

# The Narration Layer of Fatahillah Museum Based on Narratology Model Analysis

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**Abstract**—The narratology model of museum architecture divides storytelling into four layers; history, story, narrative, and narration. The model is a translation from the narratology model in the literature field by the logical argumentation method. The narratology model has not been examined in the existing museum. Therefore, this study aims to find a way to apply the model to the narration layer and see the characteristic of the storytelling medium. This method uses descriptive methods and direct observation. The object study was Fatahillah Museum. The researchers found three findings in this study. First, the narration layer can be carried out by visitors through direct observation without prior knowledge of the curator's or architect's intention. Second, each spot of the story is dominated by a combination of storytelling medium and only label medium that can be autonomous. Third, the Fatahillah Museum has an intradiegetic storytelling medium, namely site, building, spatial form, and object, and an extradiegetic storytelling medium, namely, the organization of space, labels, and people. Each room in the Fatahillah Museum is a combination of these two characteristics. The intradiegetic characteristic of the Fatahillah Museum is the main strength because visitors can meet the narrator who is involved in past events. The suggestions for researchers or other designers are that the use of technology as a storytelling medium to increase the level of enthusiasm of visitors is a good thing. However, technology as a medium for storytelling must still be able to increase the intradiegetic value.

**Keywords**— Fatahillah Museum; architecture narratology model; narrative architecture; narrative museum.

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## I. INTRODUCTION

The architecture of the Fatahillah Museum was built in 1627 and then functioned as the city hall of Batavia in 1710. Since then, it has undergone several function changes until it has become a museum [1]. The change in the colonial building's function turned into the Fatahillah Museum in 1974 played an important role in awakening visitors to the dark period of colonialism, which must not be repeated [2]. For educational purposes, this museum wants to convey the history of Jakarta. Telling stories at the Fatahillah Museum has several challenges. Several studies have examined how to tell stories at the Fatahillah Museum. Annishia [3] found that the service and facility factors were good enough but needed to increase technology to help interpretations and create interactivity. Suliansyah *et al.* [4] and Ulfah and Hidayatulloh [5] found that visitor motivation was reduced due to conventional medium delivery, and they support the use of technology, especially animation. Riadi *et al.* [6] said that augmented reality could provide a unique experience for

visitors to the Old City history. Research by Farhany *et al.* [7] tested that augmented reality applications were following the needs of visitors with a suitability percentage of 93.2%.

The suggestion of a storytelling medium in previous research leads to using technology as a museum display or as an application. Meanwhile, as a historical building, the Fatahillah Museum has some potencies for architectural storytelling through the place, memories, and paths of achievement [8]. This study uses a museum architecture narratology model to examine the storytelling medium as a holistic architectural experience (not only on the object). Narratology has been translated from the field of literature to the field of museum narrative by dividing the museum into four layers: story, plot, narrative, and heritage objects [9]. The research focuses on how to organize heritage objects to create diverse storytelling lines. Using Story-space software, this research wants to prove that multiple narratives can be made according to visitors with the same item. However, in this study, the architectural aspects have not been developed optimally.

This study uses a narratology translation that sees the museum as a whole architectural experience to analyze the storytelling medium at the Fatahillah Museum. The narratology model that is used in this study is the narratology

model of the narrative museum architecture [10]. The narratology model divides the layers of the narrative museum architecture into four levels: history, story, narrative, and narration (Fig. 1).

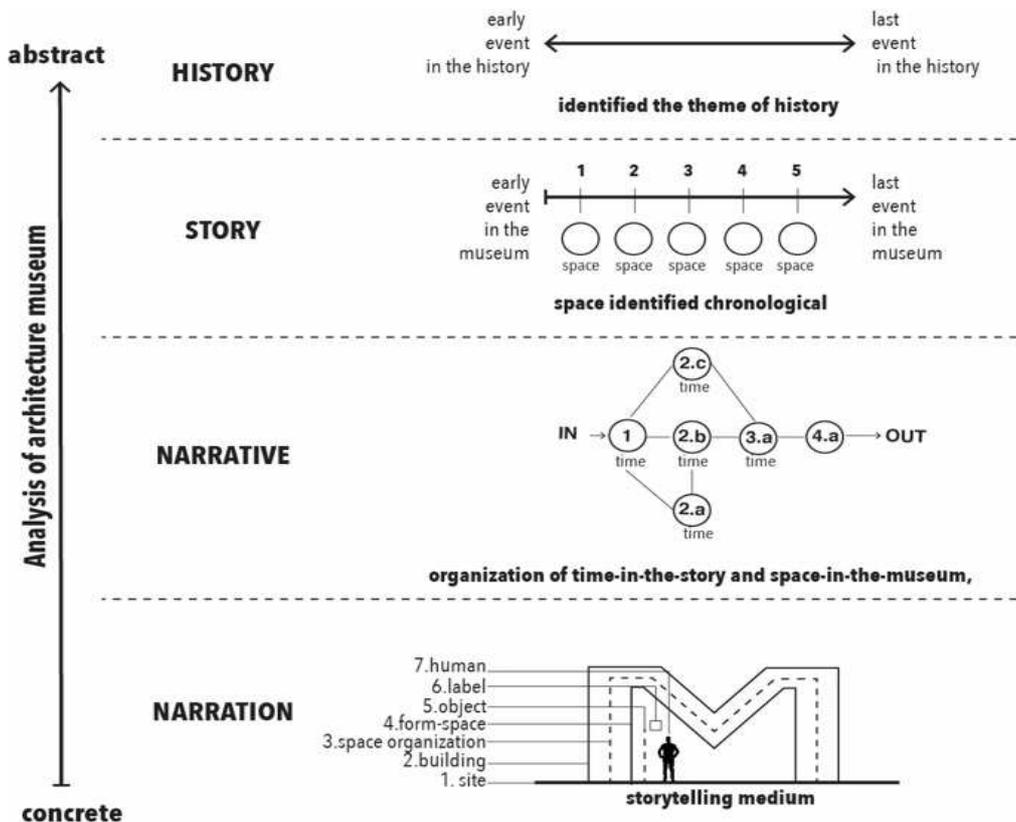


Fig. 1 Museum architectural narratology layer diagram [10].

The translation of the narratology model uses the logical argumentation method. This method looks for the equivalents of the first principles of narratology in literature with the first principles in museums and narrative museum architecture. This study is the newest step to apply the model at the Fatahillah Museum. As a pilot project, this study focuses on analyzing the Fatahillah Museum on the narration layer. This research aims to describe the analysis stages and find the storytelling medium strategy at the Fatahillah Museum in an architectural manner. This study showed a hint to the museum curator or museum architect that the storytelling medium strategy at Fatahillah Museum can be useful for enhancing a more holistic storytelling strategy through heritage building, not only seeing the story as an object but as a whole architectural experience.

First, some questions for narration analysis at Fatahillah Museum are how to record stories and storytelling mediums at Fatahillah Museum? Second, what is the most dominant storytelling medium? And third, what are the characteristics of the storytelling mediums at the Fatahillah Museum?

## II. MATERIAL AND METHODS

### A. Fatahillah Museum

Fatahillah Museum is the name of the Jakarta History Museum. This museum is located in the Old City of Jakarta and occupies a building built in 1627 as the city hall/Stadhuis

Batavia. The building was renovated in 1707-1710 and combined Neo-Classical and Classical Baroque architectural styles [11]. There are no changes in Museum Fatahillah's architectural elements since the beginning to maintain the original character. Since it was founded, this building has undergone several functions, namely as a court, civil registry office, place of worship, municipal council, West Java Provincial government office, Dai Nippon logistics office, and City Military Command Headquarters 1. The authenticity of architectural elements and the alteration in function becomes the first Storyline contained in the Fatahillah Museum.

Fatahillah Museum reserves a lot of Dutch heritage objects in Batavia. These objects are a collection of the Oud Batavia Museum (founded in 1939) which was handed over to the DKI Regional Government in 1968, and a National Museum collection. These objects have become the second Storyline contained by Fatahillah Museum. The third Storyline is a story about the history of Jakarta from pre-historic times to the present. This story was added in 1999 when the Fatahillah Museum changed from just keeping and caring for collectible objects to being a place to tell the history of Jakarta. In the museum's map, the entire room on the 1st floor of the museum communicates a chronological story of this history. At the same time, each room on the 2nd floor has particular themes about the people and events in Batavia (the former name of Jakarta). From those storylines contained in the museum, it is

clear that the Fatahillah Museum is a type of narrative museum whose primary purpose is to tell stories to visitors based on a particular time sequence, not just to store collectibles [12]–[14].

### B. Layer of Narration

There are two paradigms of form and function in the architecture design theory. The first is form follows function and the second is function follows form [15]. For the architecture with the form-follows-function paradigm, the form is fixed with the function. On the other hand, for the architecture with the function follows form, the function can be changed according to the potencies of the form [16]. For example, in a church, the function can be replaced with a new restaurant. Of course, the new function should reflect the spirit of architecture form [17]. Although this adaptation is possible, it still reflects the previous function's spatial space [18]. So, in this case, it can be interpreted, if the shape of this building has been adapted with a new function, of course, this function still reflects the spirit of the previous function. So, if the new function of this museum is framed with a narratology model which is always searching for holistic architectural experience, of course, it provides a holistic narrative value and is also a breakthrough in the museum design based on a heritage building.

On narratology, narration or storytelling medium is the most concrete layer. In literature, the storytelling strategy at the layer of narration is writing techniques, communication techniques, and grammar. On the narratology of museum architecture, the narration layer is an architectural storytelling medium, namely a medium that utilizes visitors' experiences when they visit the museum. Translational analysis of the narratology model from literature to the field of narrative museum architecture, concludes that there are seven storytelling mediums related to architectural experience [10]. These mediums have a hierarchy ranging from the most fixed or permanent medium to the most volatile medium. The seven mediums are site, building, space organization, form-space,

object, label, and human (Fig. 1). Each medium has its power to tell stories.

### C. Data collection and analysis methods

This study limits the analysis to the narration layer to examine the data collection and analysis methods. The data collection method is carried out by direct observation in which the writer becomes a regular visitor [19]. Data were collected through three visits starting in February 2020. On the first visit, the researcher became an ordinary visitor accompanied by a guide. The purpose of this first visit was to record: What stories does the museum have based on the guide's information? On the second visit, the researcher visited the museum without a guide to record the entire objects and to make a map of the story and storytelling medium. On the third visit, the researchers matched the map and story list with the museum.

The data analysis method used is descriptive analysis [20]. The story and objects are grouped into each medium based on how the story is told. After being grouped, each story is analyzed again with the following questions: First, how to record stories and storytelling medium at the Fatahillah Museum? Second, what is the most dominant storytelling medium? And third, what are the characteristics of the storytelling mediums at the Fatahillah Museum?

## III. RESULTS AND DISCUSSION

### A. Stories and storytelling Medium that Tell Storyline at the Fatahillah Museum

Collecting data from direct observation is managed through a system on a table that reveals code of room/location, story, years, descriptions of story, and photos of storytelling medium (Table I). The table below shows an example of two stories at the Fatahillah Museum. From the data collected, the Fatahillah Museum has 26 rooms with 111 spots of story. The data in the observation table is the basis for mapping and analysis at a later stage.

TABLE I  
TABLE'S SYSTEM FOR LISTING THE MUSEUM'S COLLECTIONS

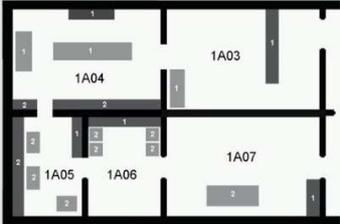
Location, Story, Year	Description	Photo
1A03.1-People of Buni-5 AD.	Describe the similarities in the characteristics of the archaeological remains found in Jakarta with the Buni Pottery Complex.	

Location, Story, Year	Description	Photo
1A04.1 Buni Community Stone Tools-5 AD.	Explains the stone tools made and used by the Buni people.	

From all the spots of the story (111 spots). The researchers identified the most dominant storytelling medium. The dominant storytelling medium is analyzed through story maps (Fig. 2). Each spot of the story has its storytelling medium

according to what it wants to tell. Table II shows how each medium tells a story in a particular spot to become the significant medium. From all identified story spots, it can be seen that the Fatahillah Museum has seven storytelling mediums at the narration layer.

TABLE II  
IDENTIFICATION OF STORYTELLING MEDIUM IN MUSEUM FATAHILLAH

Location	Storytelling medium	Description	Photo
2A01	Site/location	Many past events at the Fatahillah Museum make the site/location a vital storytelling medium. One of the events that took place was a criminal beheading incident in Fatahillah Park (formerly known as Stadhuisplein). In the park in front of the Fatahillah Museum, the public gathered to watch the beheading process. The governor also watched the proceedings from a balcony at City Hall.	
From Fatahillah Plaza	Building	At the Fatahillah Museum, the building becomes a medium for telling stories because this building is still authentic since it was built. There have only been some minor renovations to the building. Through these buildings, visitors can get stories about the building's history and events that occurred at that time.	
1A03-1A-8	Space organization	At Fatahillah Museum, the spatial organization in spaces from Buni to Jabodetabek becomes a storytelling medium because the spatial arrangement is linear, and objects are arranged chronologically. With these spaces' organization, visitors can follow stories from their earliest years to their youngest years.	

Location	Storytelling medium	Description	Photo
1D01	Form-Space	At the Fatahillah Museum, several forms of space become a medium for storytelling. An example is a form of the dungeon. With these forms, visitors can find out how the prison atmosphere was used during the Dutch administration.	
1A04	Object	At the Fatahillah Museum, several objects are used as a storytelling medium. An example is in room 1A04 (see floor plan section on space-organization category), which exhibits several stones made by the Buni Community. With the presence of an authentic stone object, visitors know the story that the item contains.	
1A09	Label	In the Fatahillah Museum, there are three categories of labels used. First is a label that functions as an object description, the second is a label as the primary storytelling medium such as in Jakarta's historical timeline (see picture on the side), and the third is a digital label that displays information about collections.	
-	Human/guide	Most of the collections at Fatahillah museum do not have labels, so the role of guides is vital to tell the story. In the picture on the right, you can see the guide telling a story about an artifact.	

### B. The Dominant Story-telling Medium

Table 2 shows that each story has a dominant medium to convey it. But at Fatahillah Museum, a story is not only obtained through one medium but a combination of mediums. An example is a story about how a balcony (Fig. 2) was used to view the process of beheading in Fatahillah Park. In that place, the site/location medium is the dominant medium because its influence is the most important thing compared to the others (buildings, internal space, and people). Visitors can imagine how these events occurred in the past, but visitors must first know the story. The role of the guide is the most important to find out the story. Buildings and spatial forms are also essential mediums because visitors can experience different stories when they are changed.

Figure 2 shows the spot identification map of the story and the medium of the story. From the map, it was found that only the label-type story medium could stand alone to tell the story. The building medium only indicates the story but does not communicate the story.

### C. The Characteristics of Storytelling Medium

Based on the roles, the stories are grouped into two characteristics, namely intradiegetic and extradiegetic. Diegetic is the relationship between the narrator and what he is telling [21]. In the narratology of museum architecture, every medium is a narrator. An intradiegetic medium is a medium directly involved in the story itself. Meanwhile, an extradiegetic medium is a medium that is not involved or is outside the story. In the Fatahillah Museum, what is meant by

the story is the event to tell. For example, the story about using the balcony to watch the beheading events in Fatahillah Park. In this case, the balcony and Taman Fatahillah are the

narrators involved in the story because the two mediums were involved in the beheading incident (the position of the site/location and the building's form did not change).

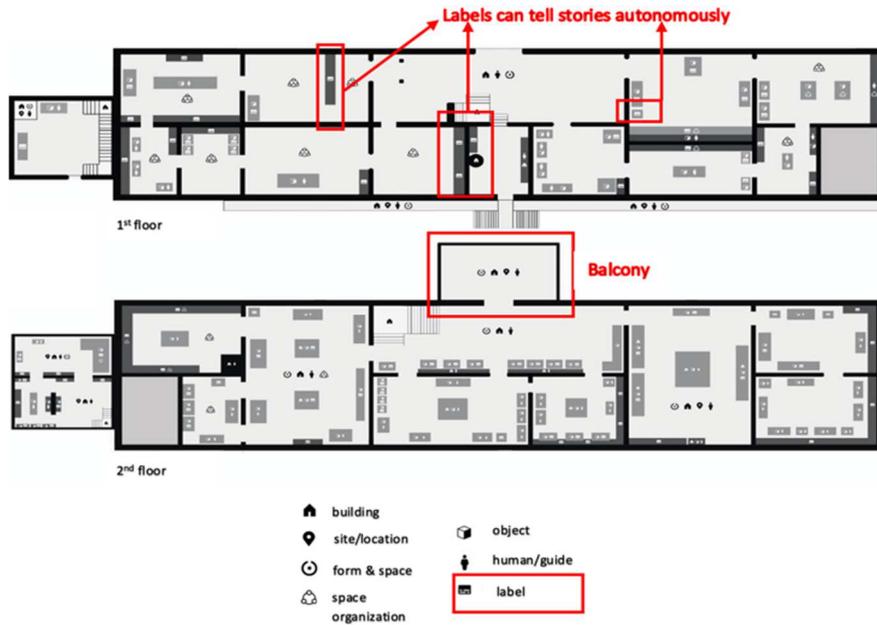


Fig. 2 Map of spot-stories and medium used in Fatahillah Museum

The seven storytelling mediums (Table 2) in Fatahillah Museum can be grouped into two types of involvement in the story. The medium location/site, building, form-space, and object are intradiegetic because the four mediums are directly involved in the events they are telling. The balcony area is directly involved in the events of the beheading of criminals in the past. The prison room is a space that, in the past, was used for inmates. On the other hand, the medium organization space, labels, and humans are extradiegetic because they tell events without being directly involved. The organization of space at the Fatahillah Museum was created without referring

to events in the building. Labels (print and digital) are mediums that are not present in the events being told. Guide/humans at Fatahillah Museum are extradiegetic mediums because they are not directly involved in the stories/history that they tell.

When looking at the narration layer at the spatial level (Fig. 3), it is found that each room has more than one storytelling medium. Each space has an intradiegetic character because there are mediums directly involved in the story and have extradiegetic properties. After all, there is the medium that tells stories without being involved in the story itself.

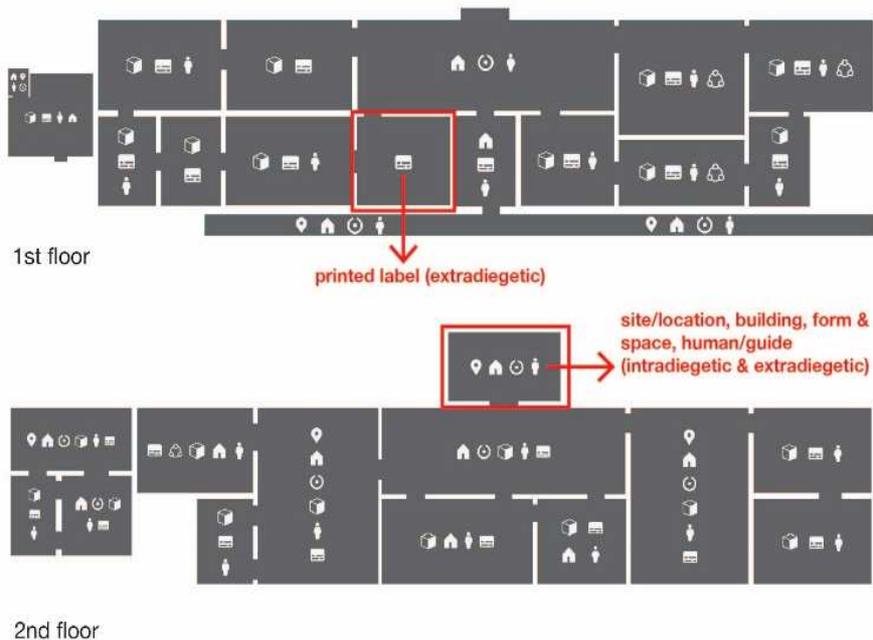


Fig. 3 Map of storytelling medium combination in each room and examples of the character of storytelling medium

#### IV. CONCLUSION

The narration layer investigates the story contained in a museum and how a storytelling medium can communicate the story. This research sums up three indicators. According to the process of gathering the story, visitors could record all the story and storytelling medium based on display they see and guide's explanation without knowing the intent of the curator/architect. Visitors could use the story table and map system to record the story. This research concludes that Museum Fatahillah has 111 story spots conveyed through 7 storytelling mediums: location, building, spatial organization, form-space, object, label, and human. According to the storytelling medium, each spot of the story is dominated by a combination of more than one medium. Only the label (print and digital) can tell the story without depending on another medium. According to the character of the storytelling medium, Museum Fatahillah has two characteristics: intradiegetic (location, building, object, form-space) and extradiegetic (space organization, label, human). The intradiegetic nature of Fatahillah Museum is a museum's strength because visitors can be told directly by the 'narrator' in the story.

In other previous studies, using technology to tell stories is a good medium to attract visitors. However, by considering that the strength in the narration layer of Fatahillah Museum is the combination of intradiegetic and extradiegetic characters, the technology have to increase the intradiegetic value. Technology tends to tell stories or information extradiegetic, such as creating boards, interactive panels, or animations. Augmented reality technology can communicate stories in an intradiegetic way by emerging stories contained in sites, buildings, objects, and forms-space.

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