GHOST STORIES: SPATIAL DESIGN WITHIN THE MUSEUM SPACE

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ABSTRACT

In the past, people believed that natural phenomena were caused by some force causing them to happen. By calling things beyond description "Ghosts." In Southeast Asia, the most revered ghosts are "ancestor ghosts." This research explores the shift in perceptions of ghosts in Southeast Asia, particularly Thailand, from revered entities to objects of fear. The study identifies design factors influencing museum spaces through qualitative methods like case studies, interviews with museum designers, and visitor observations. It emphasizes integrating storytelling, technology, and design theory to accommodate evolving visitor behaviors and perceptions. The findings advocate for museum designs that reflect contemporary attitudes toward ghosts while acknowledging their cultural significance. Designers can create immersive experiences that resonate with audiences by incorporating functional elements aligned with visitor expectations. This research sheds light on how cultural beliefs shape societal attitudes and how museum designs can adapt to reflect changing perceptions while honoring tradition. The study underscores the importance of responsive museum design that balances cultural heritage with contemporary sensibilities, ensuring engaging and meaningful experiences for visitors within the evolving landscape of belief and perception.

Keywords: Museum Design, Ghost, Spatial Design, Storytelling

INTRODUCTION

In the past, when humans still lacked scientific knowledge. People still cannot explain natural phenomena such as thunder, lightning, and rain. Therefore, people believe these phenomena are caused by some powerful force inspiring them to occur. Later, things beyond that description were called "ghosts." and developed into a "god" when integrated with religion. People have respected ghosts since prehistoric times. The animist religion was the first religion in the world in the Southeast Asia region. "Ancestor ghosts" used to be the most highly respected ghosts. Until the civilization from India, which was more developed, spread into Southeast Asia, the status of "ghosts" changed from revered to feared because the new religions were more civilized and trustworthy. Misunderstandings about "ghosts" have accumulated over a long period, leading to fear of things that do not exist, passed down as a legend from generation to generation. Therefore, this results in a distorted perception and a negative attitude towards "ghosts." In addition, most Thai people have forgotten the meaning of "ghosts" in their role as objects of respect. Only "ghost" remains, in the sense of being afraid. The belief in ghosts is rooted in people in Southeast Asia, which today is the area of southern China, Laos, Vietnam, Cambodia, Thailand, Burma, Indonesia, Malaysia, and the Philippines. This research wants to suggest spatial design within the museum space and to give knowledge and shed light on the stories of cultural beliefs that have influenced social attitudes for a long time. Moreover, the researchers want to show how to design an adaptable museum. To reflect how knowledge has changed to coexist with respect for traditional traditions, especially in Thailand.

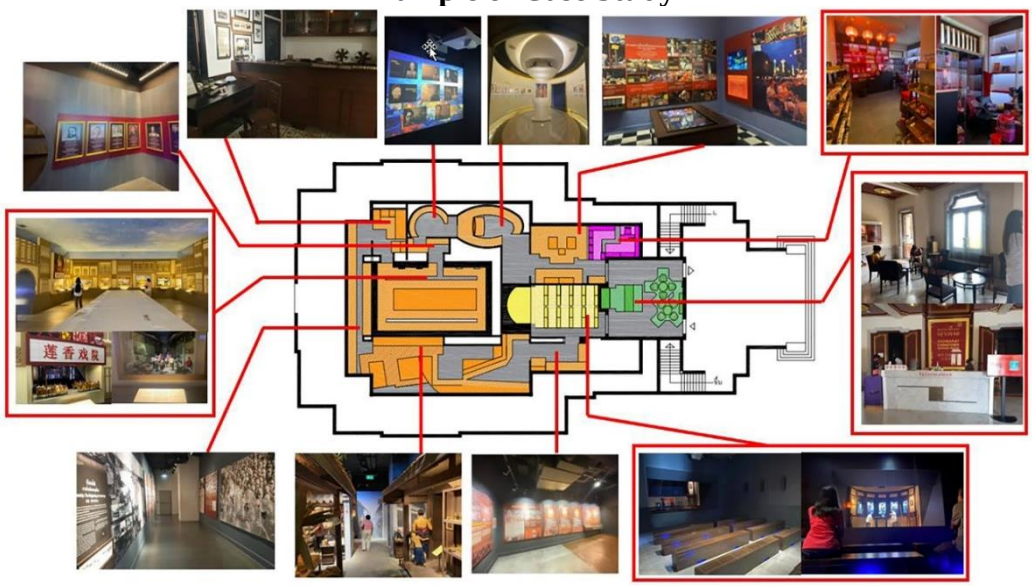
OBJECTIVE

1. To study information related to ghosts to use them as guidelines for appropriately designing the museum's interior decoration.
2. To design a responsive museum that balances cultural heritage with a contemporary sensibility.

METHODOLOGY

The research focuses on how cultural beliefs affect social attitudes and how museum design can adapt to reflect changing perceptions while respecting tradition. The researchers used qualitative research from behavioral studies, interviews with museum designers, and observation of visitors. Collection of information, study of basic information, and analysis of usable space to lead the design process from a case study that compares five projects: 1) Pananurak Numismatic Museum 2) Chinatown Museum Bangkok 3) Museum Siam 4) Siam Serpentarium 5) Bit. Playground, Future Park Rangsit. Setting the scope of the research, the researchers chose an area to design the museum's interior at Ban Chiang Subdistrict, Nong Han District, Udon Thani Province, which is in the area of Ban Chiang archaeological site, one of Thailand's important prehistoric archaeological sites.

Figure 1
Example of Case Study



The building characteristics used in the space analysis to design it are a 2-story applied Thai style building with an internal area of approximately 33,200 square meters, consisting of offices, a permanent exhibition room, a Temporary exhibition room, a conference room, a seminar room, an antiquities storage room, Data center room for research and the public relations service section. Then, analyzing the impact on the building to help select materials for decoration and other solving problems with a computer program (as depicted in picture 2 and 3).

Figure 2
Analysis of impacts on the building

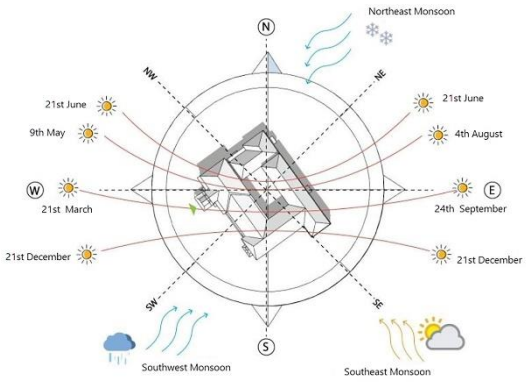
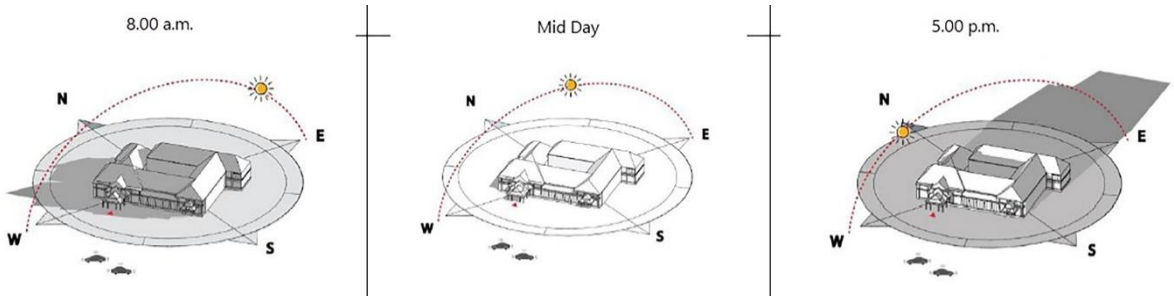
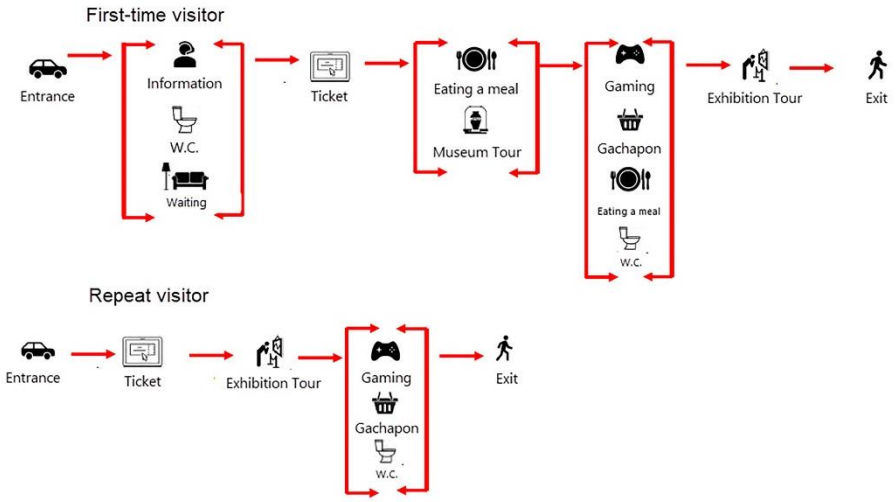


Figure 3
Analysis of impacts on the building



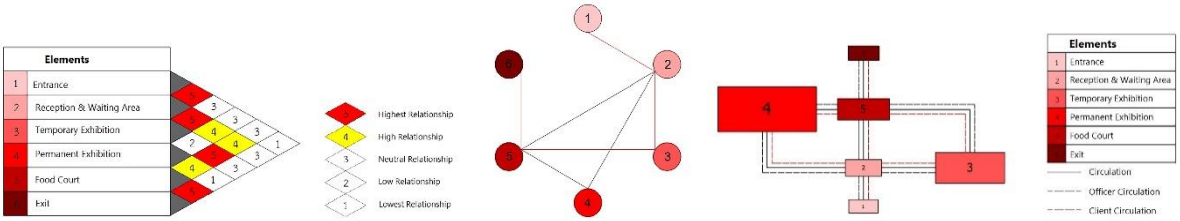
Utilizing data obtained from compiled behavioral studies, interviews conducted with museum designers, and observations of visitors (refer to Figure 4), the researchers embarked on an analytical endeavor to scrutinize the collected content. This objective was to delineate the functional zones within the project ambit. Subsequently, the researchers proceeded with the formulation of architectural and interior design programming, thereby establishing guidelines for interior design. Information gleaned from fundamental user requisites, physical constituents, and environmental factors was systematically gathered to propel the subsequent phases of the museum design process [1].

Figure 4
The study of the behavior of museum service recipients



In examining behavioral patterns, spatial utilization activities, and interrelations among users within a given environment, researchers employ various analytical tools such as the Interaction Matrix, Interaction Net, Bubble Diagram, and Circulation Diagram. These tools classify each activity discerned, facilitating a comprehensive analysis of the data in this domain. The application of these methodologies can significantly inform the design process, as illustrated in Figure 5. Because they can know the distance of each area, which area is next to which area, and the wayfinding, together with the analysis of the primary and secondary functions, can be used to determine the relationship between the space design.

Figure 5
The Interaction Matrix, Interaction Net, Bubble Diagram, and Circulation Diagram



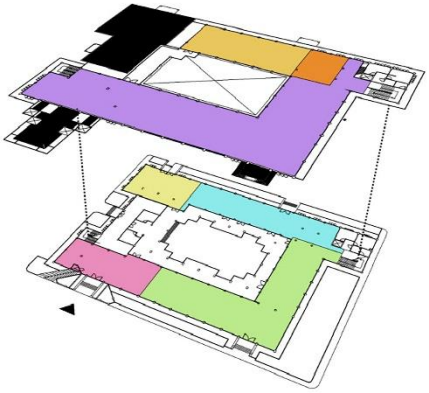
This is classified as the primary important information in the design using the Interaction Matrix format. There are criteria for assigning relationship values in order of scores of 1 to 5. Instead of a score of 1 being the most diminutive relationship or almost no relationship, up to 5 represents the highest relationship value [2]

RESULTS

Researchers meticulously examine and analyze activities to ascertain the availability of usable space and its constituent elements in a study aimed at proposing spatial configurations within a museum setting conducive to responding to the balance between cultural heritage and contemporary sensibilities. Critical details such as spatial dimensions, contextual surroundings, and user-centric amenities are scrutinized to determine usable areas' optimal size and functionality. Such insights are pivotal for informing the layout design, which can be delineated into distinct zones of usable space (Zoning). Furthermore, thoroughfares for users utilizing

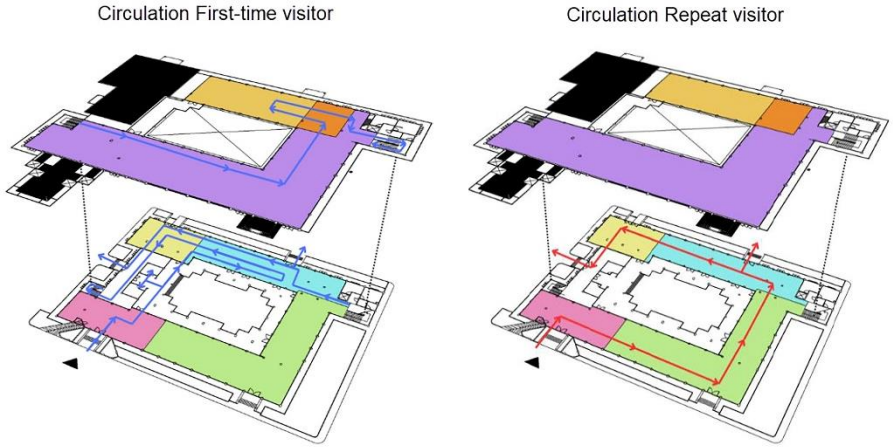
museum services are delineated and stratified into two distinct categories: first-time visitors and repeat visitors [3]., as illustrated in Figure 6 and 7. These deliberations and classifications serve as foundational components guiding the spatial design process within the museum context.

Figure 6
The zoning on each floor



Elements	Area (sq.m.)
Reception & Waiting Area	237.50
Temporary Exhibition	508.12
Food Court	329.07
Office & Lounge	207.28
Permanent Exhibition	894.21
Theater Foyer	92.07
Theater	315.93

Figure 7
The zoning on each floor



CONCLUSION AND FUTURE WORK

The results of this research can be used as a basis for considering design ideas in interior design. This step in the subsequent study emphasizes the integration of storytelling, technology, and design theory to accommodate changing visitor behavior and perceptions [4]. The findings support museum design that reflects contemporary attitudes toward ghosts while acknowledging their cultural significance. Designers can create immersive experiences that resonate with audiences by combining functional elements that align with visitor expectations, and museum designs can adapt to reflect changing perceptions while respecting tradition. The study underscores the importance of responsive museum design that balances cultural heritage with contemporary sensibilities, ensuring engaging and meaningful experiences for visitors within the evolving landscape of belief and perception [5].

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