Abstract

Graphics presentation is one of method to describe information in museums, including Museum Nasional Indonesia, which is visited by large group of public, such as educators, families with children as well as foreign tourists for recreational, knowledge and even research purposes. This information communication also part of museum duty to exhibit and to communicate the heritage of humanity and its environment for the purposes of education, study and enjoyment to public, which is also in accordance to one of Museum Nasional Indonesia’s mission to accomplish museum management that provide excellent service in education and recreation to public as well as managing the collections, which are Nasional cultural heritage, by international standards.

Based on recent visitors survey held by Museum Nasional Indonesia, there is indication that information to explain the collections in the exhibition of the museum, such as language and others, still need to be optimized. Therefore, there is a necessity to optimize the information method. This research is focusing on observation of applied information method in permanent exhibition in B Building of Museum Nasional Indonesia, such as wall panels, standing panels, collection captions and others. The observation result can be analyzed by graphic design theories, such as typography, illustration, layout, colour composition and others, also by visual theory such as Gestalt theory, in order to produce graphic presentation recommendations for the museum.

Keyword:

Museum Nasional Indonesia, Graphic Design, Information, Exhibition.
Introduction

Museum Nasional Indonesia (National Museum of Indonesia) located in Jl. Medan Merdeka Barat No.12, Jakarta, was built in 1862 and opened for public in 1868. It was designed to exhibit archeological, ethnological, historical and geographical collections from Dutch East Indies that belonged to the Bataviaasch Genootschap van Kunsten en Wetenschappen (Batavian Society of Arts and Sciences), and also functioned as their office. In 1962, after the institution changed into Lembaga Kebudayaan Indonesia (Indonesian Culture Council) the museum was handed over to Indonesian government and became Museum Pusat (Central Museum). By decree of the Minister of Education and Culture No. 092/0/1979 May 28, 1979 it was renamed the Museum Nasional Indonesia. The museum building was extended to the north side and opened for public in 2007. The new extention space, known as Gedung B, consists of 4 floors and exhibits artifacts from Prehistoric times to modern times. Currently the old building, called Gedung A, is under renovation, meanwhile the next extention, known as Gedung C, is under construction.

As a national institution, the Museum Nasional Indonesia fascilitates cultural education, unlimited inspirational resource, recreational space, also provides support to enlighten the nation and to strength the unity of the nation through the diversity collections from the whole country. Museum Nasional Indonesia is presenting Indonesian culture that can be comprehend as a product as well as a process, started from the beginning of humankind in the archipelago to the 20th century, which can be divided into Prehistoric Period, Hindu and Buddha Kingdoms Period, Islamic Art Period, Western Colonialism Period and Independence period. The collections and exhibitions describe Indonesian cultural from period to period including the process that created and shaped Indonesian culture like nowadays. According to the mission of the museum (https://www.museumnasional.or.id/tentang-kami/visi-misi) Museum Nasional Indonesia is also built and managed to achieve international standard, which makes the museum have to apply international standard such as management, facilities, human resource quality, and others. Beside preserving, securing and displaying the collections, which the main purpose is to be involved in preserving Indonesian heritage, the museum should also provide excellent service for the cultural education that refers to efforts to make it as a pleasant place for every visitors to learn about Indonesian culture, even for further studies the museum should be ready for information and knowledge continuously, especially related to the collections and subjects. This can be only achieved if the museum periodically develops their studies upon their collections, maintain their collections and exhibitions, their public service and their institutional management quality. In order to develop public appreciation on museum’s collections, museum should present collection explanation and exhibitions for better information and attraction for visitors. Therefore, the general vision and mission of the museum is in accordance with the definision of museum stated by ICOM (International Council of Museums) in their official website, that “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its
Currently the collection of Museum Nasional Indonesia are divided into 7 types of collections, i.e. Prehistoric, Archeological, Ceramic, Numismatic and Heraldic, Historical, Ethnographical and Geographical collections. In order to share informations to develop visitors' comprehension and appreciation about the museum collections and furthermore, Indonesian cultural heritage, Museum Nasional Indonesia have main activities to explain and to interpretate various collections presented in the exhibition. One of the presentation techniques in exhibition according to Timothy Ambrose and Crispin Paine is graphic presentation (Ambrose; Paine, 2010:81). In order to support the whole storyline, labelling and information panel is playing an important role to deliver the information about collection. Furthermore, labelling and information panel should be implemented in such a creative way to meet the collections' visual appereance (Akbar, 2010:89-131). Informations including texts and images are printed and displayed in series of panels, attached to the wall or standing. Panels can be designed for a topic that consist of a title, subtitle, text and images such as photographs, illustrations, icons, or infographics. As mention by Pam Locker, graphic design involves bringing type and image together to communicate a message and in this sense, it can play an important role in the formation of the exhibition ‘script’. It provides the foundations of the interpretive bridge between the expert curator and the public (Locker, 2011:210).

In May 2018, Museum Nasional Indonesia has had a satisfactory survey over 130 visitors, which 30 persons were foreign visitors. One of the survey result was, from 130 visitors, 50 visitors were very satisfy to the information presented by the museum, while 50 others felt satisfy, and 20 persons felt unsatisfy. Other data showed that from 30 persons of foreign visitors 10 persons felt satisfy to the informationa, while other 20 persons were complaining about lack of information in English language (http://www.museumnasional.or.id/survei-kepuasan-pengunjung-di-museum-nasional-1651). Further respond from the management of Museum Nasional Indonesia was to complete the English information. However, by this result visitor’s satisfactory level of Museum Nasional Indonesia still can be optimized.

This study’s aims are to describe and to identify problems on graphic presentation techniques applied in permanent exhibition of Museum Nasional Indonesia, focusing on B Building, which consist of 4 floors, and how to optimize the graphic presentations. Hopefully it can result a recommendation for the management of Museum Nasional Indonesia in optimizing information to visitors by their graphic presentation.

**Method and Theory**

In order to find connectivity from all of the data and to analyze the graphic presentation, this study is using qualitative research method. Source of the data are from references, field observation and interview with the management of Museum Nasional Indonesia. Observation
to graphic presentation is implemented on section information panels, collection information panels, captions, which including typography, fotography, illustration, color and other visual elements, and also the existence of language used in the information. To focusing the discussion, the graphic presentation will be divided into types according to their functions. From each of the types samples will be discussed by their visual elements.

As mentioned by Pam Locker, typography consideration for exhibition graphics included legibility and readability, that involving settings of typeface, scale, lines of text, colour and lighting. A consistent graphics structure throughout an exhibition helps to link areas and stories, offering visitors a logical visual anchor (Locker, 2011:114-115, 117). The hierarchies of information of the exhibition graphics can be divided into Main title, Sub title, Body text and Image title. Exhibition graphics should also provide visual height accessibility to most visitors.

**Graphic Presentation Tipology**


The graphic presentations in those 4 levels can be divided into functions as follows: level and theme presentation, information panels as sub themes and sub sub themes, information panels supporting themes and sub themes and collection captions.

<table>
<thead>
<tr>
<th>Type</th>
<th>Graphic Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Level and Theme Presentation</td>
<td><img src="image1.jpg" alt="Image" /></td>
</tr>
<tr>
<td>2. Information panels as sub themes and sub sub themes</td>
<td><img src="image2.jpg" alt="Image" /></td>
</tr>
</tbody>
</table>
3. Information panels supporting themes and sub themes

4. Collection captions

### Graphic Presentation Visual Elements

The visual elements of graphic presentation in Gedung B Museum Nasional Indonesia can be analysed based on their type as mentioned in Table 1. Graphic Presentation Typology.

#### 1. Level and Theme Presentation

The level and theme presentation, mostly have very big size printed board or acrylic, consist of photographies only, with very few of text and stated only the theme of the level, except the first level, which not only stated the theme, but also have explanation text. It also has full color photo collage describing multiethnic of Indonesians with traditional costumes. The photo collage is overlapped by outline of Indonesian map. Meanwhile, the 2nd level and 3rd level theme presentation are very similar, using 2 layers photo collage, which the background using monochromatic color, and the other layer using full color photo collage. Both presentations have color code applied in the background wall, yellow for the 2nd floor and blue for the 3rd floor. Both graphic presentations are informing the level themes. The 4th level theme presentation is formed by juxtaposted of Dutch colonial black and white photographies describes aristocrats from archipelago wearing royal costumes, presented with wooden frames. The theme presentation is not informing the level theme.

From all of the levels in Gedung B, the level theme presentations are not consistent. The presentation in the first level has explanation, while other levels have no explanation. The explanation is in both language, English and Indonesian. While the other levels present the photographs by digital photo collage mentioning the themes, the 4th floor theme presentation is created by the black and white photographs in frames without mentioning the theme.
2. Information Panels as Sub Themes and Sub Sub Themes

In the first level the Information panels are divided into several subthemes. Some of the subthemes are: 1. Geomorphology and the Migration of Man and Fauna, 2. Early Man: Homo Erectus, 3. Dispersal of Hominid Sites in Indonesia, 4. Natural Environment, 5. Life of Cave-man. 6. Homo Floresiensis. There are also some sub sub themes such as: Fisherman as Well as Farmer: Plawangan Site, Central Java; A Village of One Thousand People: The Gilimanuk Site, Bali; Craftsmen Buried in Clay Pot: The Life of Paleometalic People and others. Most of this type of information panels has complete hierarchy as mentioned by Pam Locker, that the hierarchies of information of the exhibition graphics can be divided into Main title, Sub title, Body text and Image title (Locker, 2011:118). Main title in the information panels are mostly have emphasizing font such as bigger size and bold in a header with both language Indonesian and English.

Graphic presentation of the subthemes Geomorphology and the Migration of Man and Fauna, The Early Man: Homo Erectus, Natural Environment are presented in big neon screen. The subthemes followed by their sub sub themes. Following Pam Locker explanation about information hierarchy, those graphic presentatation are having bigger size font on the sub themes title than the sub sub themes, and smaller size on body text. However, other sub themes such as Live of Caveman and Homo Floresiensis are presented in smaller wall panels with same size as the other sub sub themes such as Fisherman as Well as Farmer: Plawangan Site, Central Java; A Village of One Thousand People: The Gilimanuk Site, Bali; Craftsmen Buried in Clay Pot: The Life of Paleometalic People and others. The panels have various background colors, and the colors are not indicating relation between each sub sub themes and sub themes, nor indicating certain sub themes. Some of the sub sub theme panels have short summary on below with different color background as highlight.

The sub theme information panels in 2nd level divided into several sub themes and sub sub themes. Most of the information has been written in Indonesian and English. The highlighted sub theme in 2nd level is ‘Script and Language in Indonesia’ which has big panels and acrylic casing. Inside the casing also exhibited some collections. It has monochromatic color outline of ornaments with less opacity as background, bigger font size on subtheme and sub sub theme.
Some color photographs of the collection are also attached at those panels. However, one of the sub theme: Chinese and Latin has different design. It has narrower format with highlighted header. It does not have ornamented background and different font type and color for the title. The difference can be observed as Picture 2. Graphic Presentation of Script and Language in Indonesia: Pallawa, Nagari, Tamil; Arabic Characters; Chinese and Latin as attached below.

The other subthemes information panels implemented in 2nd level have two header designs, the old and the new ones. Both designs separate Indonesian version and English version. The old design has outlined ornaments with less opacity background, and has same size and design between Indonesian version and English version. Meanwhile the new design had photographs background header with same size but different photos both in the header and in the body text for the Indonesian version and English version. Furthermore, the Indonesian version and the English version have different font color. However, the new version panels although have more photographs, they have more rapid body text.

Some sub theme information panels in 3rd level highlighted in window displays, while the background panels are having visual presentation with light brown monochromatic low opacity photo collage and sub theme title written in above left, except the Pottery and Teracotta sub theme which is written in above right. All panels are having bilingual title only. Some of the panels can be seen in Picture 4. Graphic Presentation of Sub theme Information Panels in 3rd Level.
The explanations of those subthemes are written in other panels with titles written in dark red header decorated with artifacts silhouette and low opacity monochromatic photo collage as the background of the body text. Some of the collection color photographs are attached to complete the explanations. Though most of the panels are having horizontal orientation, some other panels are having vertical orientation as can be observed in Picture 5. Graphic Presentation of Sub theme Information Panels in 3rd Level.

Meanwhile, other sub themes and sub sub themes are presented in smaller panels decorated with artifacts silhouette header. Some of the collection color photographs are attached to complete the explanations and low opacity monochromatic photo collage as the background of the body text. The panels can be observed in Picture 6. Graphic Presentation of Sub theme and Sub sub theme Information Panels in 3rd Level.

In level 4 the exhibition is divided into two parts, the Treasure of Gold and Ceramic. Subtheme information panels of both exhibitions are having low opacity color photographs and
monochromatic ornaments as background. The explanations are completed by maps, photos of collections and the historical sites. Some panels also describe illustration to complete the explanations.

Based on the observation, inconsistency also showed in the Information panels as sub themes between exhibitions in first, second, third and fourth levels. The information panels, as the main explanation for visitors, are not showing any sequence indicator, particularly for the panels which explain sequential period, such as The Early Man, Script and Language (Pallawa, Nagari and Tamil; Arabic characters; Chinese and Latin Script), Trading: Goods, Market and Currency (Prehistoric period, Hindu Budha Period, Islamic Period). A consistent element or method, such as similar layout, header, orientation, background, color guide, or panel size is needed in order to indicate continuity period or sequence for visitors. Such similarity also may indicate certain sub themes or themes, which provide better comprehension of the visitors. To avoid unseen pictures or other information, although the English translation can be placed in other column, it is better to keep it the same panel to the Indonesian version.

Rapid body text in most of the panels may be hard to comprehend by visitors, as Pam Locker mentioned text should be kept to a minimum and for a graphic panel an accepted norm is to avoid using more than 150 words (Locker, 2011:118). A careful editing to select the text and adding more images, such as infographic, illustration or photos will provide better comprehension as well as attraction to the visitors to read. Full narration can be delivered by other museum publications, such as museum catalogues, journals.

Almost all the panels are applying san serif typeface, and italics that applied in English translations. However according to Timothy Ambrose and Crispin Paine one of the rules when designing both section panels and object labels is a serif font is usually easier to read than a san serif font, while italics should be avoided (Ambrose; Paine, 2010:83). Therefore it has more readability. Ambrose and Paine (Ambrose; Paine, 2010:83) and also Pam Locker also mentioned about the tonal contrast between font color and background color that should be at least 70% (Locker, 2011:114-115) that according the observation there is no problem in the matter that may reduce legibility, related to the relative clarity of letterforms, both individually and when set together to form words.
Most of the information panels do not attach Museum Nasional Indonesia’s logo. Logo as identity of the institution may relate all of the information panels into a unity. Pam Locker also suggested attaching logo to the panels (Locker, 2011:119).

3. Information Panels Supporting the Theme and Sub Theme

Beside the sub theme and sub sub theme panels, there are some panels related to the subject, such as special topic about Borobudur, which attached to the Borobudur miniature collection. The topic is related to Hindu and Budha Period sub theme. While 1st floor panels are still similar to the sub sub theme panels, some other panels in 2nd to 4th floor, like the Borobudur panel is not similar with any of sub theme panels. Like other panels, the information panels also have rapid body text problem. Furthermore, the Borobudur and Rock Painting panels have too small font size, particularly related to the visitor’s distance. With the barrier surrounding the collection, the wall panel can only be approach by visitor at around 200 cm. Therefore the text size should follow the reading distance.

4. Collection Captions

Almost all of the collections captions are printed in standard rectangle paper, informing the name of the collection, the period time, place where the collection found, material, size, functions, and inventory number. Some captions have less information, some other have more informations, such as symbol and its meaning, users, and others. All informations are printed in both languages, Indonesian dan English. Only collection caption of Prajnaparamita Statue at the Treasure of Gold Section at 4th level have no English translation. The captions in 1st level are completed by collection’s photos. Displaying the museum logo on each caption will be connecting all of the collections and reflecting the museum’s identity.
Conclusions

Considering the function of the exhibition graphic presentation in delivering the information and comprehension to the visitors about the collections and storyline, and based on the observation to the graphic presentations of Gedung B Museum Nasional Indonesia some problems can be found as follows:

- Level theme presentations can be optimized by considering its consistency, such as keeping the similar layout, orientation, background, title font and the title position, similar image treatment. Short explanation on each presentation can be added. Level theme presentation should be highlighted in the same method, although as main entrance 1st level may have certain visitor attraction. Therefore, visitors may percept the connection and unity between all of the levels. Different color code can be applied on each level to represent each theme.

- The Information panels as sub themes and sub sub themes in all levels can also be optimized by keeping its consistency, such as keeping the similar layout, orientation, background, title font, title position and header, similar image treatment. There should be indicators, such as particular icon, color code, or any other sign, for certain sub theme and its sub sub themes and also the additional panels which related to the sub theme. Sequence of the information should also be considered as certain symbol can be applied. It is better to keep both languages in the same panel.

- English translation mostly applied in all of the informations, but still need to complete to all of the informations. It is better to keep it the English translation in the same panel to the Indonesian version, although the English translation can be placed in different column

- To avoid rapid body text explanation such as in the sub theme and sub sub theme information panels, a careful editing to select the text and adding more images, such as infographic, illustration or photos will provide better comprehension as well as attraction to the visitors to read.

- Almost all the panels are applying san serif typeface, and italics that applied in English translations. However, theoretically in designing information panels and collection captions, a serif font is usually have more readability and easier to read than a san serif font, while italics should be avoided. According the observation to the information panels there is no problem in the the tonal contrast between font color and background color that it has enough legibility. Deciding text size and space should also follow the visitors reading distance as some information panels are hard to read because of the text size is too small compare to the reading distance.

- Most of the information panels and collection captions do not attach Museum Nasional Indonesia’s logo. Logo as identity of the institution may relate all of the information panels and captions into a unity.
REFERENCES


