



## Identify Circulation Patterns that Support Material Presentation at the Bank Indonesia Museum, Jakarta

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### Abstract.

**Purpose** – The role of museums is crucial, particularly as centers of historical and cultural education through the exhibition of high-value collection objects. Each collection object carries a unique story, historical context, and period of origin. This study aims to explore appropriate circulation patterns that support the narrative presentation of materials in museums, with a specific focus on the Bank Indonesia Museum in Jakarta.

**Design/methodology/approach** – This research employs a qualitative approach using a narrative method. Data collection was carried out through direct field observation and supported by secondary sources such as online references and published journals. The theoretical framework is based on Tissink's concept of narrative architecture.

**Findings** – The results indicate that a circular circulation pattern is highly effective for museum layouts. This pattern allows a seamless flow between exhibition rooms, thereby enhancing the continuity and coherence of the storyline presented to visitors.

**Research limitations/implications** – The study is limited to observations within a single museum and does not include visitor feedback or quantitative analysis, which may restrict the generalizability of the findings.

**Practical implications** – This research provides insights into spatial design strategies for museums that aim to improve visitor engagement and understanding through narrative coherence in exhibition flow.

**Originality/value/Novelty** – The study offers a unique perspective by combining architectural theory with museum exhibition design, specifically emphasizing the value of circulation patterns in supporting narrative experiences.

**Keywords** – museum circulation, narrative architecture, exhibition layout, cultural education, Bank Indonesia Museum

## INTRODUCTION

Evidence of the existence of ancient relics is a real historical trace. This is certainly a special concern, because these historical objects are priceless historical relics, therefore the role of museums is very important, in the Guidelines for the Organization and Management of Museums, Moch. Amir Sutaarga is of the opinion that a museum is a permanent body that does not seek profit, but serves the community and its development is open to the public, which obtains, maintains, connects, exhibits for the purposes of study or learning, education and art, objects of human and environmental evidence.

Besides being a repository for historical objects, museums also serve as educational venues for visitors. To optimize the museum's function and purpose, it must

have a strong narrative that can be felt and conveyed directly and indirectly to visitors, ensuring the message conveyed through the exhibition materials is effectively conveyed. Therefore, the museum's layout, both in terms of the placement of exhibition materials and the circulation within the museum, must be carefully considered.

The Bank Indonesia Museum is one of the museums in Jakarta, Indonesia, located at Jl. Pintu Besar Utara No. 3, West Jakarta (in front of Jakarta Kota station), occupying the former Bank Indonesia Kota building, a cultural heritage site of De Javasche Bank with a neo-classical style. The purpose of establishing the Bank Indonesia Museum is to support the development of the Old Town area as a tourist destination in DKI Jakarta, so it is very appropriate if the Bank Indonesia building, which has been designated as a cultural heritage building by the government, is used as the Bank Indonesia Museum. In addition, the goal of the Bank Indonesia Museum is also stated in the vision to be achieved, namely to become a vehicle for information sources about the history of the Central Bank of Indonesia, and reliable, informative, modern and interesting policy communication that is managed professionally.

## **LITERATURE REVIEW**

### **Definition of Museum**

The American Association of Museums (AMA) defines a museum as an institution “organized as a private, non-profit, charitable institution, existing on a permanent basis for essentially educational and aesthetic purposes” that “conserves and possesses or utilizes real objects, whether movable or immovable, and exhibits them regularly” that “has at least one full-time professional staff member or employee, “and is open to the public regularly for at least 120 days per year” (Kotler and Kotler, 1998: 6). The definition of a museum in Indonesia is stated in Government Regulation number 19 of 1995 concerning the Maintenance and Utilization of Cultural Heritage Objects in Museums. In this government regulation, it is explained that a museum is an institution for storing, maintaining, securing, and utilizing material evidence of human culture and its natural environment, in order to support efforts to protect and preserve the nation's cultural wealth for the benefit of future generations (PP RI No. 19, 1995:3).

### **Narrative Architecture**

According to Shopia Psarra in (Architecture and Narrative, 2009), wrote about the use of narrative in buildings that function as galleries, information centers and cultural buildings. Narrative architecture has different aspects, namely buildings that narrate stories or buildings that narrate expressions in a story. The story narrated in a building is what makes architecture and narrative meet. In addition, he studied how through architectural narratives can be useful in cultural institutions such as museums and galleries as well as buildings that have meaning and culture. Narrative comes from the word narratio, which means story. The relationship between story and narrative can be divided into 2 aspects: 1) the story itself, content, and conversation, and 2) expression or how it is told. Narrative is a double interaction, just as architecture requires an architect and a user. This is where architecture and narrative meet. Architects give form to a space with different contexts / stories.

According to Tissink, 2016, pp. 20-28 Narrative architecture has characteristics, namely relationships, not only designing a building that functions as a shelter but also making it related to ancestral history by integrating historical stories in the design of wall panels and building structures. Story framework, namely using a story line in programming space, area requirements and space appearance by considering the experience of space that has a story. Framing by directing the perspective emphasized in the program and building design

According to (Tissink, 2016), narrative architecture has several characteristics, including:

1. Linking/relationships. Spatial planning can connect relationships. Through narratives, stories, events, and memories, a person can feel a connection to the environment that shapes an identity.
2. Structuring/framework. Narrative architecture also plays a role in adding a narrative framework to a spatial experience.
3. Framing. Framing is an extra effort for narrative architecture to manipulate visitor perception with framing, visitors will be directed towards a certain perspective, through a predetermined route, and attracted to elements placed at the focal point, because the visitor's route is directed at the building node after starting to enter the area.

## Circulation Patterns and Models

In the journal (Dini Andriani) circulation patterns and models can be described together as generally applied in museums. The following is a table of circulation patterns developed based on the forms of circulation that generally occur in several museums.

No.	Model	Description	Pattern
1.	Linear	The spaces are interconnected and the collection objects are arranged sequentially.	
2.	Spiral	Between the interconnected spaces, the collection objects are arranged sequentially and the movement tends to rotate.	
3.	Radial	The spaces are not directly connected because there is a unifying element in the form of a corridor or central space as a guide.	
4.	Grid	Space with changing or flexible circulation patterns	
5.	Network	Between the interconnected spaces, giving visitors the freedom to choose a space	

## METHODS

### Research Focus

The research object that will be discussed in this study is the Bank Indonesia Museum located at Jl. Pintu Besar Utara No. 3, West Jakarta (in front of Jakarta Kota

station) which occupies the area of the former Bank Indonesia Kota building which is a cultural heritage of De Javasche Bank which has a neo-classical style.

### Method of collecting data

This study discusses the circulation pattern approach that supports the presentation of materials at the Bank Indonesia Museum in Jakarta, where the presentation of materials in the museum can influence the circulation patterns created within it. The research approach was carried out using a qualitative approach with the arrangement being done narratively. Data collection in this study was carried out through direct observation in the field and using secondary data such as through the internet and existing journals. The theoretical basis used in this study is (Tissink, 2016) as the basic theory of narrative architecture and the basis for arranging exhibition materials that form circulation patterns in the exhibition space. The study began with the identification of the building's circulation in general, then continued with an analysis of the circulation pattern by looking at the influence of the arrangement of material presentation in the exhibition space.

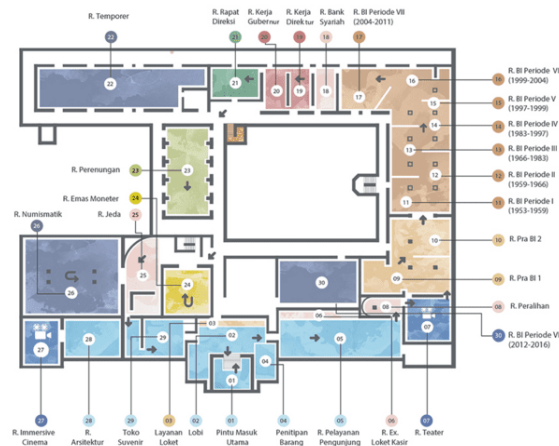
### Discussion

#### Circulation of the Bank Indonesia Museum

The Bank Indonesia Museum is a converted building that was originally used as a hospital, then the city's central bank, and now a museum. This naturally affects the circulation patterns created within it. The Bank Indonesia Museum in Jakarta currently implements a spiral circulation pattern, as seen in the floor plan in Figures 1 and 2.



**Figure 1.** Floor Plan of the Bank Indonesia Museum, 1st Floor  
Source : <https://www.bi.go.id/id/layanan/museum-bi/default.aspx#denah>



**Figure 2.** Floor Plan of the Bank Indonesia Museum, 2nd Floor  
Source : <https://www.bi.go.id/id/layanan/museum-bi/default.aspx#denah>

The floor plan clearly demonstrates the Bank Indonesia Museum's use of a spiral circulation pattern, clearly visible in its spatial arrangement. The spaces are interconnected, the collection items are arranged sequentially, and their movement tends to be circular.

## Exhibition Materials and Their Relation to Circulation

A museum is a place to exhibit objects of historical value, besides being a place of education, museums are also often used as interesting recreational places for all groups, both children and adults. The main role of a museum as a place that presents objects of high historical value is expected to provide optimal information, so that the purpose of the museum itself can be achieved. Visitor activities in the museum are inseparable from seeing, observing, enjoying, or studying objects of exhibition material by moving or shifting from one object to another. And in carrying out these activities, problems such as unsmooth movement paths, unsystematic collection presentations are greatly minimized until finally the presentation of the collection is unable to provide communicative value in the process of understanding the collection material. Therefore, in a museum, there needs to be a circulation pattern approach that supports the presentation of material, which in this case is based on the theory of narrative architecture proposed by Tissink.

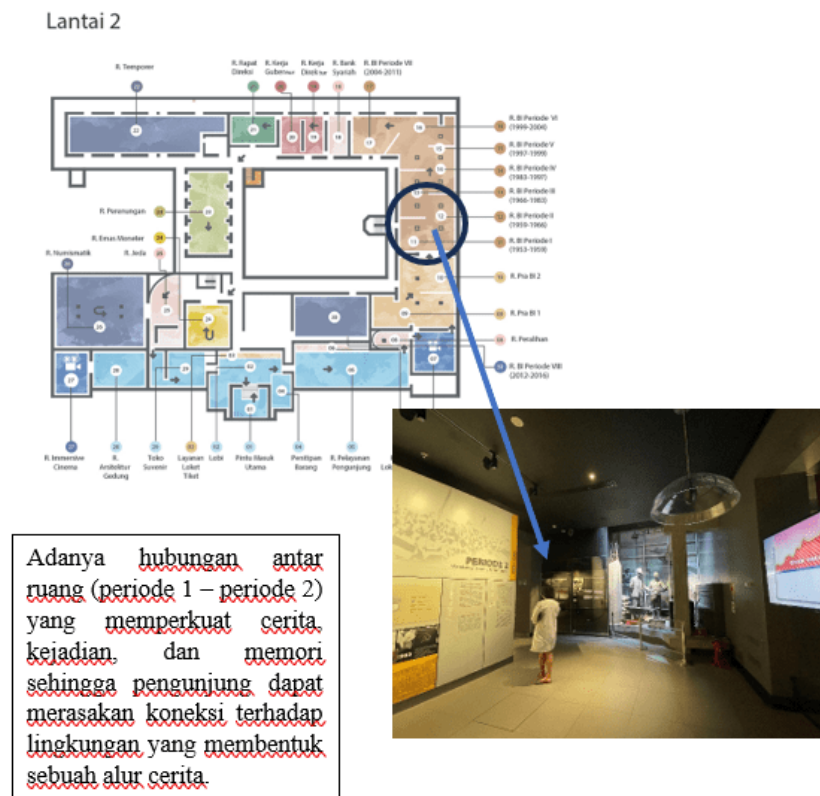
According to (Tissink, 2016, pp. 20-28) narrative architecture has characteristics, namely relationships, not only designing a building that functions as a shelter but also making it related to ancestral history by integrating historical stories in the design of wall panels and building structures. Story framework, namely using a storyline in programming space, area requirements and space appearance by considering the experience of space that has a story. Framing by directing the perspective emphasized in the program and building design.

According to Tissink, narrative architecture has several characteristics, including:

#### 1. Linking/relationship

This means that the spatial layout that is created can connect environmental relations through narratives, stories, events and memories, so that a person can feel a connection to the environment that forms an identity or storyline.

At the Bank Indonesia Museum in Jakarta, linking/relationships can be seen in the spaces created within it, as seen in Figure 3.



**Figure 3.** Linking/Relationships at the Bank Indonesia Museum, Jakarta

Source: Author, 2025

## 2. Structuring/framework.

Narrative architecture also plays a role in adding a narrative framework to a spatial experience. The Bank Indonesia Museum already has a narrative structure/framework, as seen in the floor plan mapping in Figure 4.



**Figure 4.** Structuring/framework at the Bank Indonesia Museum, Jakarta

Source: Author 2025

The main entrance to the Bank Indonesia Museum is located on the second floor, so the focus of activities in the museum begins on the second floor. As seen in the image above, there is a narrative framework that can be seen in the spatial arrangement pattern that is in accordance with the year of the event or history to be conveyed, as well as the presentation materials in the form of relics from that period. This can help visitors to be able to feel the atmosphere through a strong storyline based on the experience of space.

## 3. Framing.

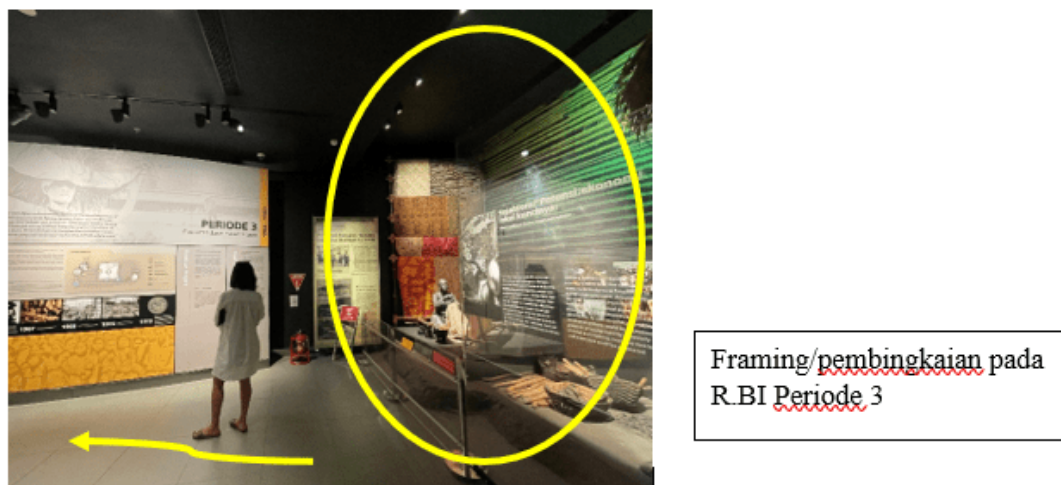
Framing is an extra effort for narrative architecture to manipulate visitor perception with framing, visitors will be directed towards a certain perspective, through a predetermined route, and attracted to elements placed at the focal point. In creating a good flow at the Bank Indonesia Museum, visitors are indirectly directed towards the next period by displaying interesting framing and clear openings, as can be seen in figures 5-6.





**Figure 5.** Framing/Framing R. Transition

Source: Author, 2025



**Figure 6.** Framing on R.BI Period 3

Source: Author, 2025

## Circulation Pattern

Based on research conducted by the author, the Bank Indonesia Museum applies a circular circulation pattern which can be seen in the plans in Figures 1. and 2. The Bank Indonesia Museum has a spatial arrangement pattern that is interconnected with each other and the movement of visitors tends to rotate, in addition, the arrangement of

exhibition materials at the Bank Indonesia Museum is sequential according to the year of the event so that visitors can see the exhibition materials sequentially and it is hoped that visitors can understand the storyline created based on the arrangement of the exhibition materials.

The circular circulation pattern created within the Bank Indonesia Museum is considered ideal for museums because it creates interconnected spaces, strengthening the narrative. Circular circulation also allows visitors to explore the collection sequentially and to choose their desired space while still passing through previous spaces.

## CONCLUSION

Based on the research conducted by the author at the Bank Indonesia Museum in Jakarta, the circulation pattern created at the Bank Indonesia Museum in Jakarta is a circular circulation pattern, this circulation pattern allows visitors to enjoy the collection material sequentially according to the year of the event and allows visitors to choose the desired room but still have to pass through the previous rooms, so that visitors will still be able to feel the flow created in it. The spatial layout at the Bank Indonesia Museum in Jakarta also has a relationship between each room which is strengthened by a circular circulation pattern so that it allows for a story framework to be created in it. The Bank Indonesia Museum in Jakarta also uses framing to direct visitors to the next room unconsciously, so that visitors can continue to enjoy the storyline created.

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