

The Application of ‘Revitalization’ in Interior Design of the Fine Arts and Ceramics Museum, Kota Tua, Jakarta for Millennials

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ABSTRACT

Culture is a developed way of life which owned together by a group of people and bequeathed from generation to generation. The bequeathed form of culture becomes pride for Indonesia. In order to preserve that form of art culture, it is an obligation for government to maintain that form of art, such as building a museum. However, with new tourist attractions, museum has been left by tourists, especially millennials. The decreasing of museum tour is caused by several factors. One of them is Fine Arts and Ceramics Museum. Revitalization in interior design for Fine Arts and Ceramics Museum is one of ways to face this problem. Designing is done programmatically with qualitative method (descriptive-analytical) by gathering data from Fine Arts and Ceramics Museum first which followed with analytical process about technical and non-technical needs in the museum. The applied concept for this museum is chronosphere or time machine where the museum will be more modern and collection room will use thematic approach based on the historical collection for helping visitors to feel the difference of each room with interactive and informative technology.

Keywords: Millennials; Interactive; Museum of Art and Ceramics; Revitalization; Thematic

I. INTRODUCTION

Culture is a developed way of life which owned together by a group of people and bequeathed from generation to generation. Culture has many elements such as religion system, politics, customs, language, tool, clothing, and art. [1] The bequeathed form of culture becomes pride for Indonesia. In order to preserve that form of culture, it is an obligation for government to take actions in control, ownership, discovery, protection, and maintenance to that form of culture, such as building a museum.

Based on international Council of Museums (ICOM), definition of museum has developed with social development, museum is non-profitable institution and permanent both in social services and the development is opened to public which acquiring, conserving, researching, communicating, and exhibiting relics/human rights, which tangible or intangible and environment for education, study and enjoyment [2]. Therefore, one of the functions and duties of museum is to communicate cultural heritage to public.

However, with new tourist attractions, museum has been left by tourists, especially millennials. This decreasing of interests for museum is caused by several factors, such as inadequate facilities and infrastructures, unattractive exhibited collection, and weakness in managing and presenting systems which make museum cannot fulfill the functions of preservative, educative, recreative and informative. [3]. In responding those problems need efforts for developing quality of museum. According to Putu Supadma in meeting which themed ‘Mewujudkan

Ekosistem Museum yang Berkarakter dan Berkepribadian Nasional [4], about 426 Museums in Indonesia need to be revitalized. Revitalizing museums is needed to conserve and return both physical and decent museum appearance which also adding and adapting interior function of building to meet international standard, that one of them is done to Fine Arts and Ceramics Museum. As for revitalization program to Fine Arts and Ceramics Museum, Cosmos Gozali in the opening of “*Jati Diri*” (Identity) in Fine Arts and Ceramics Museum said that beside doing the revitalization to Fine Arts and Ceramics Museum, rejuvenation and harmonization are also needed [5]. Not only offering educational element, museum also can become a recreation and amusement place. While getting knowledge, visitors who come also getting new experiences when enjoying art and culture.

This has become a motivation for a designer to fix and develop the interior of Fine Arts and Ceramics Museum based on cultural development in society, especially when facing characteristics of millennials who are both creative and imaginative in setting, arranging, organizing, putting and manipulating objects in three dimensional and become a challenge in designing museum.

Creating an interesting museum to be visited, the existence of museum should be paid attention too, with revitalization in designing attractive and interactive interior of museum where visitors are especially millennials do not feel easily bored and influence of visitors’ memory with both information and education from the museum.

2. METHOD

2.1 Method of Collecting Data

Method of Collecting Data was done by some activities, such as:

- Literary study, which was a series of activities that connected with method of collecting relevant references in designing museum interior, from standardization to designing concept that relevant with characteristic of exhibited collection;
- Field observation, which was a technique of collecting data from current field. Collected data such as site location, physical location and needs of visitors from displayed furniture to provided facilities.;
- Interview which was done face to face and answering questions directly with administrator of Fine Arts and Ceramics Museum. The interview section was done to gather information about history, exhibited collection and maintenance, service procedure, characteristics of visitors, rooms and facilities needed, and policies in the museum.

2.2 Method of Data Analysis

Method of data analysis and the elaborations used qualitative method to explore and find problem which oriented to literary data and both physical and nonphysical other data so designing would be on target that wanted to be achieved

3. RESULTS AND DISCUSSION

Fine Arts and Ceramics Museum is an agency of government which functions as a center of conserving art and ceramics cultural heritage. The museum is located in *Kawasan Kota Tua* (Old Town), Jakarta, categorized as core and restored building aspects. The museum is located in the middle of other museums and historical buildings to be revitalized for preserving museum.



Figure 1 Location of Fine Arts and Ceramic Museum. (Processed From Google Maps, 2020)

Fine Arts and Ceramics Museum is class A cultural heritage building. The definition based on Constitution Number 11

year 2010 [6] about cultural heritage which is cultural heritage are Cultural Heritage, Cultural Heritage Building, and Cultural Heritage Section on land/air which needed to be conserved because the important value for history, knowledge, education, religion and culture through the establishment [7], Renovating class A cultural heritage building is an effort to preserve building with provisions as:

- Building is prohibited to be demolished or changed;
- If the building condition is severe, collapsed, burned or inappropriate, demolition could be done to restore to the original state;
- In revitalizing effort adjustments/changes in functions according to urban planning without changing the original building are possible;
- Inside a plot of land with certain size or cultural heritage building additional structure that become one with the old structure is possible to add.

The regulations made influence in designing interior of Fine Arts and Ceramics Museum, that destroying existing materials such as adding ceiling with ironwood and natural stone floor are prohibited. Designing interior in each room could be adjusted with colors and materials from existing building. Besides, some materials which added in designing museum are by adding panel and display case, using floor finishing and ceiling without damaging existing floor such as vinyl, raised floor, plywood and gypsum. [8]



Figure 2 Existing Materials of Fine Arts and Ceramics Museum.

Museum revitalization is an effort to increase quality of museum in serving public which suitable with the functions to make museum as a destination that needed to be visited. The primary reason of applying revitalization is attention to functions which were yet to be achieved before, such as informative, educative, dan recreative. Some achievements in applied revitalization in designing interior of museum [9] such as:

- Changing museum into modern in order to be enjoyed by visitors, not old and hideous;
- When explaining collection, using storyline in order to make visitors get organized knowledge about given information is recommended;
- Suitable space for room size is influenced to make visitors feel convenient;
- Using dominant information technology such as diorama, interactive play, touchscreen, film and video;
- A museum should have facilities such as permanent exhibition room, temporary, administration room, and auditorium, library, souvenir shop, café and other facilities.

Because of this, the general concept in this design is to make new modern museum with Chronosphere of Art and Culture themed. Chronosphere which means a time travel machine is meant as illustration when entering different word (contrast) to exhibit, show images and illustrate and reflect various collection. This also add purposes to make ease when giving information to visitors, not only with storyline, but also with different atmosphere in each room that produced by collection items that have various historical and cultural value.



Figure 3 Concept of Chronosphere of Art and Culture (Processed From Various Source, 2020)

As cultural heritage building, then designing concept could be adjusted with building characteristics, which means building with neoclassic style that can be combined with more modern furniture. Where furniture emphasizes convenient and function to make rooms effectively adjusted with activities and space needs, such as lobby, library, function hall, workshop area, café and office.



Figure 4 Lobby Area

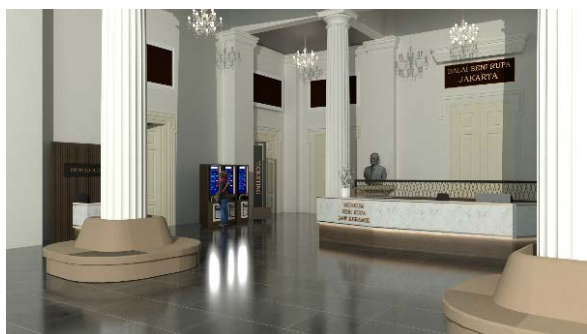


Figure 5 Lobby Area

Collection room or exhibition room is a facility to communicate with group of people to give information, idea and emotion related with human heritage material proof and

the environment through visual and dimension method, then this designing concept, if linked with revitalization appliances, which to make ease of giving information to visitors, then exhibition planned to focus on interpretation purposes. Interpretation is to make exhibition has meaning to visitors which is gotten from collective memory and interpretation of museum, so visitors do not only receive information, but also get recreational function and different experiences. This also a way to build memories from visitors.

Designing collection room in Fine Arts and Ceramics Museum is divided by origins of collection items, such as Asian-European ceramic collection, pottery from Majapahit collection and shipwrecked collection room. The presentation plot line concept is used with thematic approach based on history of cultural art collection and presented ceramics. Materials for permanent exhibition room model, efforts are made to make visitors don't move linearly but visitors are freely moved to next exhibition room with different themes.

Moreover, collection room is more dominant with usage of information technology. Information technology usage serves purposes to give information about ceramics collection not only received or recorded with written medium, but also documented with modern and innovative, whether in showing information about usage, origin, history culture or other information related to the collection items. Information technology which used are augmented reality, QR code, video and touchscreen. Meanwhile, information about every collection item uses transparent OLED glass on display case with proximity sensor. The OLED screen will flash when proximity sensor detects movement 50 cm away from visitors.



Figure 6 Information Technology in Collection Room (Processed From Various Source, 2020)

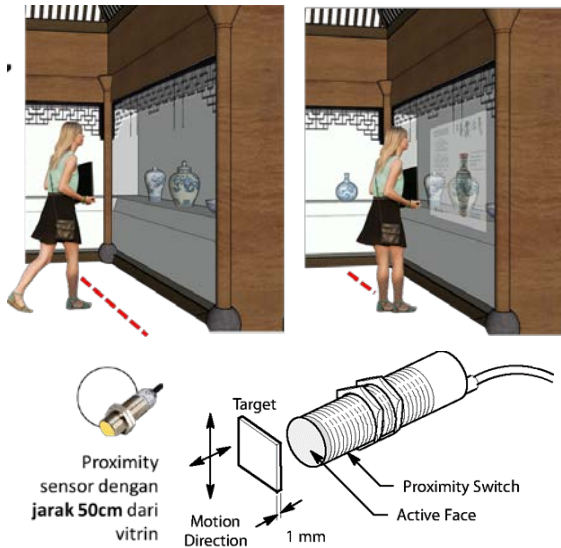


Figure 7 OLED Technology dan Proximity Sensor (Processed From iotboys, 2020)

Ceramic collection room starts with ceramics collection from Asia-Europe with “Back to Dynasty Qing” theme. Dynasty Qing was a period when China started to introduce smooth porcelain with light blue-white colors, which caused some students from Asian-European came to study about porcelain. This has become information/education aspect that needs to be told to visitors. Using video in focal point area with OLED and touchscreen to present the history about students from Europe to learn about renowned porcelain in Dynasty Qing era. In the second room. Focal point uses augmented reality about flora and fauna information on blue-white porcelain in era of Dynasty Qing and Ming. Meanwhile in display case, using OLED and proximity sensor to give information for each collection item.



Figure 8: Asian-European Ceramic Collection Room



Figure 9 Asian-European Ceramic Collection Room

Next, visitors will enter a collection room where Indonesia has history in pottery development in Majapahit kingdom. The theme is “In the Memory of Majapahit” that invites visitors back to the magnificent city filled with burned clay. Harmony and simplicity back as heritage character of Indonesia. The first room in this theme would be introduced with active riverbank concept as trading place, where visitors could use touchscreen and augmented reality to know and feel the trading situation in Majapahit era, one of them is trading and introducing ceramics from other countries. After that, visitors will enter collection area with Trowulan town themed which generally using red bricks and golden colors. Supported with technology such as video, QR, and touchscreen to give information about usages, origins and beliefs from Majapahit pottery collection.



Figure 10 Majapahit Pottery Collection Room



Figure 11 Majapahit Pottery Collection Room

Next collection room is one of the oldest collection items in Fine Arts and Ceramics Museum which themed “The Shipwreck” that means wrecked ship. The purpose of this room is to introduce archipelago waters which has histories as trading traffics. Some countries came to trade on the way got wrecked in the sea [10]. In this theme visitors are invited to feel when on a ship in the middle of storm and about to be wrecked. Using kinetic effect from LED screen which shown storm situation and helped with speaker with sea storm effect to awaken both interpretation and emotion when inside the room. Touchscreen is located on the corner of the room to give information about locations of wrecked ship in archipelago waters locations. Moreover, collection items are presented in display case with OLED glass and proximity sensor.



Figure 11 Ceramics Shipwreck Collection Room

As for revitalization purposes, some facilities should be owned by museums to support activities and information or education for visitors. With the result that in designing Fine Arts and Ceramics Museum adding some facilities yet to be had by museum, such as library, café, education room, audiovisual, temporary exhibition area and workshop area. Education room which located on second floor after shipwrecked collection room uses continuation theme from shipwreck. This make visitors would interpret themselves on the ship as a concept in education room. Using printing glass as pop up artwork, education with video from projector and touchscreen.



Figure 12 Education room

After that, entering audiovisual room with the concepts of ship deck shaped. Visitors could watch video about

ceramics ship which was wrecked with the atmosphere of boat trip. When adjusting audiovisual room standard, plywood wall with carpet finished and acoustic ceiling as soundproof with raised floor to shape a ship deck could be added in order not to damage the existing materials.



Figure 13 Audiovisual Room



Figure 14 Audiovisual Room

4. CONCLUSION

Applying revitalization in designing Fine Arts and ceramics Museum becomes a guide to resolve unattracted museum problem and started to be left by tourists, especially millennials. This design has a target to make museum become more modern and convenient to be enjoyed by visitors, so visitors would not feel old and hideous. Adding some functions and facilities would support activities of visitors such as, library, temporary exhibition room, audiovisual room, café and souvenir shop. Moreover, to make ease of giving information to visitors, collection room designing concepts not only with storyline but also with thematic approach based on history and art and ceramics cultural collection, so this would help memories of visitors to experience different feels in each room. Supported with dominant information technology in collection room such as usages of video, augmented reality and touchscreen would make visitors more interactive with collection items.

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