa coffee shops in Bandung. The factors that formed this social construction formed Kopi Toko Djawa, wanting to construct their history, starting with the history of Kopi Toko Djawa, which started as a bookstore and became a coffee shop to suit the development of community needs. Figure 7 below shows the atmosphere inside Kopi Toko Djawa.



Figure 7. The atmosphere inside Kopi Toko Djawa

Source: Author's documentation, 2023

It also shows how the owner responds to their social construct by not supporting Wi-Fi so that visitors can chat with friends and produce stories of the past through the coffee they drink. Figure 8 below shows a sketch of the floor plan of Kopi Toko Djawa.

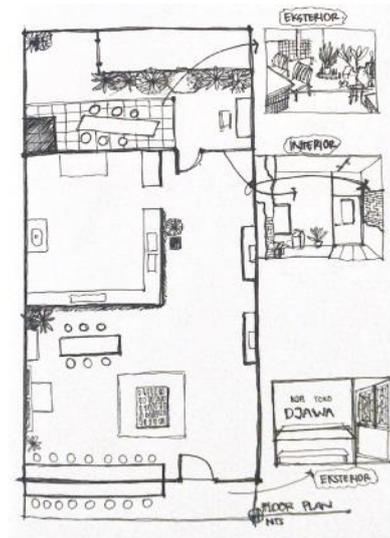


Figure 8. Sketch of the floor plan
Source: Author's sketch, 2023

Conclusion

Kopi Toko Djawa in Pasar Cihapit distinguishes itself as more than just a coffee shop. The transformation from Toko Djawa Bookstore to Kopi Toko Djawa represents a response to evolving coffee consumption trends while maintaining a distinctive, authentic impression with a 'nostalgic' feel. The uniqueness of Kopi Toko Djawa lies in its ability to blend seamlessly with the heritage concept of Pasar Cihapit, reflecting the social construction of space and the intentional creation of cultural memory.

The social construction of heritage as branding is found in Kopi Toko Djawa. First, architectural and interior design constructs a 'nostalgic' feel. Kopi Toko Djawa sets itself apart through its

architectural and interior design, deliberately creating an old-fashioned ambiance with dull colors. This design choice is a conscious effort to evoke a sense of nostalgia, providing visitors with a space that invites memories of the past.

Second, the social construction of memory and heritage is integrated into coffee shop management. The coffee shop's positioning in Pasar Cihapit, a heritage location, demonstrates a thoughtful response to its surroundings. By aligning its interior with the historical ambiance of Pasar Cihapit, Kopi Toko Djawa actively engages with the cultural memory of the area. It is also found that the social construction of heritage as branding of Kopi Toko Djawa in Pasar Cihapit is evident in intentionally creating a space that resonates with memories and historical elements. The coffee shop owner's goals include situating Kopi Toko Djawa in an area with its memory, achieved through architectural decisions that mirror the old building, fostering a connection between space and memory. In essence, Kopi Toko Djawa in Pasar Cihapit emerges as a cultural and social hub, intertwining heritage, memory, and place attachment to offer visitors a unique and nostalgic experience. The coffee shop becomes more than just a place to enjoy coffee; it becomes a living archive of cultural memory within the dynamic landscape of Pasar Cihapit.

Learning from Kopi Toko Djawa at Pasar Cihapit, the 'nostalgia' feeling can be constructed through knowledge about heritage. The creative atmosphere of this coffee shop can support transforming cultural capital into economic capital (Ekomadyo et al., 2023). Knowledge about heritage can create a 'nostalgic' feel in attracting tourism visitors, which becomes a branding strategy for coffee

shops to attract customers (Russell, 2008).

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