

Translation of Narratology Model in Literature into Narrative Museum Architecture

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ABSTRACT

Narrative museums are a museum category that focuses on trying to tell a story to visitors. In this category, narrative museum architecture can be considered as a narrative work that uses architectural instruments as a medium for storytelling. This study aims to find a model of reading narrative museum architecture by translating structuralism narratology models in the field of literature. The structuralism narratology used in this research refers to the three-stage division of narratology by Luc Herman and Bart Vervaeck. Model translation is carried out by finding the equivalent of elements in the structuralism narratology model with those in the field of narrative museum architecture. The findings in this study are that the narratology model of narrative museum architecture can be arranged through four levels of abstraction, namely history, story, narrative, and narration. History is a level of history in museum architecture, story is a chronological events contained in museum architecture, narrative is the organization of space in the museum and time in the story, and finally narration as a storytelling medium in museum architecture which consists of seven elements, namely: site, building, space organization, form-space, object, label and human. This narratology model of narrative museum architecture model should be tested to read narrative museum architecture to find its practical dimensions.

Keywords: *Narratology model, Narrative Architecture, Museum architecture*

1. INTRODUCTION

At first, the museum was only for storing personal collection or objects for study. The museum becomes a place for a scientist to immerse himself in his studies and separate from the public [1]. Gradually, personal collection began to be shown to the public. The museum category based on its collections has begun to develop into fine arts, history, anthropology, natural history, technology and commercial museums. Museums began to be categorized based on their objectives, namely national, local, school, professional museums and for special research [2].

The museum category develops in its emphasis, namely object-centred, client-centred, community-centred museums, and finally narrative-centred [3]. The museum task is to tell a story [4][5]. Narrative-centred museums have the main purpose of telling stories to attract visitors. It is in line with the latest definition from ICOM which states that museums should provide an element of pleasure for visitors [6]. The question is how can the museum tell a story in a compelling way?

Before answering this question, a museum must be considered as a literature with a different storytelling medium, namely a medium that tells a story with form and

space. As literary works, museums do not only consist of buildings and collections, but we must see the museum as a composition of a spatial story. To see the museum as a story, this research will translate the structuralism narratology model in literature so that it can be used to analyse museum architecture.

Structuralism narratology began to be translated into the field of museums [5], the field of urban space to read the narrative of urban pocket [7], and designing it [8]. In the field of museums, the level of narratology is translated to organize objects according to the aspects of the museum into four levels, namely story, plot, narrative and heritage object. In the urban field, three levels of narratology are translated to read and design urban spaces according to urban aspects. This research will translate three levels of structuralism narratology, namely story, narrative, narration into the field of museum architecture by looking for equivalents according to their aspects.

The narratology model in museum architecture is important as a means of reading museums as a spatial literary work. This research will show how narratology in literature is translated into museum architecture by finding equivalent concepts between the two.

2. MATERIAL AND METHOD

2.1 Structuralism Narratology

Narratology is the science of analysing a literary work. This science emerged and studied in the field of literature in the early 1970s with three main theorists [9][10][11]. The similarity of the three theorists is to divide a literary work into three levels based on the level of abstraction. This study uses the narratology of the three thinkers which has been concluded by Luc Herman and Bart Vervaeck [12].

The three levels of structuralism narratology concluded by Herman and Vervaeck are story, narrative, narration [12]. The story level is the most abstract level that contains chronological events in a story. The next level is narrative, which is the organization of events. The most concrete level is narration, which is a technique for conveying events to the reader.

In the field of literature, each level has its constituent elements. This research will look for the constituent elements of museum architecture by finding the equivalent elements in the narrative museum architecture.

2.2 Narrative Museum

Elements to be juxtaposed at each level of narratology are sought based on research on the field of museum architecture and narrative museums. According to Tzortzi, there are three stages of the development of museum architecture, namely the museum as a building, the museum as a display arrangement and the museum as a space organization [13]. These three stages can be considered as the three elements of telling a story.

Some museums tell the story in a linear organization. According to Witcomb, the division of storytelling levels in the museum is the level of space, the level of collection and the level of artefacts/objects [14]. Lu has a different view on the level. According to him, stories in the museum can be conveyed through three elements, namely, spatial structure and circulation; spatial form and symbolization; and lighting and material quality [15].

Bedford provides five strategies for telling story based on based on the target audience, namely: theatre objects, visitor participation, community storytelling, public guides, and active stories to the community. The third to fifth strategies rely on humans to tell visitors [4].

Several studies in the last ten years have rigorous level analysis/indicator elements in analysing narrative museum architecture (Table 1.)

Table 1. Recent research about indicators of architecture narrative museum

No.	Authors	Indicators
1.	Rizqi Prastowo [16]	1) Structuring 2) Framing

No.	Authors	Indicators
2.	Fidyanti Samantha, et al. [17]	1) Events 2) Content 3) Scenario 4) Role 5) Setting 6) Intention
3.	July Hidayat [18]	1) Abstract 2) Setting 3) Problem or conflict 4) Evaluation 5) Resolution 6) Coda
4.	Undi Gunawan and Bunga Yuridespita [19]	1) The place 2) The approach/the encounter 3) The closed/opening, 4) The container/ contained 5) the memories
5.	Henny Hidajat [20]	1) storyline and sequence 2) Character 3) Setting 4) Messages 5) Exhibition arrangement 6) Display 7) Information board

Apart from the different elements in each study, there is one element that is always present in museums as a medium for telling stories, namely labels. Labels are all forms of explanation that function to tell objects, events, spaces and other things in the museum. Label consists of printed, audial and digital labels. Labels are very important in the museum to invite the audience to read, create attachment, integrity of information and create meaning [21].

2.3 Logical Argumentation as a Method for Translation

This study translates the narratology model in literature into a narratology model in museum architecture using the logical argumentation method. The logical argumentation method is a research method that aims to create a broad explanatory theory as a framework [22]. The main characteristic of this method is a statement about the first principle, that is, a basic proposition which can be explained by itself without the need for any other element of proof. Then the first principle is used as a logical building that functions to construct an explanatory theory.

The first principle in this study is the three levels of abstraction in narratology, namely story, narrative, and narration. Through the basic understanding of each levels, this study looks for what elements in the narrative museum architecture can be grouped into each levels. The research also explores whether there is another levels to narrative museum architecture.

The question for grouping these elements is:

1. Narration: What elements can be used as a technique to tell a story?

2. Narrative: What elements can convey the configuration of events in a museum?
3. Story: What elements can be used to show chronological events?
4. Are there any elements/indicators in the museum that cannot be categorized into three levels of structuralism narratology?

The relationship between the elements in each will be a narratology model for reading narrative museum architecture.

3. RESULT AND DISCUSSION

The translation results will be described from the most concrete to abstract levels, starting from the narration level to the story.

3.1 Level of narration

The narration level is a level that reveals elements that can be used as a medium for conveying events or stories. There are several types of museum architectural elements at this level. There are seven elements of mediums to tell the story, namely site, building, space organization, form-space, object, label and human. The elements will be described from those that are most difficult to change to those that are most adaptable.

3.1.1 Site

Site can be a medium for storytelling if a story offered at the museum exists in its location. The story effect will not be the same when the museum is moved from that location. An example of a museum in this category is The Killing Fields Museum of Cambodia where the museum is located in the location where the murder took place. Some studies that support this category are the place element [19],

3.1.2 Building

Building can be a medium for telling stories through their forms or through historical traces contained in them. For instance, the form of heritage buildings that contain historical traces or expressive building forms such as the Jewish Museum (Daniel Libeskind) which wants to convey a certain message. Several studies that support this category are building elements [13].

3.1.3 Space-organization

Space organization can be a media for storytelling by directing the movement of visitors according to the storyline offered. One of the spatial organizations in this category is a linear spatial organization to fit a

chronological story. Different storylines can be conveyed with different spatial organizations. As an example in this category is the Şanlıurfa Archaeology Museum which presents the story chronologically with a linear plot. Several studies that support this category is an element of spatial organization [13], elements of spatial composition and circulation [15], sequence [20].

3.1.4 Form-space

Form-space can be a medium for storytelling by providing a certain atmosphere or symbolic message. One example in this category is the Holocaust Tower room at the Jewish Museum Berlin. In this room, visitors feel a sense of fear that reflects the feelings of the Jewish nation during the Holocaust. Research that supports this category is the spatial element [14], spatial form and symbolization; quality of lighting and materials [15], setting [17] [23] [20].

3.1.5 Object

Objects can be a medium for storytelling if the object itself already contains a story. One example in this category is paintings, archaeological items and other collectibles. Initially, many museums focused solely on objects. Research that supports this category is display arrangement elements [13], artefact/object [13] theatre object [4], and display [20].

3.1.6 Label

Label is a description that accompanies the object. However, labels can stand alone when a story is conveyed by the label in the form of posters, sound recordings or videos so that the label becomes an object in itself. Research that supports this category is the information board element [20], and label [21].

3.1.7 Human

In almost every museum there is always a guide who explains it to visitors. Museum architecture is inseparable from the guide element to help explain. This element can be used to sort out which stories depend on static elements (from site levels to labels) and which ones depend on dynamic elements, namely humans. Research supporting this category is an element of community storytelling, public guides, and active stories to the community [4].

3.1.8 model lapis narration

Every museum, of course, does not only depend on one medium to tell stories. Museum is a combination of mediums according to the purpose of the story. To show

what media stories are used in a museum architecture, this study adapts the building level diagram [24] in the aspect of mapping which element is the most difficult to change, namely site to the easiest to adapt, namely human (Figure 1).

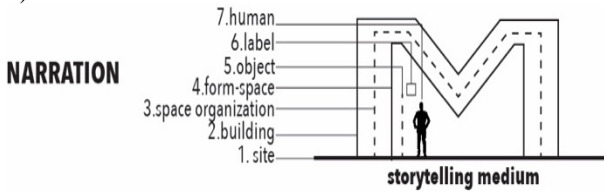


Figure 1. The medium layer diagram that tells the story of the museum architecture
Source: Authors, 2020

3.2 Level of narrative

Narrative level on literature is the organization of events. In the narrative museum architecture, the narrative level is the organization of the relationship between time in the story and space in the museum. The time element in the narrative museum architecture is the element that is attached to the event that you want to tell. The element of time can be attached to an object to show off or to an event. Space in museum architecture is related to the placement of events/stories in certain spatial configurations [5]. The narration level analyses the medium for telling stories. At the narrative level, the medium is analysed to identify the time element and the position of its placement. To visualize the space-time organization at this level, the narratology model of the narrative museum architecture adapts the space syntax diagram [25]. In this diagram, the logic of the relationship between spaces in the museum architecture is used, where each space is added with the element of time (Figure 2).

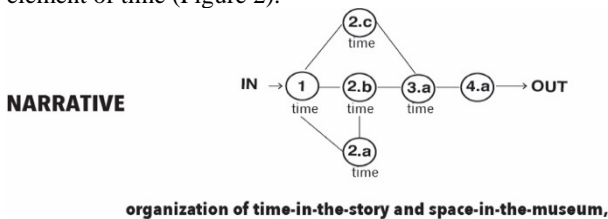


Figure 2. Diagram of the relationship between time in a story and space in a museum
Source: Authors, 2020

3.3 Level of story

Level of stories in the literary field are events that are arranged chronologically. This level is the most abstract level because the reader must arrange how the events he witnessed in the narration level because not all stories are presented chronologically to the reader.

In narrative museum architecture, the story level is a chronological event contained in the museum itself. The time element of the events at the narrative level becomes a benchmark for sequencing these events at the story level. Spatial elements that become attributes attached to the event. Through the analysis at this level, the researcher can find out how the space in the museum relates to the chronology of events (Figure 3).

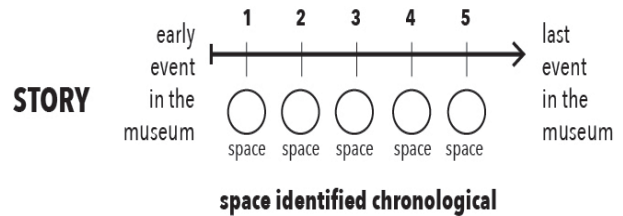


Figure 3. Diagram of space that arrange chronologically
Source: Authors, 2020

3.4 Level of history

Museum architecture has one additional level: history. The history level is an identification of the history of the theme that surrounding the events/stories in the museum. Knowing the level of history in a museum is useful for positioning the stories in the museum into actual events happening in the world (Figure 4). The history level becomes an additional level in the narrative museum architecture because the events in the museum are real events and are part of the historical sequence. This level does not exist in the literary field because the full story in literature is what the author makes on the story level, while the full story in the museum is part of history.

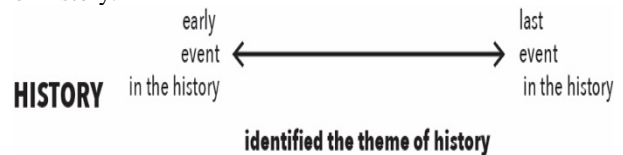


Figure 4. Diagram of historical space about the theme that surrounding the story in the museum
Source: Authors, 2020

3.5 Narratology model for architecture narrative museum

The four levels and their constituent elements can be used to analyse a narrative museum architecture. The analysis is carried out starting from the most concrete level, namely narration to the most abstract level, namely history, in order to be able to search for relationships or narrative structures in museum architecture (Figure 5).

The relationship between each level in the museum architecture will show how the narrative structure of the

museum architecture is. This structure is useful for viewing the whole story and strategy of the museum architecture.

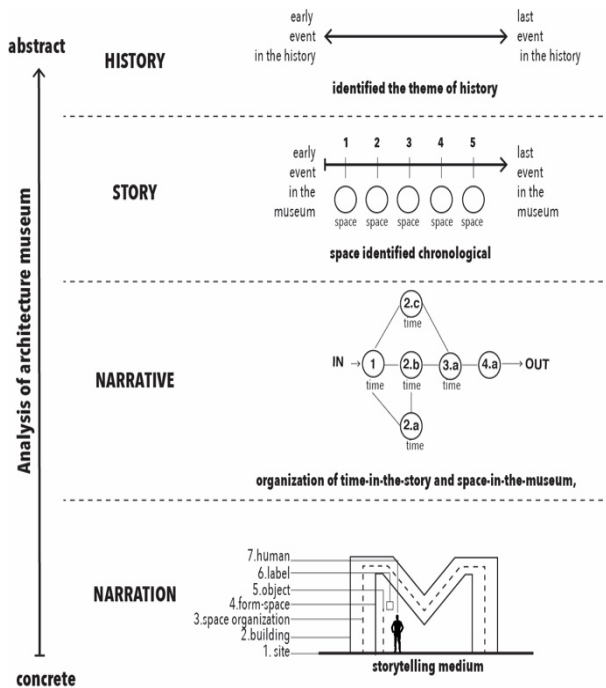


Figure 5. Diagram of narratology model for narrative museum architecture
Source: Authors, 2020

The narratology model in literature has similarities and differences. Narratology in the fields of literature and narrative museum architecture equally analyses works through their level of abstraction. This abstraction level is useful for positioning story elements. The difference is that the story elements in literary works are different from museum architecture. Museum architecture has more mediums than literature whose medium is words.

4. CONCLUSIONS

The findings in this study are that the narratology model of museum architecture can be arranged through four levels of abstraction, namely history, story, narrative, and narration. History is a level of history in museum architecture, story is a chronological events contained in museum architecture, narrative is the organization of space in the museum and time in the story, and finally narration as a storytelling medium in museum architecture which consists of seven elements, namely: site, building, space organization, form-space, object, label and human.

The translation of the narratology model for museum architecture in this study is the first step in the search for narratology model to read and design museum architecture as a medium of storytelling that captivates visitors. Further research on how to use this model in museum architecture will be carried out in other studies to obtain a more pragmatic dimension.

The narratology model of narrative museum architecture can also be useful for developing narrative strategies in museum architecture. Developments or changes can be made at different levels of abstraction. How to use this narratology model as a museum architectural design strategy should be carried out in further research?

ACKNOWLEDGMENT

This work was supported by thesis grant from Ministry of Research and Technology/National Research and Innovation Agency of Republic Indonesia.

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