

# ICRP

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# 2018

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## PROCEEDING OF 3<sup>rd</sup> INTERNATIONAL CONFERENCE ON REBUILDING PLACE (ICRP) 2018

*Towards Safe Cities & Resilient Communities*

**13 & 14 SEPTEMBER 2018**  
**IMPIANA HOTEL, IPOH, PERAK**

**ORGANIZED BY :**



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**THE SUCCESSFUL FACTORS OF  
HERITAGE INTERIOR SCHEME FOR HERITAGE  
MUSEUM : CASE STUDY 'RUMAH TEH BUNGA' IN  
GEORGE TOWN PENANG**

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**Abstract** – There is a conflict between the conservation of museum heritage scheme and the building restoration, mainly because the idea of operating a museum in heritage building depends on restoration requirements. There is a lacking of practice to bring back the heritage interior scheme after conservation. Consequently, the history of historic building is the priority and it becomes the most expensive element of the collection. To achieve the successful interior historic scheme for exhibition inside heritage building, there are some factors that should be considered. There are; space remain intact; space heritage value; heritage space interpretation; heritage space ambience; risk of exhibition fittings; exhibition space contents; and collection adaptation. This paper is part of an ongoing research aimed at revealing these 7 successful factors of interior heritage scheme at Malay Penang Gallery also called 'Rumah Teh Bunga' in George Town, Penang. Assessment evaluation technique in a form of rubrics were used to test these 7 successful factors. The finding of successful factors could be served as guidelines to manage the exhibition heritage scheme to set up museum or gallery inside heritage building. Indirectly, it will contribute ultimate goal to make visitors love history and love to come to museum.

**Keywords** - Interior, Heritage, Scheme, Museum, Exhibition

## 1 INTRODUCTION

Lately, the heritage building has begun to regain its place in the hearts of visitors. Today, visitors are most interested to visit museum that originated from heritage building. The museum visitors are more excited to see the genuine object and the heritage building itself is valuable evidence as museum display. They have made a good decision in visiting museum building, not only they can see exhibition in the museum but they can enjoy the interior scheme when enter the museum building. This visiting package is worth to them. All these opportunities can be realized when the heritage building has successfully restored its history and able to deliver well through the exhibition medium. But now, what is happening is the opposite, there is lacking in bringing historic character of historic building after the change to the heritage museum. The reason is that historic buildings were damaged naturally and it was also due to the need of new function. Thus, it needs to be told in museum exhibition with the right historic interpretation to acquire appropriate historic interior scheme for heritage museum. Besides that, it is to avoid history being misinterpreted by visitors and confusion on an exhibition medium.

To achieve the success in interior scheme of heritage building, museum must play a role and give commitment as a heritage center (Beech, 1992), and the care of heritage building should be taken over (Forsyth, 2007). Occasionally, there is a conflict between the museum mission and the building restoration, mainly because the idea of housing a museum in a heritage building depends on restoration requirements. Consequently, the building is the priority and in the end it becomes the

most expensive element of the collection. Due to that, to obtain a good historic scheme interpretation, the authenticity of interior heritage building needs to be restored well. To reach this aim, conservator should take this responsibility. The building authenticity restoration work and museum exhibition also need to be align with the heritage museum's mission (UNESCO La Habana, 2012. p. 10).

## 2 AUTHENTICITY CRITERIA IN CONSERVATION OF INTERIOR MUSEUM OF HERITAGE BUILDING

To accomplish the success in building authenticity restoration work, there are the authenticity criteria that should be considered for interior heritage building conservation that was based on Alho, Morais, Mendes, and Galvao (2010) studies, adopted from the USA Parks (1994). Jokilehto and Stovel (1994) found that there are five authenticity criteria in heritage building conservation that should be highlighted such as design, material, workmanship, setting and function (Alho et al., 2010). In this paper, these five authenticity criteria have been used to assess the interior of heritage museum building (Table 1).

Table 1 The Five Authenticity Criteria in Conservation of Heritage Building

<b>A. Design</b>	The combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.
<b>B. Material</b>	The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place.
<b>C. Workmanship</b>	The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques.
<b>D. Setting</b>	The physical environment of a historic property. Whereas location refers to the specific place where a property was built or event occurred, setting refers to the character of the place in which the property played its historical role. It involves how, not just where, the property is situated and its relationship to surrounding features and open space.
<b>E. Function/Use</b>	The degree of continuity of original or significant uses in a property. An historic area and its surroundings form a coherent whole including associated human activities and constructions; continuation of original or compatible uses minimizes negative impact on authenticity.

(Sources: USA Parks, 1994; Jokilehto & Stovel, 1994)

In this paper, all the authenticity focuses more on physical of heritage building authenticity. However, in the heritage interior scheme context, the word 'setting' refers to 'interior historic setting' as it represents the spatial setting including indoor space (Nauman, Jane, Lord, & El-sheniti, 1995). By this finding, the assessment will concentrate only on 4 criteria from the table and 1 criteria adopted from the journal of Museum International (Paris UNESCO), 1995.

### 3 THE MUSEUM EXHIBITION SCHEME FOR HERITAGE BUILDING

#### 3.1 The Important Issues on Museum Interior Space of Heritage Building

The museums organization of New South Wales, Australia, which have contributed the comprehensive guideline, have acknowledged that the museum needs cannot be easily accommodated without compromising the heritage building interior. According to their principle in the New South Wales Heritage Act, when an entire museum building is considered a heritage site, the building and its contents turn into display. For museums exhibiting material that is not directly associated with the heritage building and its uses, the challenge is to give the visitor an understanding of the place's history while still providing space for exhibitions. There are important issues on interior space which should be observed at interior heritage building (NSW Heritage Museum and Gallery Foundation, 2004);

1. Spaces large enough to display objects and still allow people to circulate freely.
2. Doorways large enough to move exhibition furniture in and out easily.
3. Spaces accessible for delivery of exhibitions.
4. Kinds of display furniture that require such as free standing showcase.
5. Need to light inside showcases, general floor items or items on walls.
6. Need a lot of wall space to hang works.

NSW Heritage Museum and Gallery Foundation (2004) also stressed the issue of cultural appropriateness in relation to the building's use need to be explored. Such as a religious/spiritual use; an association with a particular cultural group or event, appropriate representatives should be consulted about the building's interpretation, and any other usage should be considered. Although the above space issues have been identified, it is not easy to reach the authenticity building scheme when exhibition begins.

#### 3.2 The Successful Factors in Heritage Exhibition Scheme for Heritage Building

Towards achieving the success in heritage exhibition scheme for heritage building, there are some factors that should be looked into. There are space remain intact; space heritage value; heritage space interpretation; heritage space ambience; risk of exhibition fittings; exhibition space contents; and collection adaptation. Table 2 will elaborate further about these factors and detail on standard guidance.

Table 2 The Successful Factors in Heritage Exhibition Scheme for Heritage Building.

No.	Successful Factors in HES	Standard Guidance
1.	Space remain intact	The original size, position, structure & function of space should be extremely retained, the space highly successful to remain intact and strongly recommended for museum/gallery purpose.
2.	Space heritage value	Every element of a historic space remain intact. The space should be highly significant to the heritage value, advanced achievement in character-defining and historical elements of a space is original remained.
3.	Heritage space interpretation	Effectiveness of heritage space interpretation are achieved with the success in exhibition presentation. To succeed compelling of heritage space interpretation should go through an appealing presentation of placing labels, introducing interpretation panel, providing tour, installing sound spaces/video, image to invoke feeling.
4.	Heritage space ambience	These are how conservation work will change the ambience of the space. The more successful restoration work of original heritage scheme it will contribute to the more success of heritage space ambience.
5.	Risk of exhibition fittings	The exhibition fitting should respect the original physical of heritage building, and should adopt good work ethics in exhibition of heritage buildings. The

		lower risk of exhibition fittings will contribute to a good exhibition heritage scheme.
6.	<b>Exhibition space contents</b>	The space should be suitable to present exhibition material and should be related with exhibition content. It will be impressed space and contribute to the successful heritage space interpretation.
7.	<b>Collection adaptation</b>	The space should contain safety closed collection and a very minimal collection is good adaptation. A heritage exhibition space should be extremely dominant than object collection, whereby it will contribute to the extremely prominent of heritage space character.

(Sources: UNESCO La Habana, 2011, National Parks Service, 1995, NSW Heritage Museum and Gallery Foundation, 2004)

The successful factors are based from the three most importance guidelines on heritage restoration. First, the UNESCO charters and guideline has formulated the consideration aspects that should be taken into account on the museum planning in heritage building. Second, the National Park Service (1995), which have established the guideline in the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings; and third, the New South Wales Heritage Museum and Gallery Foundation (2004) which have carried out an assessment on the interpretation of exhibition space in heritage site.

### 3 METHODOLOGY

In this paper, a technique of assessment rubric scale was used. The rubric scale contains unit analysis. The test was developed into two parts. Part A; 5 parameters level of change of authenticity for interior museum of heritage building, and part B; 7 successful factors in heritage exhibition scheme. Level of change rubric scale and level of achievement rubric scale in heritage exhibition scheme were established and they were adopted from the three above guidelines. To measure level of change of authenticity, it rated with percentage (%); 0% - 25% (Less remain); 26% - 50% (Partly remain); 51% - 75% (Remain); and 76% - 100% (Fully remain). While, to evaluate success in heritage exhibition scheme, it rated with grading; 1 - Inadequated (Grade D); 2 - Adequate (Grade C); 3 Accomplished (Grade B); and 4 - Mastery (Grade A). Case study method (Yin, 1984; Yin, 1994; Yin, 2003) was used for this paper. 'Rumah Teh Bunga' has chosen as a case study to carry out this assessment rubric scale. These house was chosen based on their own identity, the only Jawi Peranakan's richness agam house (1893) and the most important Penang Malay Gallery (2008-until now) and as a valuable legacy of heritage in George Town Penang.

### 4. CASE STUDY : RUMAH TEH BUNGA – PENANG MALAY GALLERY

#### 4.1 Background of 'Rumah Teh Bunga' - Penang Malay Gallery

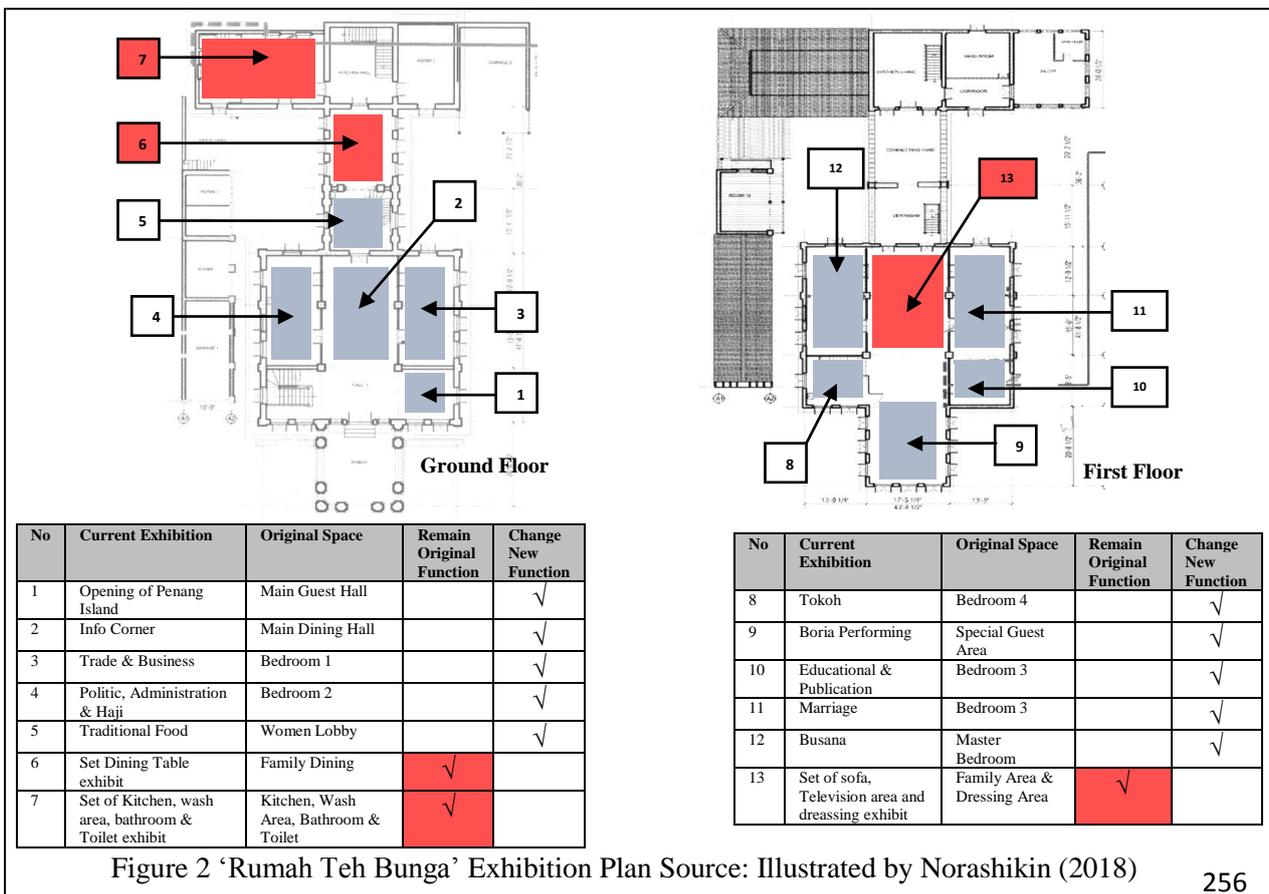


Figure 1 'Rumah Teh Bunga' (1893) have changed into Penang Malay Gallery (2008)  
 Photo by: Norashikin (2018)

‘Rumah Teh Bunga’ was located at No. 138, Hutton Road, George Town, Penang. It was built in 1893 by a prominent Malay trader, Tuan Abdul Wahab, who was one of the richest Jawi Peranakan, in the late 19th century. The Jawi Peranakan are Malays whose ancestral blood were traced back outside Penang, to Jawa, Kedah and even to Arab. The house has elements that reflect the wealthy Jawi Peranakan residence, such as the crescent moon and star at the pediment. It was named Teh Bunga Mansion due to its ochre hue, and also because the owner happened to also be known by the same nickname. ‘Rumah Teh Bunga’ was bought over by one Tan Chong Keat at the turn of the 20th century, and remained a Chinese residence for several generations until it was bought over by the National Heritage Department (*Jabatan Warisan Negara*). Conservation work on the mansion began in 2007, over a good 18 months, and at a cost of around RM2 million. The building was then handed over to Amanah Raya Berhad as trustee. The work included replacing parts that have been damaged, and strengthening the structure. The house is 125 years old. It represented ‘Sino-Malay’ with ‘Limas’ roof architecture, decorated with Chinese and European motifs such as an age of ceramic stone floor finishes and rich cast iron window grill. The house has 2 levels of floors, at ground floor level consist of an entrance porch, main guest area, main living area, 2 bedrooms, women lobby area, family dining area, kitchen, wash area, bathroom, and toilet, while, at first floor level consists of 2 bedrooms, 1 master bedroom, a special guest area and family area which consists set of sofa, television area and dressing area. Figure 2 shows the number of original space in ‘Rumah Teh Bunga’ building.

#### 4.2 Heritage Exhibition Scheme in ‘Rumah Teh Bunga’- Penang Malay Gallery

After the house turns into a gallery, some of the rooms have changed to exhibition purpose, and some rooms would remain as its original function. There are only 13 spaces involved in the gallery exhibition. 7 spaces at ground floor consists the exhibition of opening at Penang Island which consists information corner, trade and business area, politic, administrative and haji area, and the rest is in its original function, while, 6 spaces at first floor consist of 1 remained original area such as family area which consists set of sofa, television area and dressing room, and the rest totally change for exhibition purpose (See Figure 2).



## 5 RESULT AND FINDING

### 5.1 Assesemnt Result at ‘Rumah Teh Bunga’ George Town, Penang

The following are the assessment rubric survey that was done at 'Rumah Teh Bunga' (See Table 3). This assessment involved 13 spaces of interior in this house. The assessment rubric table was divided into two parts, separated into authenticity level of change and exhibition heritage level of scheme. From the assessment result, it can be seen that correlation between these two parts was formed and it was found that the successful factors of exhibition heritage scheme in heritage building were influenced by the level of change of authenticity. Further detail on the finding will be elaborated in the next discussion in the form of diagram presentation.

### 5.2 Finding result at ‘Rumah Teh Bunga’ George Town, Penang

From the result in the Table 3, it can be summarized that ‘Rumah Teh Bunga’ has achieved 100% authenticity level for the criteria of ‘material’, ‘design’ and ‘workmanship’, but for the criteria of ‘function’ it has just achieved 78% and the lowest one 38% is ‘interior historic setting’ criteria. These mean the original space function and the space setting have not fully remained because the new function and new setting for the Penang Malay Gallery exhibition in ‘Rumah Teh Bunga’. ‘Rumah Teh Bunga’ has successfully presented exhibition heritage scheme due to the space capability which still remains intact, high heritage value and space longlasting ambience. Briefly, the finding shows that the authenticity criteria a successful relationship factors whereby it proves that the 5 authenticity criteria would be the heritage building priority. In addition, it is to become an activator to the 7 successful factors for exhibition scheme in heritage museum building. A diagram has been formed that was inspired from the result of the ‘Rumah The Bunga’ assessment (See Diagram 1).

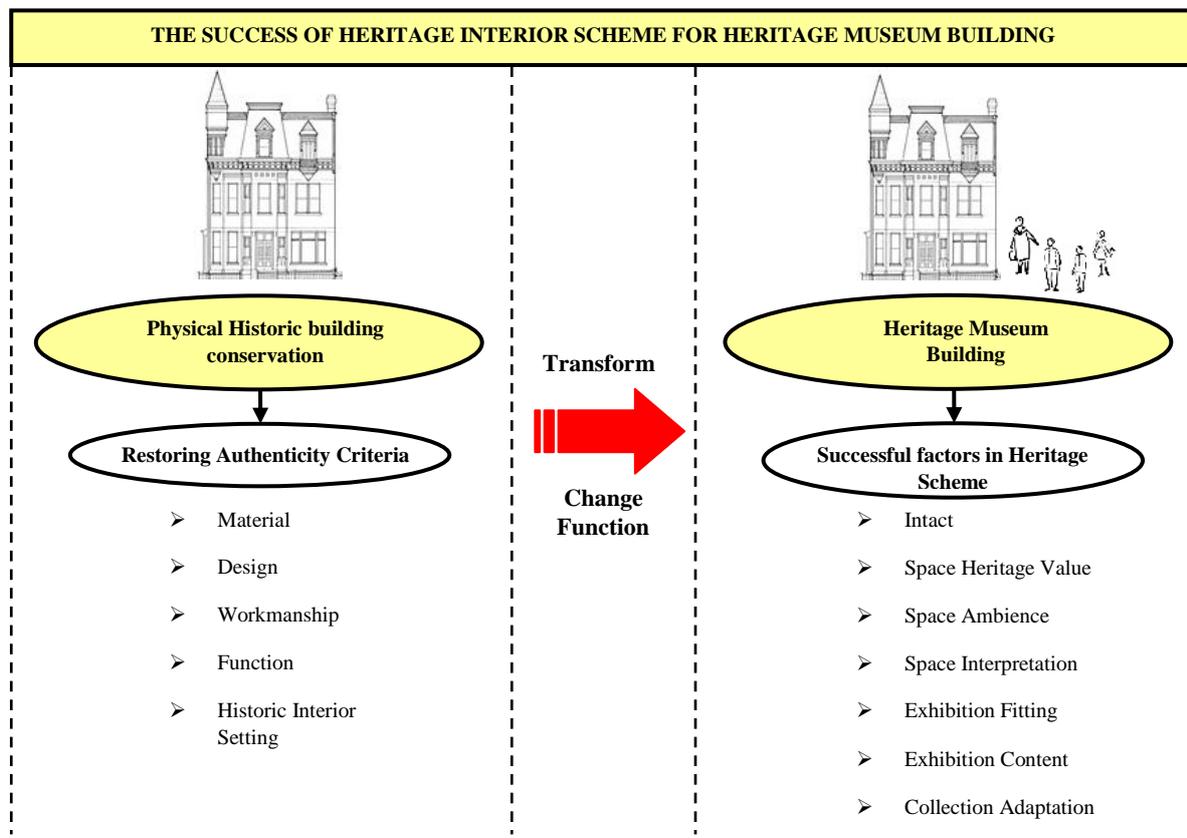


Diagram 1 The successful of heritage interior scheme for heritage museum building

Source: Illustrated by Norashikin (2018)

The diagram shows the transformation process for heritage museum that should be fulfilled to obtain success of heritage interior scheme.

Table 3 The assessment result to test the authenticity criteria and successful factors of heritage interior scheme for museum exhibition at 'Rumah Teh Bunga' George Town, Penang

PART A																PART B																																										
LEVEL OF CHANGE ON AUTHENTICITY IN CONSERVATION OF INTERIOR HISTORIC BUILDING																LEVEL OF EXHIBITION HERITAGE SCHEME																																										
Component of Changes (Please write area of space to be evaluate)		Authenticity Criteria / Unit of Analysis (Please mark your evaluation rate)														Heritage Scheme for Museum Exhibition Assessment (Please mark your evaluation rate)																																										
No.	Name of Space (Exhibition)	Name of Space (Original)	Materials/ Substance				Design				Workmans hip				Function/Use				Interior Historic Setting	M ar ks	Space Remain Intact				Space Heritage Value Significant				Heritage Space Interpretation				Heritage Space Ambience				Risk of Exhibition Fittings				Exhibition Space Contents				Collection Adaptation				Ma rks									
			1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4			1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4										
1.	Opening Penang Island	Main Guest Hall	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
2.	Info Corner	Main Dining Hall	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	21						
3.	Trade & Business	Bedroom 1	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
4.	Politic, Administration & Haji	Bedroom 2	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
5.	Traditional Food	Women Lobby Area	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	20						
6.	Family Dining Lobby	Guest Living Area	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	26						
7.	Kitchen, Wash Area, Bathroom & Toilet	Kitchen, Wash Area, Bathroom & Toilet	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	20	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	28						
8.	'Tokoh'	Bedroom 4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
9.	Boria Performing	Special Guest Hall	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
10.	Educational & Publication	Bedroom 3	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
11.	Penang Marriage Culture	Bedroom 3	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	18						
12.	Traditional Costume	Master bedroom	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	16	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	17						
13.	TV area with sofa set & dressing area	Family area	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	20	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	25						
TOTAL SCORE			52				52				52				41				20				21				52				52				19				52				34				22				26				257			

Source: Illustrated by Norashikin (2018)

## 6 CONCLUSION AND PROPOSAL

From the 'Rumah Teh Bunga' finding, it can be concluded that the conservation work in restoring the authenticity level is very important to guarantee the achievement of successful factors in exhibiting heritage scheme for heritage museum building. As a recommendation, the successful factor for the interior heritage scheme should be proposed as a factor and should be considered when the heritage building change its function into heritage museum building. It would be a guideline to achieve successful heritage scheme after building conservation. In addition, it also can be an opportunity for the museum to attract visitors come as not only to see the collections but to experience the interior heritage scheme in the museum.

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