

Creating an Inclusive Museum with A Narrative Design Approach

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Abstract Inclusive museum provides the opportunity for visitors to construct their own meaning when experienced exhibition. This can't be achieved when the collections are displayed monotonously in the vitrines as the interpretation of meaning is locked and limited to the given curatorial text. Museum's role doesn't stop at the conservation function but education and information that put into front the aspect of communication to visitors, not only deals with collections but also their context. When being people-oriented, museum design goal is to create a sequential spatial experience based on narration plot. This paper will discuss how the narrative elements and structure are implemented in museum design in order to persuade active interpretation and personal reflection from visitors. Visitor senses are stimulated with a multi-sensory design to living up the experience. Narrative and multi-sensory design strategies bring visitors to better understanding and involvement, they even retelling their experience to others which become the power of narration approach in museum design.

Keywords: inclusive, narrative, multi-sensory design, experience

INTRODUCTION

The word 'inclusive' is derived from Medieval Latin word 'inclusivus'. It means egalitarian, taking into parts and embracing. Inclusive design means a design that can be accessed by every one, can be used as visual language for making visual communication to every one, can be appreciated by every one and by then can be meaningful for every level of audience. Why does a museum design need to be inclusive? A museum has four functions that deal with preservation-conservation, information-education-research, recreation-tourism and social gathering or culture interactions. When we design a museum by using an object oriented approach, it means we work on the preservation function of a museum. It is because we have to focus on how to protect the objects in a museum so that they will be unchanged due to the changes of physical environment, maintenance and promotion efforts of the object qualities. Simply put, we just let the objects be 'frozen' with their set of meanings. We do not take an active role. We do not really get involved with the object; instead, we keep some distance away from the objects. However, things are different when we design a museum by using people oriented approach. In this approach, our focus is on the museum visitors so that communication is primary. It is useless to preserve the object when museum visitors do not understand it, do not appreciate it, do not take it valuable, and consider it irrelevant to their modern and personal life contexts. How can museum objects be possibly understood in various contexts of life? The museum visitors need to do active interpretation during the perception process.

Why does a museum need to be designed by using the narrative approach? Narratology is a knowledge system or a group of theories that study the various modes of narration, oral, written and visual, as a medium to construct meaning. In narratology, people understanding is built by experiencing narration of space, not by shaping

it or merely by talking about it [2] while observing the way human perception is affected by the narration. The goal of a narrative museum design is to communicate the authentic meaning of objects that comes from the understanding of their contexts (not from their formal meaning set by curator). Narrative strategies aimed at evoking visitors' emotion when perceiving objects, not just at stimulating their rational thinking in gaining formal information provided through texts.

Narration shapes and simplifies events into a sequence that can stimulate the imagination and with its understanding comes the possibilities of the story being retold [2].

Human oriented design, like narratology, aims at making the visitors experience such a comprehensive spatial experience that it can inhabit not just their physical needs but also their minds. Having meaningful spatial experience will give the audiences a chance to have a personal contemplation and the opportunity to capture the exhibition message. It will build the motivation that leads to action or appreciation, including retelling. Retelling is the power of narration.

The case study is the famous museum of art in Yogyakarta, Indonesia called the Museum Affandi. The museum was built in 1962 and was officially opened for public viewing in 1974 (1st Gallery). In 1988, the museum opened its 2nd Gallery. Affandi (1907 – 1990) was one of the founding fathers of Indonesian modern arts. He got the international recognition in expressionism genre and received the title of Doctor Honoris Causa from the University of Singapore in 1974. In general, the design of Museum Afandi is dominated by standing panel composition with hanging paintings, curatorial texts, lighting and seating facilities for the visitors to enjoy the paintings. The problem commonly appearing in painting appreciation is that we neither always understand the meaning of paintings being exhibited nor know the process of painting that the artist had been through. And finally, we will not be able to understand the formal qualities of artistic elements used

in the paintings. The architecture of Museum Affandi was already built more strongly on the basis of narrative approach than of functional approach. As a result, when the interior is also designed by narrative, it will complement the story behind the existing building. When the architectural and the interior design of the museum are integrated, visitor who enters the building will experience a journey based on one story. Affandi, who designed the shape of the building by himself, got the idea from the shape of banana leaves as it would always remind him about the past events in his life. He had ever had a serious illness which was cured by the banana leaf. Using the narrative strategies, a designer can use all informal information that used to be neglected and was assumed to be less important in the past (e.g. the story behind the production of the painting, the context of artist life, the way of painting making) as a component to complement the paintings being exhibited to help the readers understand the meaning of the paintings.

LITERATURE REVIEW

Narrative design method is the application of six narrative components in the design. All of the six components are related to one another chronologically to form a narrative structure. When adapted into the design, these six components relate to each other in chronological order, forming the structure of narrative design. Six components of the narrative design are [3]:

A. Abstract

A narrative in literature has an abstract that contains a storyline, which is an outline of the story and interesting background of each stage of the story.

For design, the abstract summarizes the storyline with a brief description of the content and purpose – with the focus on design process or on perceptions of the interiors [3].

The characteristic that distinguishes the design flow of a narrative and non-narrative in the interior design of museum through an exhibition space is the stage of creating a design based on a 'life-story' or storyline so that users understand the content and the exhibitions message through the interwoven stories that poured into the exhibition space.

B. Setting

A narrative has an orientation related to the setting of a story. The setting variables are location, time, situation and character. Like a novel, the narrative interior design should have the setting of design story, namely analysis of data user, managers, site and architectural design.

C. Problem or Conflict

Conflict plays a very important role in a story as power of attraction. Narrative design tells the conflict in its design process which consists of various conflicts of thoughts, views or opinions of the stakeholders who contributed to it. For example is the conflict between the designer and the user or client [3]. The contradiction in the narrative design is a variety of design constraints. Constraints in the narrative design should not be regarded as a limitation that weakens the design, but as a potential problem that could be a source of design creativity. In the narrative museum, conflict of interest may arise between the management of the museum - designer - visitor - contractor. The museum management has an interest in improving the design quality of the exhibition space by

spending a relatively small amount of money, doing easy maintenance and completing the main area with commercial and recreational facilities to make the museum look more attractive so that it can generate better income. The designer has an interest in improving the quality of the design of exhibition space without worrying about the budget constraints, but about the visitor's needs and aesthetic elements of the museum. The visitor has an interest not to get bored seeing the exhibition of the museum's collection. Moreover, a museum visitor also expects to easily understand the information or messages conveyed through displayed objects in the museum exhibition rooms. The contractor concerns only to work on simple interior construction that does not exceed his expertise, get the project done quickly and be paid by the museum owner timely. By taking into account those various interests, interior designer must be able to produce a design that satisfies and meets the needs of all parties. It is interesting to see what kind of design optimization produced by the designer. In the data analysis, a designer needs to assess the needs, desires or expectations of each party being involved as a part of the design problem formulation. Some design constraints are derived from the location factor, architectural design, management and external regulations.

D. Evaluation

In a narrative, evaluation is assessment of action signification in a storyline. Similarly, in a narrative design, evaluation is an assessment of design process: what lessons can be drawn from events and attitude of narratives collected [3]. The evaluation of design process is an assessment by a narrator that is a designer to design phases from data analysis, problem formulation, programming and concept to design implementation.

E. Resolution

Resolution is a concluding part of a narrative containing conflict resolution and explanation. It is put at the end of the story where every secret thing becomes clear, everything that makes audience wonder becomes clear, all action reason becomes apparent, every relationship becomes clear. For design inquiry, resolution was the outcome of design process or design solution [3].

In a narrative design, a resolution are implementations of design program and concept. There should be a red line between problem statement, program, concept and implementation as design is problems solving effort.

F. Coda

In a narrative, coda is the reader reflection towards a story that he just read or watched. When a museum visitor asks himself: what is its relevance to his life today? What are the interests and benefits? Are there lessons to learn, to practice, and to improve the quality of my life at this time or is there something I can use as a warning in life?

Coda involves design lessons and may be interpreted through relevant design literature [3].

Coda is a reflection of contemporary design associated with its appreciators context. Important questions to be reflected is whether the exhibition objects are easier to comprehended through narrative and interior design is easier to communicate through narrative.

PROBLEM STATEMENTS

Human factors is the development and application of knowledge about human physiology and behavior in the operational environment [8].

In this study, the visitors' specification is limited to their ergonomic requirement and pattern of behavioral aspect in exhibition design, not to their organism and biological responses. The visitor's needs can be analyzed in four dimensions which are physical, emotional, cultural and existential. The visitor's physical needs are related to the function of use of exhibition space. It is related with the physical ergonomic factor of exhibition design which is the integration of safety, efficiency and physical comfort. The physical needs deal with human dimension or anthropometrics related to the exhibition facility like the display furniture. For examples, the height of a display shelf cannot be lower than 36 inches or the audience has to bow or squat to be able to see the object clearly and it is surely uncomfortable. The height recommended for the glass panel in display facility is 48 inches following human viewing scope (see figure 1). If the object is displayed higher than 48 inches it will be too high to be seen comfortably. Ergonomic museum also pays attention to the factor of seeing sensibility in order to make the exhibition inclusive for photo-sensitive person. The text of signage, label and other textual information in museum display or exhibition must produce enough contrast to their background so that they can be read comfortably. The texts should also big enough for older people to read them easily. The flow of exhibition scenes will be easily followed when using catchy color line in the exhibition circulating floor that connects one exhibition area to another (see figure 2). This visual guidance is suitable for teenagers like junior high school visitors who like visual language better than textual ones. The big group of students also needs visual guidance to anticipate fire hazard in the exhibition space. It can be made from red floor lighting or wall lighting that flash automatically along the escape route when fire accident happens.

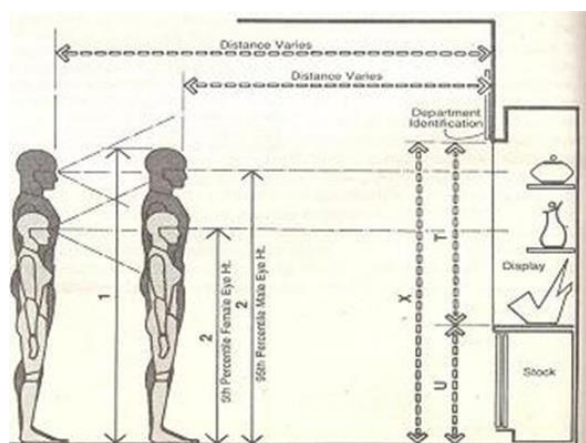


Figure 1. Standard Measurements for Display Height and Human Viewing
Scope. Source: Panero 1979



Figure 2. (A, B, C, D): Colour Path for Guiding the Exhibition Plot at Museum of Visual Art and Ceramics in Jakarta. Source: Hidayat 2014

Teenage visitors like high school students are easily getting bored with monotonous display arrangement that consists of objects and labels. When the given information merely talks about the object, it will not make this group of visitors excited since they will find it hard connecting the relevance between museum objects they see and their current life condition. They need the information that also talks about the historical backgrounds of objects displayed. It includes the process of making the object and the context of life behind its production in order to understand comprehensively and to capture the connection between the objects and human life. The presentation boards or displays that contain narrative information, both visual and textual, are the media.



Figure 3. The Existing Interior of Painting Gallery at Museum Affandi, Yogyakarta. The display is monotonous and lacks of narration. Source: Hidayat 2014

Media can be understood as the variety of forms which do not simply represent the content of the narratives but also serve to construct them in different ways [7].

Learning style of adolescents ages 13-18: learning and socializing with peers, with some adult guidance, need more in-depth "cool" experiences to tweak their developing interests. Need opportunities to create own projects... [6].



Fig. 4. The Existing Display of Affandi's Memorabilia in the Gallery of Museum Affandi, Yogyakarta. The display is monotonous and lack of narration. Source: Hidayat 2014

METHODOLOGY

This study uses a case study research method for analysing and collecting data. The way of analysis in a case study method is preceded by the development of a certain theory. In this case, the theory used for analysis is the narrative design structure derived from a narrative structure. It will be discussed in the beginning of discussion section. The second stage of the case study is an investigation of the case. In this case, to develop the inclusivity character of Museum Affandi, the investigation was carried out particularly in the physical, emotional, cultural and existential needs of its major market segment of visitors which are junior and senior high school students (13 – 18 years old). This data analysis will be the second part of the discussion section. The next stage is to prepare the theory illustration by using Museum Affandi design as a case study. The theory about the structure of narrative design will be implemented in the design concept of Museum Affandi as a proposal to improve the existing design of Museum Affandi. The analysis of new (inclusive) design concept of Museum Affandi using narrative approach will be the third and final part of our discussion section.

The case study research object is a contemporary phenomenon, which consists of events that has taken place within this time period. It is implied in the case that emerges in recent years and still continues to this day like Museum Affandi. This is required because one of the main data collecting methods in the case study research is the in-depth interviews of the sources [10]. The data was collected through a survey method directly done in Museum Affandi which is located on Laksda Adisucipto Street, Number 167, Yogyakarta province, Indonesia. During the field survey, the author conducted in-depth interviews with visitors, visual documentations of existing design and observed visitors' behaviour. The model of analysis was adapted from the standard scheme of case study research made by Robert K. Yin [10] which includes the stages of theory development, case selection, retrieval and writing of field data, data analysis and modification recommendations. It is combined with the interior design methods which are data analysis, problem statement, programming, concept and implementation.

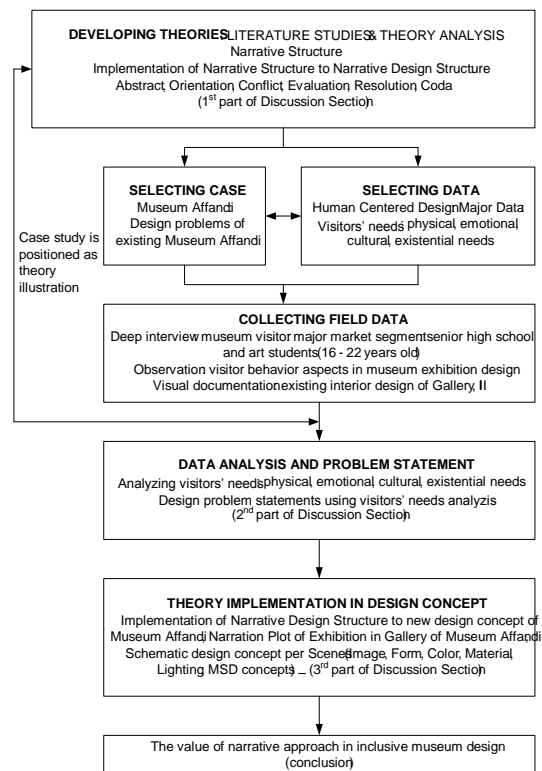


Fig. 5. Scheme of Analysis Method for Study 'Inclusive Museum with Narrative Design Approach' with Museum Affandi as a Case-study. It is the combination of case-study research [10] and interior design methods. Source: Hidayat 2014

RESULT OF ANALYSIS

In the beginning of a narration we have an abstract within which we find a storyline. The role of storyline in a narrative museum is important, as it becomes the starting point of the design concept. The storyline in a narrative museum is an exhibition scenario or a plot of exhibition narration that consists of several scenes. Each scene has its own theme and its own image concept. From every image concept in every scene, the concept of form, colour, material and lighting is generated. In order to create a comprehensive spatial experience to museum visitors, from every image concept in every scene, the interior designer can also generate a multisensory design that is suitable to the theme. This schematic concept will not be clear if we do not take one museum as a case study of improvement. In the next part, we will see the construction of proposed narrative concept in Museum Affandi.

Museum Affandi exhibits the master pieces of Affandi's paintings, particularly in expressionism as he is famous in this genre. Since it is a painting museum, the selected theme for the main gallery exhibitions is 'The journey of development of Affandi's painting'. This theme is chosen as Affandi's way of painting was developing from realism to expressionism and it was connected to his life journey. Although Affandi is famous as one of the maestros in expressionism painting, only some people has known that he started from realism and was also good at it. It is interesting to see the shifting and expressionism in Affandi's way. The proposed plot of narration that is generated from the theme of painting journey is 'realism in water colour' – 'transition to expressionism in pencil, pastel and water colour on

papers' – 'transition to expressionism in oil painting on canvas' – 'symbolic expressionism of Affandi in oil painting'. The four themes of painting genres are not valuable in narrative design without the story of life behind the production and shifting of genres.

In a row of paintings of every scene, there should be one painting that becomes the landmark of the theme scene. The landmark painting for 'realism in water colour' scene is the famous painting titled 'Pileleyan Ibu' (Nostalgia of Mother) which was made in 1940. This painting shows Affandi's skills and expertise in detailing of natural drawing. Another period that marked the background of Affandi's painting production was the suffering he experienced during the Dutch and Japanese colonial government and the struggle for independence. In that time, the struggle of painting was engaged with the development of nation that expressed by the cooperation between soldiers and artists [1]. The suitable theme of image concept is 'strong in agony' since most of Affandi's paintings at that time were characterized by the mood of sorrow, suffering and tiredness as well as patience, steadfast, strength and virtue. The generated form concept is natural-organic line to describe the character of natural and wading as a symbol of wading through suffering life. The generated colour concept is dark and gloomy with dimmed general lighting and dramatic effect in object lighting. The implementation of MSD (multi-sensory design) here is the addition of hymn of struggle played softly in the related display area. See Figure 6 for schematic design concept of the 1st scene and its relation to a bigger scheme of narrative concept.

The landmark paintings for the second scene titled 'transition to expressionism in pencil, pastel and water color on papers' are 'Menara Eiffel' (Eiffel Tower) and 'Desa di Spain I' (A Village in Spain I). They were possibly produced in between 1952 – 1953 when Affandi had a chance to go to few European cities like London, Amsterdam, Brussels, Paris and Rome for exhibitions, including his participation in Sao Paolo Biennale in Brazil (1952) after his journey to India (1949 – 1951). The suitable image concept for this scenes is 'emotional and intuitive' as that time Affandi learned to paint using his feeling more than mimesis of natural object. In other words, he gradually left realism and started to engage with expressionism. Capturing the feeling and transferring it into the canvas in quiet moment by using emotion and intuition are more important than focusing on details of object form and also more challenging than merely draw forms as seen by his eyes. The generated form concept is still natural-organic line to symbolize the strains of feelings. The generated color concept is bright tarsier colors scheme to symbolize the feeling of excitement when Affandi met the expressionism. In this theme of 1st round expressionism, I do not choose the bright primary colors as at that time, Affandi was still in the period of transition from realism to expressionism in which his lines and colors were not as wild and bright as they were in the final period of his expressionism. The proposed lighting concept in this second scene is common and uses the indirect fluorescent light for general circulation and bright incandescent spot light for

object lighting (see figure 6). In this scene, the other stimulated sense in interior exhibition area is tactility through the use of natural stone texture because, in this setting, Affandi possibly saw many uses of natural stones flooring like at Eiffel Tower and in the rural villages. See Figure 6 for schematic design concept of 2nd scene and its relation with a bigger scheme of narrative concept.

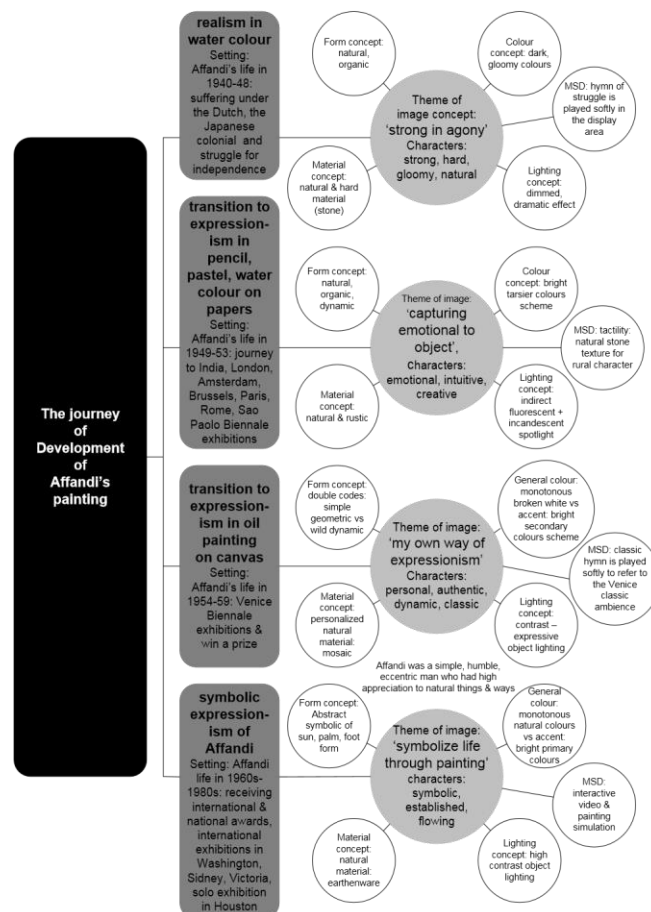


Figure. 6. Scheme of Proposed Narrative Design Concept of Painting Galleries at Museum Affandi. Source: Hidayat 2014

The landmark paintings for the third scene titled 'transition to expressionism in oil painting on canvas' are Affandi's painting that were brought to Venice Biennale in 1954 where he won a prize for one of his paintings. They are titled 'Potret Diri' (Self Portrait), 'Bistro in Paris' and 'A Man in Bistro'. In that time I think Affandi had already been in the moment of self-achievement as he had been invited to Venice Biennale and his paintings were successfully passed the curator's assessment and won a prize. That time was also the moment when art critics in England like Herbert Read and an International Community of Artists and Scholars in Paris called *Cercle Paul Valery* appreciated his paintings and admitted him as an expressionism artist in his own way. The suitable image concept for this scene is the combination of authentic and dynamic characters as at this setting, Affandi developed expressionism in his own way. The generated form concept is still organic and flowing lines but in more dynamic or wilder sense. The following color concept is bright secondary color scheme as his expressionism had already been more mature than that of

the first period. His painting also had personal characteristic at its line quality since he used his fingers as a brushstroke. We can add contrast for the local lighting concept in this scene to create more expressive ambience in the interior of exhibition space. The additional stimulated sensory in interior exhibition is the softly playing of classical music wade as the symbol of Venice classical atmosphere.

The landmark paintings in the fourth scene titled 'symbolic expressionism of Affandi' is the replica of his most expensive painting that counted in top ten auction prices achieved in Singapore until 2014. Its title is 'Food Stall under the Banyan Tree' which was made in 1968. It was sold at S\$ 935.160 in the auction managed by Borobudur on June 9, 2012 in Singapore. The life setting that becomes the production background of Affandi's prominent paintings was between 1960s and 1980s when he was blessed with international and national awards. During this period of time, he also had chances to hold international exhibitions. His excellent achievements were highly appreciated as he received many awards; among others were as the recipient of the art award and gold medal from the Indonesian government (1969), the permanent honorary member of the art academy in Jakarta for entire of his life (1969), the recipient of Doctor Honoris Causa from the University of Singapore (1974), the international peace prize winner awarded by Dag Hammarskjöld Foundation and title of Grand Maestro in Florence (1977), the recipient of prestigious award of 'Bintang Jasa Utama' from Indonesian government (1978). In addition to those prestigious awards, he was also given the opportunities to hold exhibition in Washington (1960), Sidney Biennale (1973), Victoria (1979) and solo exhibition in Houston, Texas (1984). The suitable theme of image concept for this scene is 'symbolize life through painting' and the image concept is symbolic. The generated form concept is abstraction of the sun, palm and foot symbols. This symbolism conveyed Affandi's simple philosophy which involved the awe and admiration for nature, its richness and filling his life with work [5]. The generated color concept for this final scene is bright primary colors with high contrast object lighting. In this level Affandi had found his existence in painting. His painting often presented symbols of his life philosophy: the sun for the energy of life, palm for work and foot for stepping ahead. The MSD is implemented through the video depicting the process of painting and painting simulation. Conflicts in a Narrative Museum exhibition come from the functional and content of narration aspects. The functional aspect deals with the presentation composition or hierarchy of exhibition objects. There are conserved objects and additional narrative information. The narrative information must be positioned as the complement to the primary museum objects and is not meant to over-power the primary displayed objects. In the case study of Museum Affandi, the sample of conflict came from content of narration happened when Affandi's style of painting shifted from realism to expressionism.

One possible resolution for conflict of display hierarchy between primary conserved objects and additional narrative information is creating different layers of wall displays. In the case study of Museum Affandi, the front layer will be filled with prominent

paintings that become landmarks in every narration scenes of Affandi's life. The second layer, behind the first layer, is the display walls of other paintings related to the theme of scenes in a narration plot. The third layer at the rear position, behind the second layer, is the display of a narrative information. It consists of two and three dimensional objects which are old photographs, video, interactive video and displays of Affandi's old belongings that described his life. Among them are his bike, his motorcycle, or his car. The explanation about the development of Affandi's thoughts about the way of painting resulted in the shifting style from realism to expressionism can be presented after the object exhibition areas called the exhibition summary area. The summary area also contains a presentation about Affandi's philosophy of life that is expressed in his paintings. The message of life principles of Affandi such as simplicity, hard work and being down-to-earth are important to be conveyed to young visitors like high school students. The existence of summary area gives visitors a chance to make their own reflection about the life lessons implied through the exhibitions of objects and its context.

The narrative design proposal of Museum Affandi is just a case study to learn about the narrative design structure and concept. The case study gives us example about how the flow of exhibition is controlled by the plot of narration – the storyline and how the understanding of conserved object displayed by museum visitors are strengthened by the narrative spatial exhibition. It gives them new experience and as they learn about the life value of Affandi (not just the physical objects like his paintings and or memorabilia), they have a chance to memorize it and retell it to others. By doing so, they will automatically promote the museum to other society members.

DISCUSSION

A museum design needs to be inclusive and narrative; nevertheless, how is the relation between the two approaches? How do we produce an inclusive museum by using the narrative strategies? The basic assumption brought to the discussion in this paper is that the narrative approach gives a chance to the museum visitors to make their own interpretation when experiencing the exhibition space. Every visitor is free to produce meaning when perceiving the museum objects without depending on formal curatorial texts. In this case, they will understand an object and its context in their own way of interpretation and, in other words, the exhibition is inclusive for them. There must be a dialogue between an individual interpretation and an objective information given by the curator. Without the chance of individual active involvement in the construction process of meaning, the formally-given information will neither be remembered nor absorbed by the visitor's memory. The memory and the identity are closely linked to the individual level as what John Locke said, "... there is no such thing as an essential identity but that identities have to be constructed and reconstructed by acts of memory" [4]. The theory of narrative structure is discussed in the first part of the discussion and is followed by the implementation of the case study.

A visitor perception is influenced by cultural factors. The majority of museum visitors like teenagers are

influenced by the teenagers' culture and the local culture. Teenagers tend to be risk-taking and experimenting. They like to be actively involved in the museum exhibition, so the monotonous display of an object is not interesting enough for them. They should be given a chance to explore the process of creativity related to the object's context. For example, when an interior designer displays a painting in museum exhibition, the presentation of the painting along with its title label and its production year information is not enough. He must also demonstrate the painting process to its visitors. In traditional culture of Indonesia, knowledge or information tends to be passed orally from one generation to another rather than in writings. So the habit of telling a story or conveying orally a narration among ordinary people, outside the academic or scholar community, is very natural. Designer should try to attract the attention of young visitors like the high school students to the museum exhibition in more informal ways. Realizing that the local people have the habit of conveying information in informal way, the interior designer of museum exhibition should consider to combine oral and written information using multi-media like object displays, pictures, texts, videos and interactive displays.

What is an existential need? Existential need is the need related with human self-existence like the need to have identity, to express human self and to deliver mind. Especially for teenagers, the need to express themselves is very strong. The need for attention and need to feel worthy or taken into account. The visitors will remember the meaning of the object in museum exhibition when they are actively involved in constructing meaning so the perceived meaning is not given but invented. Art appreciation in the painting museum is a personal process of action as the personal interpretation from visitors will vary according to their backgrounds.

One of the tasks of art and architecture is to safeguard the authenticity of the human experience [9].

Considering this fact, the static display is not enough for critical visitor like the high school students. They need an interactive display that enables them to choose the information that they like to seek. They like a chance to give their own comments or opinions about the exhibition even totally involved by trying the certain activities through a simulation.

When an interior designer design a museum using a human centered approach, he must pay more attention to visitor needs than just focus on object conservation. In existing Museum Affandi in Yogyakarta, the interior design of exhibition room still appear monotonous and not communicative like the interior design of painting museum in general where all the paintings are hung on the wall with small labels and there are few seaters at the circulation area for watching the paintings or having discussions on them (see figure 3). For becoming inclusive, the painting museum of Affandi needs a proposal for new design based on human centered approach to elevate the museum function from conservation to communication.

CONCLUSION

The value of narration approach in inclusive museum deals with a matter of existential identity. In a narrative exhibition, a museum does not merely display

conserved object but also spatially presents its production context, its relation with people and place. Reading its context through experiencing narrative spatial helps visitors to understand and appreciate the objects. In the process of reading exhibition, with the help of interactive media and multisensory space, visitors are given the opportunity to be actively involved and actively give their own interpretation. It means that the meaning is invented by the visitor himself through the process of dialogue between displayed information and visitor's knowledge or memory background. The construction of meaning is also influenced by the visitor's background such as his education, preference, life history and his world-view. When the visitor is actively involved in the process of constructing meaning, the process of interpretation becomes very personal. It has a character of existential because the way a visitor gives meaning is related to his way of grasping knowledge; his way of understanding the world; his world-view. The narrative approach has a high value of inclusivity as it accommodates the differentiation. It is because when experiencing narrative space, visitors slowly perceive the space and construct their own meaning according to their various backgrounds.

ACKNOWLEDGMENT

I would like to thank University of Pelita Harapan for a chance of research and publication.

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