

Conservation and Development: Implementation of The Storyline at The National Awakening Museum, Stovia Building-Jakarta

Ika Yuni Purnama
Institut Kesenian Jakarta

Corresponding author: ikayuni@ikj.ac.id

Abstract. *Balancing conservation and museum development is one of the biggest challenges in managing historic spaces. In 2012, the Stovia Jakarta Building became a museum of the history of medicine and the struggle of Indonesian youth. Based on storyline analysis, this paper explores the implementation of historical storylines for the collection of relics at the Stovia medical school building in Jakarta describes the development of medical science in the past regarding the history of the struggle of Indonesian youth and tourism, and heritage management. This observation is then examined in the plot of the story, the description of the socio-political situation, and the changes in the Dutch East Indies during the transitional period of the 19-20th centuries which gave birth to a revival and a national movement. This paper explores whether historical storylines are part of spatial development and reflect new understandings of spatial planning. Storyline processing supports conservation reconciliation and regenerates the development of interior spaces. The analysis shows that while some of the storyline principles have been well implemented, they have not been supported by information technology for the benefit of tourism development, and the needs of visitors*

Keywords: *Conservation, Development, Storyline, Stovia building, The National Awakening Museum.*

INTRODUCTION

This article aims to assess the importance of the storyline as the basis for the arrangement of the museum (as a 'connector') for the presentation of collections organized around storyline scenarios and *Stovia* building history. The work draws its steps from an analysis of the effects of restoration on global museum heritage, through a summary of the most authoritative reports from the field, and an analysis of responses to spatial planning. Conservation and development are the preservation measures undertaken for a historic building, many involving past stories related to culture, resources, especially those whose consumption implies education. Museums in particular, being physically restricted places, are among the institutions most affected educational implications, the most obvious indicators of which are the presentation of collections, spatial planning, and storylines. Storyline is a huge important factor its influence on the sustainability of the arrangement of collections and spaces, but also for the existence of cultural heritage, whose physical integrity has been maintained by restoration, good or poor maintenance.

For that, too the sudden development of collections and physical arrangements without having to consider that storylines, history and cultural resources are the chain or even the basis for maintaining the form of a museum, otherwise the museum lost touch with history, culture and consequently the significance of spatial planning is neglected. UNESCO explicitly includes community neglect in its list of key risk factors (Section “Use of social/cultural heritage Valuation of heritage by communities”). In the process, eliminating the frequency and resource consumption of the public part play a key role. If communities keep their relationships and knowledge of heritage alive, cultural resources retain their essence and significance as heritage, testimony and identity value; the transfer of knowledge of cultural resources can only occur at its peak through fruitful experiences, on location or in remote mode.

The investigative method is based on the analysis of qualitative data obtained by documents and artefacts, official reports in particular, and facts collected among museums direct experience. Considering the various technological solutions adopted, it then focuses on the role of the storyline as a language of communication between the legacy and the collection, and on its appropriateness to new contexts. From a wider scale perspective, finally proposes reflections on the storyline and contextual aspects of intercultural, educational and historical dialogue, beyond strictly technological issues, to highlight real challenges faced by the Museum of National Awakening. Because of its storyline, the entire legacy of the museum is strong and alive because of its connection with society, education is interconnected. To identify directions in the storyline approach process, museum resources, history and culture, current practices and approaches need to be considered. Within this framework, several main research questions relate to the role of the storyline in the Museum of National Awakening: (1) How does the storyline reveal the historical sequence of inheritance? (2) How does the story line with heritage lay the foundation for the museum to thrive in the structuring system?

LITERATURE REVIEW

In the current construction of museums, cultural capital can be considered as one component of what can be called territorial capital and acts as a determinant of territorial growth and prosperity. Following this conception, cultural heritage is considered as an important asset for regional development and an asset for tourists. But cultural goods can also be integrated into new functions, through “conservation and development” processes, which increase the value of local cultural symbols. The definition of quality in cultural heritage management must go beyond more traditional aspects, such as preservation and visitor satisfaction, and consider the contribution demanded by cultural heritage managers to social welfare and human development, and the potential of museums to bridge cultures. (Fabio Carbone ,2020).

According to Marilena Vecco in the last decade of the 20th century, the term "inheritance" is characterized by semantic expansion and displacement, resulting in a generalization of the use of this word, often used elsewhere, such as storyline. So that the concept of adaptation of historic buildings included in cultural heritage can be more informative. This research offers a broad understanding of storyline presentation in poster narratives and the development of authentic historical and artistic cultural values. Art heritage is also an important asset to pay attention to, especially if it is increased economically through the application of science and technology. (Luciana Lazzetti, 2012).

RESEARCH METHOD(S)

The research method used is qualitative research with a multidisciplinary approach including historical, social, cultural and aesthetic approaches without neglecting descriptive aspects and critical analysis of reading sources and field surveys. Inductive qualitative research is carried out because the inductive process is better able to find various realities as contained in the data. The data collected is in the form of written or spoken words, pictures and not numbers (Lexy, J.Moleong, 2006:9). Design studies can be considered as a research method to explore possible solutions in engineering practice (Collins et al., 2004). By systematically studying the development of this practice and the reasons for its emergence, design as a method involves aspects of both theoretical and pragmatic research (Design-Based Research Collaborative, 2003).

FINDINGS AND DISCUSSION

This research also conducts field investigations, and experimental designs, to reveal how the interior architecture of the museum of National Awakening in Jakarta can provide an approach to adapt to emerging interior developments with adaptive restoration and regeneration of architectural heritage. There are important findings in this study, which are as follows the importance of the storyline in the arrangement of the interior space of the Stovia building and the importance of developing a way of presenting collections and developing the interior of the Stovia building.

1.Stovia Building

Museums are invested in a mission to serve society by offering unforgettable experiences, ideas and activities not found anywhere else (Kotler et.al, 2008:3).The Museum of National Awakening is a building that was built as a monument to the birth and development of national awareness and also the discovery of the first modern movement organization with the name Boedi Oetomo. Before becoming a museum, this building used to be a medical school founded by the Dutch under the name School tot Opleiding van Inlandsche Artsen, abbreviated as STOVIA or Bumiputra Medical School. During its journey, the building has always changed functions. The location of this museum is on Jalan Abdurrahman Saleh No.26, Jakarta Center.

The historical museum that highlights the value of medical education in Indonesia, presenting to visitors the history of the development of medical schools in Indonesia during the socio-political era and important changes in the Dutch East Indies during the transition of the 19-20 Century which gave birth to a national awakening and movement. This museum emphasizes the establishment of Budi *Utomo* as an important moment that sparked and initiated the rise of the national movement and presented historical figures and events, which linked 20 May 1908 with 28 October 1928.The establishment of *Boedi Oetomo*, 20 May 1908: (1)Marking changes in the national movement, from armed resistance to efforts to increase national dignity through organizational strength and education (2)Marking the beginning of the struggle to achieve the goal of increasing people's welfare through the power of the press and the media (3)Inspired the formation of regional, religious and other ideological based organizations, towards the 1928 Youth Pledge.



Figure 1. Stovia Building. Source: Arsip Nasional Indonesia

2. The Influence of Storylines on Museum Spatial Planning

Restoration of a historical museum causes developments that affect the way the collection is presented in all aspects of spatial planning, changing the appearance of space, and influence the storyline of the museum, especially for activities with an educational component marked or based on history and culture. Undoubtedly, museums are one of the institutions that have the most influence on education. Given the multifaceted value they assume in education and the implications for various cultural consumption (cultural, social, economic, national history), it is not easy to summarize the extent to which the storyline can be conveyed.

The study conducted by the museum of National Awakening, however, can give us an idea storyline through dramatic objectivity in the presentation of the collection. The first part analyzes the Stovia building and the results show that the museum has a long history of storylines of medical schools in Indonesia. The study also forms the basis for overall spatial planning and almost half of the museum is used for information on the history of medical education in Indonesia. Most of the spatial arrangement follows the storyline where the museum building is still the same as the atmosphere of the past, with colonial-style buildings. Follow-up reports from 2012 to 2022 show little improvement, and most of the presentation of the museum's collection is in indoor and open spaces. Then, not only the presentation of the collection, but the order of the rooms is the sequence of historical stories according to the storylines of Stovia's history. The rectangular building complex was converted into four museums, namely the Budi Utomo Museum, the Women's Museum, the Press Museum and the Health Museum until finally on February 7 1984 it became the Museum of National Awakening. This is also designated as Cultural Heritage Objects. So the consequences of this building must be preserved, maintained, and may not be overhauled. The entire collection of the museum with a total of 2,042 pieces in the form of buildings, furniture, wall clocks, bell hangers, medical equipment, clothing, weapons, photographs, paintings, sculptures, dioramas, maps/models/sketches, and miniatures. others in the initial movement room, the national awareness room, and the movement room, and the Boedi Oetomo memorial room.



Figure 2. Storyline implementation in the layout of the museum. Source: Museum of National Awakening

The use of 'story' is not uncommon to be used as an explanation of collections in museums. Storytelling has long been used as a teaching strategy in the education sector (Cangelosi and Witt, 2006). The storyline is a systematization of the exhibition consisting of collections of documents or written blueprints regarding the collections to be exhibited. This document is the main reference in the design and production of exhibitions that result in learning and the inheritance of values. This storyline is structured as a framework for conveying interpretation results regarding a topic that will be presented in the exhibition. This narrative is also important because it can be used as the topic of an exhibition which is generally carried out by the curator or part of the collection. Furthermore, it is also necessary to prepare an outline of the exhibition which includes the title, topics, sub-topics, and important points in the exhibition. This outline includes a description, pictures, and a collection of supporting stories. (Arbi et al, 2011: 52).

Storylines that appear in words or narrative with the phrase "written narrative" or "spoken narrative". It has some relation to the story which is the sequence of events. But it's not just a story and more about telling that story. A story retells events, but leaves some perspectives that are insignificant and may emphasize others and shape history. Storytelling is a form of communication that focuses on stories. According to McKee (2003: 6), stories are things that communicate how and why life can change. Storytelling is an effective strategy, but the story that is raised must be appropriate and on target with the conditions and needs of the audience. For these purposes different stories are needed. If the aim is to trigger activity, then the story must raise the topic of changes that are relatable and that have been implemented beforehand but provide an idea for the audience to apply in situations similar to theirs. Each destination has a specific story with the aim of adjusting the intended audience so that it is right on target and creating an emotional bond between the individual and the story being presented.

There are two approaches to narration as a design method. The first is narration used as an idea to create space. The narrative in this discourse depends on the power to interpret the story that becomes a spatial setting. The designer's ability to process every story line or scene from a story into a spatial imagination. The second is that narration functions as a tool to tell the images and uses that have emerged in response to the ideas presented in the museum collection. Third, Narrative as an analytical tool where the entire process of analysis and synthesis of museum collections is written as a spatial story, the interior designer acts as a storyteller. Dolores Hayden writes that narrative "positions us as part of something larger than our individual existence, makes us feel less significant, sometimes giving us at least part of the answer. Narratives can be forward-looking, constructing the future through storytelling and scenario play, but also more descriptive representations that reveal personal and social life.

3. Implementation of The Storyline at Museum of National Awakening

The study of the text (the elements contained in the work/design) and the context (age) is based on Stuart Hall's Representational theory regarding exhibitions. In his book *Representation: Cultural Representation and signifying Practices* (1997), Hall says: An exhibition is a discrete event that articulates objects, texts, visual representations, reconstructions and sound to create a detailed and limited but interconnected system of representations. The implementation of the storyline in this research is shown in five stories to represent the whole story of the museum, namely: (1) Stovia, (2) History of medicine, (3) History of the Budi Utomo.



Figure 3. Narrative poster about STOVIA (School tot Opleiding van Indische Artsen)
Source: Museum of National Awakening

It is a reconstruction of a classroom, where an anatomy lesson is taking place. This room also contains various forms of medical study aids of the time and various mottos, codes of ethics and myths about western/Greek medicine. In this room the role of dr. C. Eichman and dr. HF. Roll which suggested further education for Javanese doctors and founded STOVIA (School tot Opleiding van Indische Artsen). In addition, a painting of Wahidin Surohusodo, a student who was one of the prime movers of Budi Utomo, was installed.

The history of the movement of the Indonesian nation can be traced back to the 16th and 17th centuries, when the Portuguese began to plant the seeds of colonialism in Maluku in the spice trade. So it is appropriate to build a museum that is representative of the nation's movement. Thoughts and efforts towards building a representative history museum have been recognized by the government since the New Order. To that end, the National Awakening Museum was built. Through this museum, which was built on the building of the former STOVIA (School tot Opleiding van Indische Artsen) school and student dormitory, it is hoped that the public will be able to witness the history of their nation. The establishment of the STOVIA School, as a continuation of the Javanese Doctor's School, also marked the era of health sciences, from traditional-based healing (traditional healers, herbs, healers, sinshes) to more scientific modern medicine. This museum cannot be separated from the history of medical education in Indonesia, and has historical links with the Military Hospital (now R.S. Gatot Subroto) and then Stovia in Salemba and RSCM. Subsequently, Budi Utomo became the trigger for various movements which converged into the national and independence movement in 1928 and 1945.



Figure 4. Narrative poster History of medicine. Source: Museum of National Awakening

On the attached story poster, emphasizing the establishment of Budi Utomo as an important moment that sparked and initiated the rise of the national movement. The event of the founding of Budi Utomo marked a change in the strategy of struggle from competing physical forces towards a modern political movement strategy namely through political organization, idealism and use of the media. Stage of struggle through political organization, built by educated youths, in the case of Budi Utomo, medical education. After that, another organization was formed by educated youth based on ethnicity, as a social, cultural or religious movement. Emphasizing the description of the socio-political conditions and important changes in the Dutch East Indies during the 19-20th century movement which gave birth to a national awakening and movement.



Figure 4. Narrative poster History of The Budi Utomo. Source: The National Awakening Museum

CONCLUSION AND RECOMMENDATION

In planning a history museum, the plot or storyline is very influential which can provide support for understanding the history presented in the narrative so that visitors can obtain clear information about what is on display in the museum. The storyline is necessary in presenting a complete story from the collection presented, which can be seen sequentially from the entrance to the exit of the exhibition hall. The storyline has unraveled the historical sequence of the inheritance; the cultural power of medicine in Indonesia is strong, because it is clear in the presentation of collections and spatial planning. At the same time, space and collections appear calm, because, on the one hand, the storyline lacks communication with its audience, and, on the other hand, it does not interact with the storyline scenario. However, this does not mean that they have nothing to tell. Museum institutions in particular, as mediators of the relationship between heritage and the public, absorb the deficiencies themselves, because their existence depends on the livelihoods of heritage. In their management, preservation and promotion activities they have an obligation to listen to heritage and its audience, and to identify the collections and means of expression that are most appropriate to attribute their educational value, history and potential in creative ways. Storylines have provided a reliable and tested solution, for historical sequences and communication in the development and arrangement of museums, for educational and entertainment purposes.

The storyline demands that museum institutions work to innovate, not only in presenting collections, but also in the messages to be conveyed, in order to expand the communication arena. The movement of the relationship between storyline and heritage lays the foundation for the museum to develop in the management system, integrating in the streams of education and entertainment. Future research directions in this field, from the standpoint of a strict storyline as a basis for presenting collections and arrangements, could positively focus on the specific task of historical museum spatial development with respect to content; historical; new focus (from interior-centric restoration). At a higher level, investigations into the role of new storylines of museums in heritage building scenarios to facilitate the transformation of museums into educational and entertainment venues prove dynamically useful. From a broader perspective, research efforts must also positively investigate the spatial arrangements available to connect storylines and museum contexts so as to make them both educational and entertaining.

ACKNOWLEDGEMENT

The author would like to thank profusely to the Jakarta Art Institute and the Jakarta National Archives Visual Image Research Center, Indonesia for document and archive support. Special thanks go to the Authority of the Indonesian National Awakening Museum in Jakarta for its assistance with field investigations and research procedures. Architecture & interior conservation project team and supported by other designers and engineers

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