Analytical Drawing as an Instrument for the Decolonization of Knowledge: Implementing the Tri-N Paradigm to Reconstruct Marginalized Historical Narratives in Museums.

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Abstract. Museums today have transformed from mere institutions of physical preservation into dynamic platforms for informal public education; however, in practice, many remain trapped in the "banking model of education," which presents single authoritative narratives and focuses on "Great Man History" while neglecting broader human experiences. This research aims to document and analyze the implementation of analytical drawing as an instrument for the decolonization of knowledge within the museum environment using a Participatory Action Research (PAR) framework that synthesizes Ki Hadjar Dewantara's educational paradigm—through the Tri-N stages (*Niteni* or observing, *Nirokke* or imitating, and *Nambahi* or adding/innovating)—with Paulo Freire's critical pedagogy. Student visual data were analysed using a modification of Edmund Feldman's art criticism method, encompassing description, formal analysis, and interpretation, revealing that analytical drawing successfully triggers students' critical consciousness to identify "historical silences" and perform narrative interventions through honest visual speculation. Ultimately, this process transforms the museum into a site of dialectics, empowering students as "*Manusia Merdeka*" (Independent Individuals) who possess sovereignty over their own knowledge and historical imagination.

Keywords: Analytical Drawing, Decolonization of Knowledge, Tri-N, Critical Pedagogy, Museum.

1 Introduction

According to the Government Regulation of the Republic of Indonesia Number 66 of 2015, a museum is an institution that protects, develops, and utilizes its collections while communicating them to the public. The orientation of museums has shifted from being collection-centric to community-centric, ensuring that collections are meaningful to society, enhance knowledge, provide community identity, and allow individuals to rediscover their cultural roots [1]. In line with this mandate, the role of museums is not limited to physical preservation; instead, they have evolved into strategic platforms for informal education within the political, social, and economic spheres of the cultural sector [1].

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Eilean Hooper-Greenhill (1988) reinforces this position by describing the museum as an educational institution capable of facilitating complex and relevant educational encounters for various social entities. Her work, Museums and the Shaping of Knowledge (1992), critiques traditional assumptions regarding museum functions, highlighting the museum's role in constructing knowledge through experimental and self-directed learning approaches. Beyond serving as learning spaces, museums also act as tools for fostering national and civic consciousness, enabling the public to reflect on social and cultural phenomena through a critical lens. Article [2] highlights new challenges museums face in education, such as management efficiency and visitor attraction, linking the museum's educational role to a broader paradigm shift within cultural institutions. Museums are no longer merely conveyors of institutional narratives but have become spaces for reflection that enrich public understanding through a dialogue between presented ideas and visitor interpretations, thus strengthening their role as dynamic educational platforms.

To fulfill an inclusive educational role that reaches various age groups, museums can no longer rely on passive methods [3]. There is a need for activities that engage socio-cognitive abilities while providing an imaginative space to heighten the critical consciousness of visitors. Within this context, the practice of visitor-led analytical drawing emerges as an effective bridge.

Drawing is considered a visual language due to its capacity to convey messages, ideas, and emotions through elements such as line, shape, colour, and texture. Just as verbal language enables communication through words, drawing provides a means for the creator to communicate visually. Furthermore, drawing is regarded as a continuous process; it is not a singular act but a long-term journey where artists continuously refine their skills and styles over time. With every line drawn, they sharpen their ability to respond to the world around them, broadening their horizons and deepening their understanding of art and life. Drawing is an essential component of the creative process, allowing professionals to experiment with various elements before finalizing a product, thereby fostering analytical thinking, hand-eye coordination, and visual literacy [4].

2 Theoretical Framework

2.1 Ki Hajar Dewantara's Educational Paradigm and the Tri-N Concept

Ki Hajar Dewantara is recognized as a pivotal figure in Indonesian education, whose paradigm of education as a cultural process serves as the foundation for this study's emphasis on contextual learning, agency, and social responsibility within the Indonesian context [5]. This educational paradigm is deeply rooted in culture, local values, and lived experiences. Ki Hadjar Dewantara's concept of emancipatory education aims to develop the full potential of the individual in its entirety. Art education, therefore, should not only teach technical proficiency but also provide a space for students to think, explore, and create, while maintaining social responsibility and harmony with nature.

One of Ki Hadjar Dewantara's primary pedagogical methods is Tri-N: *Niteni, Nirokke*, and *Nambahake*, which functions as a ladder for the cognitive and creative evolution of the learner. *Niteni* constitutes the initial stage where students are encouraged to observe, recognize, and identify phenomena or artifacts with precision, thereby establishing an accurate intellectual database of their environment and history. This stage is followed by *Nirokke*, a process of internalization through the act of imitating or replicating the structure and logic of the studied object. In art education, *nirokke* is not mere passive copying; rather, it is a form of self-discipline used to master technical skills and understand the "formative logic" of a work before initiating any changes. The pinnacle of this process is *nambahake*, where students are prompted to provide added value, innovate, or inject creative speculation that transcends their initial observations.

Through this Tri-N cycle, the educational process transforms into an emancipatory act that produces not only visual proficiency but also gives rise to the *Manusia Merdeka* (Independent Individual). At the *nambahake* stage, students exercise their intellectual agency to perform visual interrogation and narrative speculation, enabling them to articulate knowledge organically and make meaningful contributions to the development of a dynamic and inclusive culture.

2.2 Critical Pedagogy & Speculation Narration

Drawing from the thought of Paulo Freire, education is viewed as a practice of freedom that demands the active role of the subject. Freire offered a sharp critique of the "banking model of education," a system in which "education becomes an act of depositing, in which the students are the depositories and the teacher is the depositor." In this model, learners are positioned merely as empty vessels receiving a mass of information without the right to question it, as "the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits" [6].

In an institutional context, museums often manifest this "banking" model through authoritative narratives, particularly in state-run museums. Visitors are compelled to accept a single, static interpretation of history. Freire noted that in rigid narrative education, "the teacher talks about reality as if it were motionless, static, compartmentalized, and predictable." Consequently, history becomes trapped within the framework of Great Man History—a narrative centered exclusively on prominent figures and formal heroic events, while the broader human reality becomes "lifeless and petrified" [6].

Henry Giroux further asserts that critical pedagogy must empower individuals to become active subjects in interrogating the relationship between power and knowledge. The museum, with its various collections, is viewed as an arena of power where narratives are selected and displayed for specific purposes, often neglecting spaces that allow for speculative narratives. This necessitates a response to complete the discourse by facilitating these speculative accounts. Through the lens of critical pedagogy, the method of analytical drawing becomes essential for re-reading narratives and facilitating imagination and speculative storytelling.

This process aims to trigger critical consciousness (conscientization), where individuals realize that social reality—including history—is a construct that can be actively responded to. Thus, critical pedagogy provides a space for students to transform the act of drawing; it is no longer merely a tool for technical documentation or motor exercise but an instrument for visual interrogation of museum narratives that tend to be rigid and cold. If deconstruction functions to question the validity of "Great Man History," then speculation serves to revive the human narratives hidden behind the artifacts. Speculation acts as an emancipatory bridge, allowing students to reconstruct history not as a dead past, but as a living site of dialogue. Through this critical consciousness, students no longer simply document factual data but engage in narrative speculation—a creative act to fill the "silences" ignored by institutional authoritative narratives.

2.3 Feldman's Art Criticism as a Method for Decolonization of Knowledge

To dissect the visual data generated through the analytical drawing method, this article employs the art criticism framework developed by Edmund Feldman. This framework is selected because Feldman, as an educator, offers a systematic and inductive approach grounded in discussion to uncover the meaning behind a work [7]. In the context of art education, this method functions to interpret perceptions within student works to ensure they are not confined to mere subjectivity; instead, it enables the unravelling of the knowledge structures embedded within the drawings [5]. his procedure is highly suitable for practice-based art studies as it assists students in participating in the chain of seeing, analyzing, and experiencing [6].

The analytical procedure consists of three stages, modified to suit the interpretive needs of the analytical drawing results:

Description

At this stage, the analysis focuses on indexing the visual facts that appear in the students' Harvest Notes and Atmosphere Drawings. Feldman defines description as "the procedure of making a list of the components of a work of art; that is, identifying the visible components" [5]. The author records which artifactual elements were selected by the students as a form of initial identification. In this phase, the language used must remain neutral—acting as a guide—and refer directly to visual evidence without rushing to aesthetic judgment. The primary focus is on recognizable objective imagery.

Formal Analysis

This stage examines how students arrange visual elements (line, shape, space, and composition) to convey ideas. Formal analysis aims to understand "how the various parts of the work interact... and how these parts affect or impact one another" within a cohesive compositional organization[5]. In this study, formal analysis does not merely

observe aesthetics; rather, it looks at how students organize their analytical thoughts within the pictorial field..

Interpretation

This is the most crucial stage of the research. Here, the results of the description and formal analysis are linked to the historical context and the museum's narrative. Feldman explains interpretation as the process of clarifying meaning through a "well-considered logical guess regarding the total meaning"[5]. The researcher maps how students perform meaning reconstruction, speculation, and critical imagination. This interpretation serves as primary evidence of a dialogue between the student and the artifact, which subsequently gives rise to counter-narratives against institutional history.

In this study, the Evaluation (Judgment) stage is intentionally omitted. This decision was made because the primary focus of the research is not on the aesthetic assessment or final artistic quality of the students' drawings, but rather on mapping the construction of meaning and the process of mental emancipation that occurs during the drawing activity. By setting aside the evaluation phase, this research provides broader space for the validity of the students' personal interpretations as a manifestation of the "Manusia Merdeka" (Independent Individual) within an emancipatory educational framework.

3 Method

This research employs a recursive Participatory Action Research (PAR) approach, beginning with the design of teaching methods as an action agenda to trigger critical consciousness[7]. The researcher plays an active role as a *Pamong* (mentor/facilitator) in the Drawing II course within the Visual Communication Design (DKV) Study Program at Kalbis University. The researcher was directly involved in designing and reflecting upon the analytical drawing learning process to catalyze a transformation in students' critical consciousness. The study utilizes a descriptive-analytical method to dissect students' cognitive emancipation, followed by a reflective method to contextualize these teaching practices within Ki Hadjar Dewantara's Tri-N paradigm.

3.1 Research Subjects and Objects

The subjects of this research are active DKV students at Kalbis University enrolled in the Drawing II course. The research objects focus on the creative processes and visual works produced by students in response to historical narratives at two locations: the Museum of National Awakening (*Museum Kebangkitan Nasional*) and the Youth Pledge Museum (*Museum Sumpah Pemuda*).

3.2 Data Collection Procedure

Data were collected through visual documentation techniques generated organically during the learning process, categorized into two primary instruments:

Visual Harvest: A record of students' field research and initial observations documenting visual facts, material details, and critical inquiries regarding museum narratives. This document serves as a space for dialogue between the researcher (as course facilitator) and the students.

Atmosphere Drawings (*Gambar Suasana*) The final works consisting of narrative scenes that visualize historical speculation and students' critical imagination as a response to informational "gaps" within the museum.

3.3 Data Analysis Methods

This study applies a two-layered analytical procedure to examine how students transform observational data into a visual critique of history:

Edmund Feldman's Art Criticism on Atmosphere Drawings

The work analysis procedure adopts Edmund Burke Feldman's art criticism framework, modified to align with the goals of critical pedagogy. Although Feldman's method theoretically includes four stages—description, formal analysis, interpretation, and evaluation—this study intentionally omits the evaluation stage. This is because the primary focus of the analytical drawing method is not to render an aesthetic judgment on the final result, but to trace cognitive transformation and the awakening of critical consciousness. Feldman's analysis is comprehensively applied to the students' final artifacts, the Atmosphere Drawings, to dissect the depth of their intellectual engagement and the quality of their narrative speculation.

During the Description and Formal Analysis stages, the researcher identifies the presence of historical material details such as the accuracy of attire, objects, and spatial settings to validate the extent to which students used data from the Visual Harvest as an anchor of reality in their work. Subsequently, in the Interpretation stage, which is the core of the analysis, the "Atmosphere Drawing" is read not merely as an artistic object but as a counter-narrative that fills historical gaps, such as the representation of marginalized figures or challenges to systematic discrimination. Finally, the omission of the evaluation stage serves as a form of respect for the autonomy of student interpretation and a manifestation of the "Manusia Merdeka" principle, granting students full sovereignty over the construction of meaning they produce.

The Tri-N Paradigm as a Reflective Framework for Consciousness Transformation

Ki Hadjar Dewantara's Tri-N paradigm (*Niteni, Nirokke, Nambahake*) is applied as a reflective framework to trace the flow of student consciousness transformation, from objective observation to the achievement of intellectual agency in the form of critical

speculation. The synthesis of the Tri-N paradigm and Feldman's art criticism method aims to demonstrate the extent to which drawing can transform into a potent instrument of interrogation against institutional museum narratives that tend to be hegemonic.

In this research structure, the Visual Harvest is positioned as the integration space between the *Niteni* and *Nirokke* processes. This instrument is analyzed not just as a visual database, but as a site of convergence between the students' critical observation of 'marked' phenomena (*Niteni*) and the precision of factual recording regarding historical materiality (*Nirokke*). Furthermore, the Visual Harvest operates as a dialogic space between lecturer and student—a dialectical meeting point that sharpens ideas and ignites speculative imagination before moving to visual execution. Meanwhile, the Atmosphere Drawing is positioned as the tangible manifestation of the *Nambahake* stage. The results of Feldman's interpretive analysis on these final works are read as the students' achievement of sovereignty in "adding" (*nambahake*) organic perspectives or local knowledge from within themselves to reconstruct history. At this stage, it becomes evident how students transcend mimesis and begin to perform sovereign narrative interventions. The Atmosphere Drawing serves as authentic evidence where students are no longer passive consumers of history but active subjects capable of filling the "silences" of museum narratives through grounded critical imagination.

4 Result and Discussion

4.1 Teaching Procedures of Analytical Drawing

The series of teaching procedures focuses on developing students' critical analytical skills and imagination regarding museum narratives and collections. The initial stage begins with fundamental research using online sources to gain a general overview, followed by an in-depth analysis of narrative aspects that spark personal interest. From this analysis, students formulate critical questions that serve as intellectual guides during their direct museum visits. All findings—including literature data and physical observations—are systematically compiled into a "Visual Harvest," a research note and visual documentation instrument that honestly records the details of historical materiality.

The Visual Harvest sheet then becomes the primary artifact in dialogue sessions with the lecturer/facilitator. This session is operated not as a one-way technical assistance, but as a dialogic encounter. In Paulo Freire's (1970) perspective, dialogue is a means of cognitive formation where the teacher and student together engage in critical reflection to "rename the world" (or in this context, to rename history). Through this dialectical process, a new elaboration of knowledge occurs; students are no longer "passive vessels" but active cognitive developers who explore the potential for narrative speculation. Students synthesize basic information with field findings to create a story born from critical imagination, which nonetheless maintains a rigorous connection to the museum's historical facts. The culmination of

this activity is the transformation of this imagination into a concrete form: the "Atmosphere Drawing" (*Gambar Suasana*), which reflects the depth of the student's understanding and creative sovereignty. Through this cycle, students not only broaden their historical insights but also refine their ability to express organic knowledge in an analytical and emancipatory visual form a tangible manifestation of the process of critical consciousness (*conscientization*).

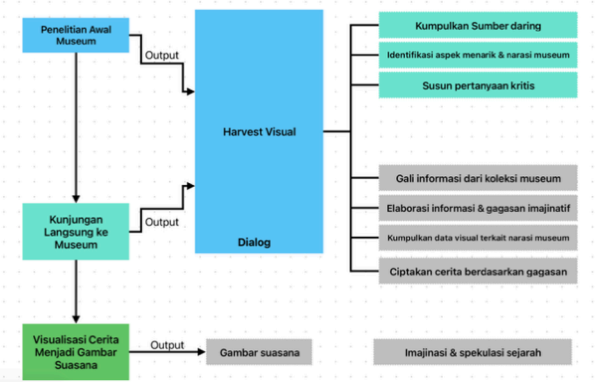
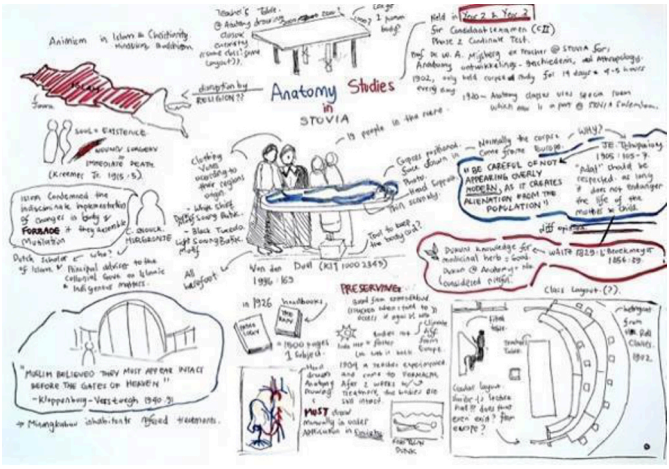


Fig. 1. Teaching Procedure

4.2 Analysis of Student Works via Feldman's Art Criticism

Case 1: Anastasya (Decolonization of Medical Knowledge)



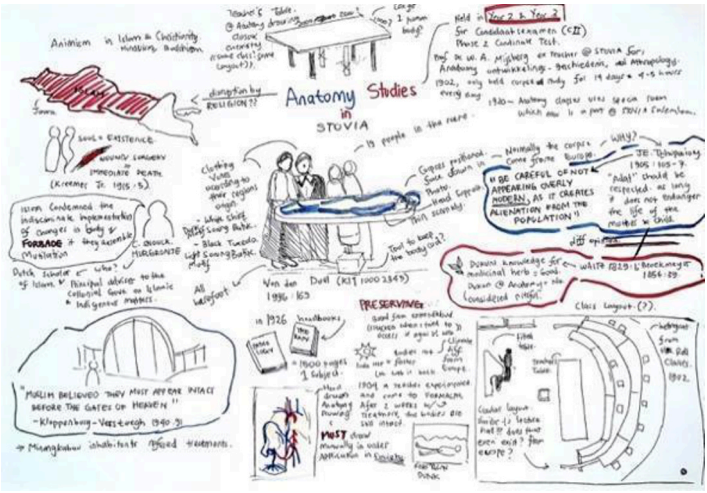


Fig. 2. Anastasya's Visual Harvest

The investigation began with the early curriculum and Botanical Studies (Botany) at **STOVIA** (*School tot Opleiding van Inlandsche Artsen*). The first-year education at STOVIA emphasized foundational sciences such as botany, chemistry, and physics. Under the guidance of instructors like Dr. D. De Visser Smits and Prof. Dr. W. M. Docters van Leeuwen, students studied the morphology and medical functions of Indonesian native plants. This learning was supported by the presence of botanical gardens established in military hospitals since 1850 to bolster the **Materia Medica** (knowledge of medicinal substances) curriculum. Early-level students delved into plant physiology—ranging from seed germination to the processing of local herbal plants—which served as a vital foundation for their medical practice within the community.

Anatomical Study Challenges: Between Climate, Religion, and Custom Anas discovered that anatomical studies at STOVIA faced significant environmental and socio-religious challenges. In the tropical climate, cadavers used for anatomical practice decomposed rapidly; consequently, in 1904, a specialized method was developed to keep corpses viable for use for up to two weeks. Socially, the practice of dissection was considered taboo by the majority of the Muslim population in Java, who adhered to the principle that the body must remain intact when facing the "gates of heaven." Beyond Islamic influence, animistic beliefs regarding the soul's ability to leave the body through surgical incisions further intensified the resistance toward surgery. These conditions made manual anatomical drawing skills a crucial competency for STOVIA students, ensuring they could understand the human body without being entirely dependent on physical specimens, which were often difficult to obtain.

The Intersection of Medical Knowledge and Traditional "Dukun" Wisdom In her research, Anas observed a negotiation between Western medicine and indigenous

knowledge. Although colonial authorities frequently looked down upon the anatomical knowledge of *dukuns* (traditional healers), their role in herbal medicine and midwifery could not be overlooked. J.E. Tehupeiory (1905) even reminded his colleagues to respect local customs to avoid being alienated from the people. STOVIA students studied traditional *jamu* (herbal medicine) recipes, such as *beras kencur*, alongside various local plants as part of a contextual medical strategy. This indicates that education at STOVIA attempted to bridge modern science with local wisdom that was already deeply rooted in society.

Identity and the Learning Environment on Campus The daily lives of STOVIA students were also shaped by strict colonial regulations regarding identity. Students were prohibited from wearing European-style clothing and were forced to wear their respective regional attire (except for Christian students). Javanese students typically wore simple *lurik (*Klaten cloth) and headcloths (*blangkon*) as an affirmation of the "color line" that separated the white population from the indigenous people. Inside spacious practicum rooms with large windows, a maximum of 24 students studied without formal laboratory coats. They wore their daily regional clothing while poring over thick Dutch textbooks, reflecting both the heavy academic burden and the socio-political pressure of being indigenous medical candidates during the colonial era.

Result Analysis of Case 1: "Atmosphere Drawing"



Fig. 3. Anastasya's Atmosphere Drawings

Description

The inventory of factual elements reveals three female figures wearing kebaya, standing on one side of a large wooden table. Specific objects are placed upon the table: a large woven bamboo tray (*tampah*) containing leaves, a small woven basket with organic materials, two capped glass bottles, a wooden cutting board, and a

spilled conical container scattering fine powder. Interactively, one woman is shown holding leaves while another cuts materials on the board. Opposite them stand three men in high-collar (Shanghai) shirts with varied gestures—hands behind the back, hands in front of the body, and one bald man at the end of the table—creating a visual contrast between traditional attire and formal clothing.

Formal Analysis

The arrangement of visual elements utilizes linear perspective, with the table placed diagonally to serve as leading lines that create spatial depth and direct the viewer's gaze toward the center of activity. Technically, the use of cross-hatching provides volume to the clothing and adds texture to the floor and shadows. This composition establishes an asymmetrical balance that divides the space into two poles: the group of women (representing the domestic/herbal realm) and the group of men (representing formal authority). The large central table is formally positioned as both a boundary and a space for negotiation, connecting the two groups within a dense compositional unity.

Interpretation

This stage reconstructs meaning through narrative speculation, suggesting that STOVIA instructors were, in fact, dependent on the practical knowledge of female dukuns (traditional healers) and midwives regarding Nusantara's herbal sciences. The table is interpreted as a "knowledge negotiation space," where botanical objects (Materia Medica) are managed by women as the original holders of authority. These female figures are reconstructed as intellectual subjects rather than domestic objects, serving as the answer to the impasse of Western science in tropical climates. The calm, observant gestures of the men imply recognition and respect for this local authority. This narrative functions as a counter-narrative that dismantles "Great Man History" and revives the role of women as an emancipatory bridge in the history of medicine.

Case 2: Clarissa (Reviving Women's Voices)

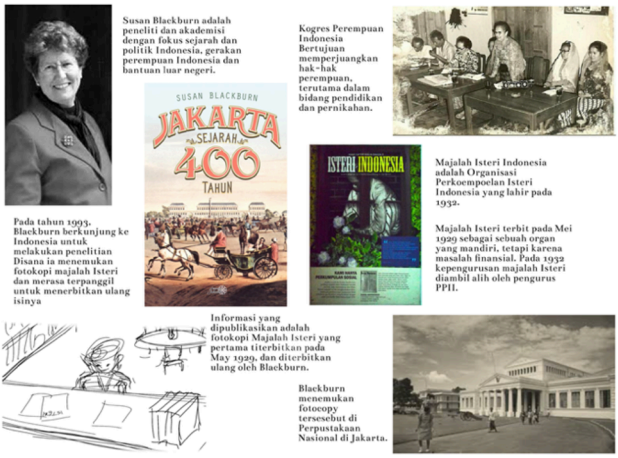


Fig. 4. Clarissa's Visual Harvest

Clarissa's exploration of the Youth Pledge Museum (Museum Sumpah Pemuda) evolved into a critical study of the narratives surrounding the Indonesian Women's Congress and the struggle for women's rights during the national movement era. Her research focus centered on the magazine *Isteri Indonesia*, a pivotal publication first issued in May 1929. This magazine was long considered lost from mainstream historical records until it was eventually rediscovered in the form of photocopies by Susan Blackburn, an academic specializing in Indonesian history and politics.

A key moment in Clarissa's research was Blackburn's 1993 visit to the National Library. It was there that Blackburn discovered the photocopied archives of the magazine and was intellectually compelled to republish its contents to breathe life into the neglected narratives of the women's struggle. Clarissa chose to visualize this specific moment of discovery—Blackburn finding the Isteri magazine amidst the library shelves—as a tribute to the historical preservation efforts that are frequently marginalized within formal museum narratives.

Result Analysis of Case 2: "Atmosphere Drawing"

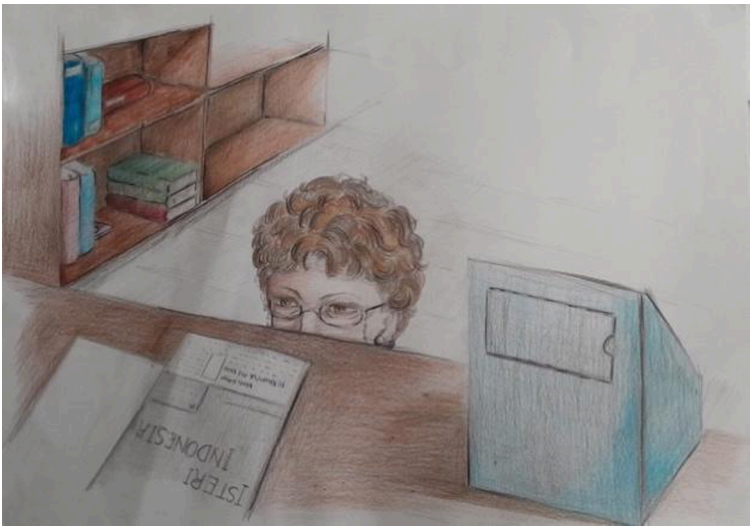


Fig. 5. Clarissa's Atmosphere Drawing

Description

The inventory of factual elements reveals a partial portrait of Susan Blackburn (noted by her curly hair and glasses), showing only the portion from her eyes to her forehead behind a wooden table. On the table lies a magazine titled "ISTERI INDONESIA" with the sub-text "KAMI HANYA PERKUMPULAN SOSIAL" (We are merely a social organization). The background consists of colorful bookshelves (blue, red, and green) and a blue archive box on the right side. The work is executed using colored media (colored pencils or watercolor) with a fine hatching technique.

Formal Analysis

The work utilizes a high-angle perspective and a close-up view to establish a sense of intimacy. The composition is dominated by diagonal lines stemming from the structure of the table and shelves, which create spatial depth within a narrow background. There is a clear contrast between the warm tones of the wooden furniture and the cool tones of the archival elements. The placement of the subject's eyes, centered horizontally within the composition, serves as a powerful focal point.

Interpretation

This stage involves narrative speculation regarding Susan Blackburn's role as a bridge that revitalizes the lost voices of Indonesian women. The "peeking" position of the eyes symbolizes persistence and a sense of wonder in discovering hidden historical fragments. The prominent magazine title signifies a history that has now "emerged from the darkness" of the archives. This work shifts the focus from the singular events

of 1928 toward a long chronicle of the struggle for women's rights, emphasizing the vital role of the researcher in retelling and re-narrating the past.

Hanna (Interrogating the Color Line and Professional Irony)



Fig. 6. Hanna's Visual Harvest

Hanna's research originated from the list of STOVIA students at the Museum of National Awakening, where she encountered the figure of Raden Soekardi (born 1879, Sidoarjo). Soekardi studied at STOVIA from 1893 to 1899. Despite holding the noble title of "Raden," he remained a subject of sharp racial discrimination. Upon graduation, Soekardi was stationed in an *Afdeling* capital far from his home, requiring him to undertake long journeys by train.

Hanna highlights a profound irony in Soekardi's life: as a graduate of an elite medical school, he was forced to occupy third-class train carriages alongside coolies and prisoners. Furthermore, the salary he received at the time was only 90 Guilders (90F)—an amount tragically lower than the wages of a gardener in colonial circles. Hanna chose to visualize the social tension at the station platform as a form of interrogation into the "Color Line" policy, which segregated human dignity based on race and social class during that era.

Result Analysis of Case 3: "Atmosphere Drawing"

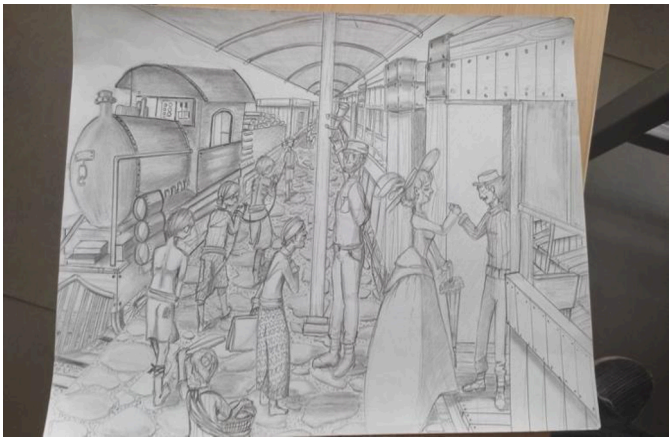


Figure 7 Hanna's Atmosphere Drawing

Description

The visual inventory depicts a starkly divided station platform atmosphere. On the left side, there is a large steam locomotive and a crowd of simply-dressed indigenous people (*coolies*), alongside three bare-chested prisoners with their hands bound in chains. On the right side, an elite European couple appears in luxurious attire, accompanied by a parasol. Between these two groups, the figure of Raden Soekardi stands "squeezed" amidst the lower-class masses; though he wears formal attire, he is positioned strictly within the third-class demarcation line.

Formal Analysis

The work employs a one-point perspective drawn from the platform's roofline and the train's body to create spatial depth. Hanna relies on a contrast in object density; the left side, congested with the crowd and prisoners, creates a sense of "heaviness" and suffocation, while the right side is intentionally left spacious and clean. The diagonal lines of the train and the platform pillars function as rigid visual boundaries that reinforce the social segregation between classes.

Interpretation

This stage involves narrative speculation regarding the degradation of indigenous intellectual dignity. The presence of chained prisoners standing directly beside Raden Soekardi symbolizes that, within the colonial system, a medical degree from STOVIA granted no true social mobility to the *Inlander*. Symbolically, Soekardi is "chained" by a racial structure that equates his professional standing with the lowest caste. The work reconstructs the historical trauma of the "Color Line," where public space serves as an arena for the systematic degradation of indigenous human status.

4.3 The Intersection of the Analytical Drawing Method and the Tri-N Paradigm

After dissecting the students' works through Feldman's art criticism, a cognitive thread emerges, demonstrating that the procedures for teaching analytical drawing naturally align with Ki Hadjar Dewantara's Tri-N paradigm (*Niteni, Nirokke, Nambahake*). This encounter proves that the act of drawing is not merely an aesthetic matter but a systematic method of cognitive decolonization.

Niteni as the Initial Step of Critical Interrogation

In the context of analytical drawing, the *niteni* stage functions as an initial observation process to critically recognize the museum space. In this phase, students are directed to find phenomena that possess personal resonance or trigger intellectual restlessness, which ultimately gives rise to critical questions regarding the presented narratives. The process begins with online and physical observations summarized in the Visual Harvest sheets, where the focus lies on the "marked object" and the dialectic between visual observation and the essence of historical meaning.

The observation results revealed a diversity of critical focuses. Anastasya, for instance, conducted a critical observation of the STOVIA exhibition space, marking a "gender silence" within the colonial medical narrative dominated by male doctors and Western medical instruments. Despite the dominance of the *Materia Medica* and botanical curriculum, she realized the museum rarely explored the origins of this herbal knowledge. This sparked a critical inquiry: were STOVIA students actually learning from the traditions of indigenous women, such as *dukuns* and midwives? Through this process, Anastasya uncovered the fact that behind STOVIA's modern scientific progress lay an unacknowledged dependence on local female knowledge.

A different critical perspective was shown by Clarissa, who highlighted how the Youth Pledge Museum seemed to "freeze" history solely at the 1928 event. She marked the disappearance of women's print media, specifically the magazine *Isteri Indonesia*, from public memory. Clarissa's restlessness arose from the realization that such a vital narrative had to be "rediscovered" by a foreign researcher to be revitalized. This led to a grievance: why does a nation's historical narrative require an outsider to remind it of the existence of its own women's voices?

Meanwhile, Hanna sharpened her observation on sociopolitical aspects through the list of STOVIA graduates displayed as symbols of success. She found a profound irony of status: while Raden Soekardi is celebrated as an intellectual hero inside the museum, historical data shows that in public spaces, he was still treated as an *Inlander*—a caste lower than a gardener. Hanna interrogated the utility of medical degrees and nobility if, in public transportation, one is still forced into the ranks of prisoners simply because of skin color.

In conclusion, the *niteni* stage in this teaching method functions as a deconstructive instrument where students do not come to validate curatorial narratives

but to mark the "historical holes" within them—gender holes (Anastasya), archival holes (Clarissa), and humanity holes (Hanna).

Nirokke as the Anchor of Reality and Data Accuracy

The *nirokke* stage is operated as a visual archaeology process where students collect factual data to "lock in" historical accuracy before performing narrative speculation. Focus is directed toward three key elements: costume, properties, and setting, all of which are recorded in the Visual Harvest. This stage ensures that student imagination remains grounded in archives and material evidence, guaranteeing a balance between intellectual sharpness and data integrity. Without an honest Visual Harvest, speculation in the *nambahake* stage risks becoming "empty imagination" lacking historical weight.

Anastasya implemented this stage by documenting STOVIA instructors, such as Prof. Dr. W.A. Mijberg, with high detail—noting everything from haircuts to formal uniforms. She also conducted visual comparisons between the traditional attire of birth *dukuns* and modern midwives to capture the shift in social identity. Aditya Zulham Khan explored the digital archaeology of Ki Hadjar Dewantara's residence, inventorying the ten key figures of the "Selasa Kliwonan" meetings to capture the collective dynamics behind the *Taman Siswa* concept. Similarly, Hanna applied *nirokke* extensively as a sociological archaeology of racial discrimination by precisely drawing the details of the *Staats Spoorwagen* (SS) third-class train carriages—recording the heavy wooden structures and narrow barred windows to ensure the "suffocating" atmosphere of segregation had an accurate physical foundation.

Nambahake as the Pinnacle of Emancipation and Sovereignty

The *nambahake* stage is the moment where students perform an act of re-writing or re-drawing history. Having equipped themselves with critical sharpness (*niteni*) and factual accuracy (*nirokke*), students now use drawing as an instrument of resistance to articulate hidden organic knowledge.

In her final work, Anastasya intervened in the colonial knowledge hierarchy of STOVIA. She reconstructed a "knowledge negotiation space," positioning the indigenous woman (*dukun*) as an equal intellectual subject—the key to solving Western medicine's impasse in the tropics. By depicting interaction over a table filled with local herbal plants, she shifted the drawing's function from medical documentation to a challenge against Western scientific hegemony.

Clarissa used *nambahake* to revive the "silenced voices" by placing the researcher (Susan Blackburn) as a bridge to the magazine *Isteri Indonesia*. The drawing became a political statement that Indonesian women possess a sovereign intellectual and media history that is often ignored by official historiography.

For Hanna, *nambahake* was an act of exposing the hypocrisy of the colonial class system or the "Color Line." In her atmosphere drawing, she "added" the brutal and honest visual element of Raden Soekardi squeezed between coolies and chained

prisoners. This visual intervention transformed the drawing into a critique of educational validation: that a medical degree was unable to liberate the *Inlander* from the bars of colonial racism.

4.4 Evolution from Practice to the Tri-N Paradigm

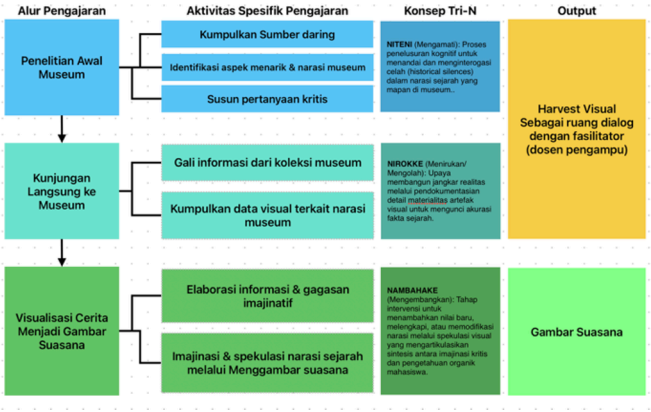


Fig. 8. Learning Procedures under the Tri-N Concept

The analytical drawing method implemented in the Drawing II course was initially designed as a practical response to the dominance of museum narratives, which tend to be authoritative and rely on the Great Man Theory. This procedure originally focused on facilitating students' critical consciousness—in line with Paulo Freire's critical pedagogy—enabling them to dissect museum narratives through imagination and historical speculation. However, throughout its development, it was discovered that this established teaching flow possesses a profound organic alignment with Ki Hadjar Dewantara's educational philosophy, specifically through the Tri-N method (*Niteni, Nirokke, Nambahi*).

Reflection on this teaching process demonstrates that Tri-N is not merely an appended theory, but the core essence (ruh) that explains the students' cognitive transitions at each stage of instruction. Through keen observation of the learning environment, students successfully captured the meaning behind the existence of collections and museum narrative procedures. This sensory and intellectual acuity allowed students to identify "historical silences," which then served as a point of departure for independent narrative interventions. Through this cycle, the museum is no longer viewed as an authoritative, frozen space, but as a site of dialectics where students sovereignly dissect and reconstruct knowledge as "*Manusia Merdeka*" (Independent Individuals).

5 Conclusion

This sequence of analytical drawing teaching procedures is designed not merely as a technical artistic exercise, but as a cognitive evolution rooted in the concept of critical consciousness. Through this method, students—initially positioned as passive objects of learning who viewed the museum as a static educational resource—transform into active investigators or subjects performing full acts of cognition [8].

The success of this cognitive evolution is tangibly evidenced by the students' ability to perform narrative interventions against various forms of historical silences. Through visual speculation grounded in factual data, students successfully uncovered marginalized historical dimensions: from the reclamation of local female knowledge authority (dukuns/midwives) amidst the dominance of Western science (Anastasya), to the exposure of racialized structures that transcended the intellectual status of the Bumiputera (Hanna), and the restoration of female intellectual agency through the rediscovery of neglected archives (Clarissa). Collectively, these findings prove that such acts of cognition are not mere visual reproductions, but sovereign intellectual statements.

This transition of roles is made possible by the creation of a dialogic space between students and the lecturer as a facilitator. In the "problem-posing" model, the lecturer is no longer merely a centre of information, but a figure who is also taught through dialogue with the students. Conversely, the students being taught also teach in turn[9]. The dialogic process during the Visual Harvest assistance and the creation of the Atmosphere Drawings proves that knowledge is produced collectively; the researcher also gains new organic insights from the students' critical investigations. Thus, analytical drawing becomes an educational praxis that humanizes the learning subjects.

This research affirms that this learning flow is a practical manifestation of Ki Hadjar Dewantara's fundamental Tri-N (Niteni, Nirokke, Nambahi) teachings. This integration aligns with the principle of Niteni, which requires educational practitioners to conduct careful observations of the learning environment and socio-cultural developments [9]. As demonstrated in the literature, the implementation of Tri-N facilitates students' cognitive capacity to generate original ideas as intellectual equipment to respond to the dynamics of the times [9].

Operationally, the correlation between the analytical drawing method and the Tri-N paradigm can be mapped through the following flowchart and matrix:

Table 1. Correlation Matrix of the Tri-N Paradigm and Analytical Drawing Procedures

Tri-N Phase	Teaching Procedure	Focus & Role	Objective
NITENI	Online research, identifying narrative gaps (historical silences), and formulating critical questions.	Building Critical Thinking, Equipping students with the ability to mark and interrogate historical gaps within museum narratives.	Critical Acuity

NIROKKE	Museum visits, documentation through precise technical sketches, and compilation of the Visual Harvest.	Factual Data Discipline gathering material evidence honestly to prevent speculation from becoming "empty imagination" (Anchor of Reality).	Data Integrity
NAMBAHAKE	Transformation of dialectics into Atmosphere Drawings that incorporate speculative narratives as critical responses.	Organic Knowledge sovereignty Transforming drawing from a mere documentation tool into an instrument for knowledge articulation.	Knowledge Sovereignty

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