

Analysis of Public Space of Museum MACAN as an Art Museum in the Digital Era

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ABSTRACT

The Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) is an art museum in Jakarta, established in 2018. This study aims to determine how the Museum MACAN strategy makes the museum an actual public space in the digital era to become a Jakarta tourist destination. This research uses qualitative methods of art world theory from Hans van Maanen, relating to implementing aesthetic events, with data collection techniques through observation, literature review, and interviews. This study's results are that the Museum MACAN has planned exhibitions on a specific theme associated with the development of the world and national art history, displaying interesting works as if visitors entered a space with a variety of stories that ended with important works as epilogues. The Museum MACAN has selectively selected artists who are known nationally and internationally as well as choosing quality works that can be understood by ordinary people. The curator also chooses visually unique works in terms of media and artistry techniques to meet the millennial generation's needs to display them on social media, making people want to visit and observe art directly. An attractive layout changes the impression of an old museum into a modern public space.

Keywords: museum, art, public space.

1. INTRODUCTION

Art museums in Indonesia can be categorized into government museums and private museums. Government museums are generally located in the city center, such as the Sri Baduga Museum in Bandung. At the beginning of its development, private museums are museums owned by artists, such as the Affandi Museum in Yogyakarta, the Barli Museum in Bandung, and the Basuki Abdullah Museum in Jakarta. From 2000 to 2018, art museums have a new trend to open their access for the public, such as Oe Hong Djien Museum in Magelang, Ciputra Museum in Jakarta, Cemara 6 Gallery in Jakarta, Museum MACAN in Jakarta, and Tumurun Museum in Solo. These museums were founded and funded independently by art collectors. Almost all collectors are entrepreneurs such as Oe Hong Djien, Haryanto Adikoesoemo, Lukminto H.M., and Toeti Heraty.

Tumurun Museum, owned by Lukminto H.M., and Museum MACAN, owned by Haryanto Adikoesoemo, are the most visited private museums. The Tumurun Museum does not collect admission tickets, but visitors must register in advance for their visit. The Museum MACAN is open for visitors by collecting admission tickets. The existence of the Museum MACAN encourages the public to watch exhibitions held by the museum.

This study aims to determine how the Museum MACAN strategy makes the museum an actual public space in the digital era and become a tourist destination in Jakarta.

2. METHODOLOGY

According to The Museums Association (United Kingdom): "A museum is an institution that collects, documents, preserves, exhibits, and interprets material

evidence and associated information for public benefit. 'Institution' implies a formalized establishment that has a long-term purpose. 'Collects' embraces all means of acquisition. 'Documents' emphasizes the need to maintain records. 'Preserves' includes all aspects of conservation and security. 'Exhibits' confirms visitors' expectation that they will see at least a representative selection of the collections' objects. 'Interprets' is taken to cover such diverse fields as the display, education, research, and publication. 'Material' indicates something tangible, while 'Evidence' guarantees its authenticity as the 'real thing.' 'Associated information' represents the knowledge that prevents a museum object from being merely a curio and includes all records relating to its history, acquisition, and subsequent usage. 'For the public benefit' is deliberately open-ended and is intended to reflect the current thinking, both within our profession and outside it, that museums are the servants of society." [2]

Driven by the availability of significant funding, advances in digital technologies, and a shared awareness of the role of museum maker as the storyteller, the field of museum design has become a varied, media-rich, and highly interpretive landscape. [3]

According to Zao et al [4], there are three space categories in a museum: exhibition space, traffic space, and rest space. Exhibition space is where the museum's exhibition occurs, traffic space is the flow of visitor circulation, and rest space is where visitors take a rest. This categorization is used as a reference for discussing spaces in Museum MACAN.

This study uses qualitative methods of art world theory from Hans van Maanen [5], relating to implementing aesthetic events, with data collection techniques through observation, literature review, and interviews. The theory involves three coordinates, P is aesthetic production, A is the audience, and M or means. The PAM Triangle can be seen in Figure 1.

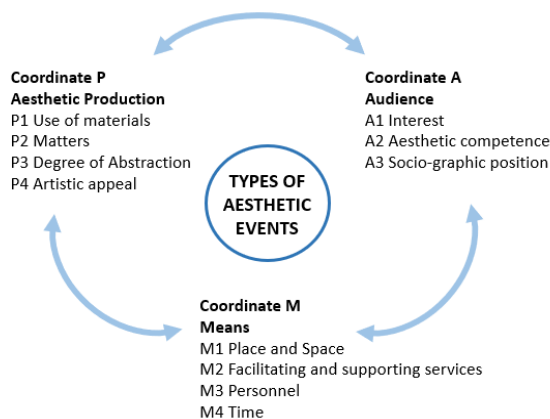


Figure 1. The PAM Triangle. Source: [5]

3. RESULTS AND DISCUSSION

Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) is built from Haryanto Adikoesoemo's collections. His vision to build a museum that harnesses a deep and personal collection for enduring civic principles. Through the first exhibition catalog of Museum MACAN, it can be seen the museum establishment's background. [1]

Assembled over a twenty-five-year period, the collection of Haryanto Adikoesoemo forms the backbone of the Museum of Modern and Contemporary Art in Nusantara collection. It is often remarked that Haryanto is a unique collector in Indonesia because his collection is of great strength, quality, and cultural resource. While others have been singularly focused on Indonesia, his collection has been both locally and internationally focused since its inception. [1]

Haryanto Adikoesoemo has a collection of international artists' works, such as Mark Rothko, Andy Warhol, Jean Michel-Basquiat, Gerhard Richter, Ai Weiwei, Wang Guangyi, Alexander Calder, Yayoi Kusama, and Damien Hirst. Through the first exhibition, entitled "Art Turns, World Turns," the public can directly appreciate the international artist's works that cannot be accessed before.

Museum MACAN develops exhibition programs to invite reputable national and international artists. One of these is an exhibition of Japanese artist Yayoi Kusama, an important exhibition in Indonesia that got enthusiastic responses from the public. The other remarkable exhibitions are the Arahmaiani exhibition. The last is an exhibition by an artist from China, Xu Bing.

In this case, Coordinate P - Aesthetic Production is the work of art on display, becoming the main center in an exhibition. Museum MACAN has a curatorial team that can research to determine the artists and works to be exhibited. By conducting this research, the curator determines the theme of the exhibition. The exhibition will be correlated with the collections owned by the museum and borrowing documentation from works owned by artists and collectors. The consideration of combining collections with other works makes visitors not feel like seeing an exhibition of old works; the combination makes the works look realistic and makes it less boring. The exhibition's theme is then linked to the actual socio-cultural political issues when the work is exhibited. Below is the list of Museum MACAN exhibitions.

Table 1. Exhibition at Museum MACAN

No	Date	Exhibition	Artist
1.	4 November 2017 – 18 March 2018	Art Turns, World Turns	69 international and national artists
2.	12 May – 9 September 2018	Life is The Heart of a Rainbow	Yayoi Kusama (Japan)
3.	17 November 2018 – 10 March 2019	The Past Has Not Passed	Arahmaiani (Indonesia)
4.	17 Nov 2018 – 10 March 2019	Seven Stories	Lee Mingwei (China)
5.	1 Mei – 21 July 2019	World in the News	Agus Suwage, FX Harsono, Heri Dono, I GAK Murniasih, I Nyoman Masriadi, Krisna Murti, Mella Jaarsma, S. Teddy D, Taring Padi, and Tisna Sanjaya.
6.	31 August 2019 – 12 January 2020	Thought and Method	Xu Bing (China)
7.	28 February – 31 Mei 2020	Why Let the Chicken Run?	Melati Suryodarmo (Indonesia)
8.	28 February – 31 Mei 2020	MANIFESTO	Julian Rosefeldt (German)

From the table, the Museum MACAN management made a long duration for an art exhibition. This duration is based on the consideration of how many visitors can come to the exhibition. The selection of high-quality artists recorded in national and international art history books makes exhibitions at the Museum MACAN always important and encourages visitors. Their goal is to see works of art that they only know through history books.

Museum MACAN curator's good planning can be seen from the holding of two solo exhibitions at once. An exhibition of two artists who share the same visualization style and medium. For example, the Arahmaiani Solo Exhibition and the Lee Mingwei Exhibition featured installations and performances. Another example is Melati Suryodarmo, a performance artist, and the exhibition of Julian Rosefeldt, a performance artist, who then turns her work into video work. This exhibition also shows how curators think about society's current trend, which is familiar with digital technology, by backing Melati Suryodarmo's more conventional work with Julian Rosefeldt's work with LCD media displays.

The solo exhibitions at Museum MACAN always feature internationally renowned artists such as Yayoi Kusama and Xu Bing. Yayoi Kusama is one of the most important female artists in the world. Museum MACAN curator was very careful in choosing this artist. Yayoi's artworks have various media, such as black and white and color paintings, three-dimensional works, and installation works. Yayoi's installation works made of mirrors attract people to see it.

Another international artist, solo exhibiting, is Xu Bing. This artist does works resembling his autobiography, starting from conventional media paper and Chinese writing to digital works. The variety of media, which ended with digital media, attracted the public to visit the exhibition.

Coordinate A - Audience for the Museum MACAN; the management has planned that the visitors come from

the upper economic level. The entrance ticket with a relatively high cost has selected the upper-class visitors and well educated to understand and appreciate the exhibition. However, the management did not narrow the scope of visitors by gender or age.

Museum MACAN designs its exhibitions with great aesthetic quality, so it becomes an attraction for visitors to take pictures and upload them on social media. The curator always sets the exhibition's flow by emphasizing or ending the display with attractive work for people in the digital era. For example, the Art Turns, World Turns exhibition, which exhibited 69 national and international artists, was ended with Takashi Murakami's works that are well-known to today's popular culture (Figure 2). This setting makes visitors from adolescents to young adults interested in taking pictures and feel a closeness to the work displayed.



Figure 2. Murakami's work at the Art Turns, World Turns Exhibition.

In the World in News exhibition (Figure 3), which originates from works of the reform era in Indonesia, from 1998 - the 2000s, the curator puts an interactive

work where visitors can write down their expressions or thoughts at the beginning of the display on a digital screen. This set-up certainly makes visitors feel that the work displayed is very contemporary. In the center is Krisna Murti's work (Figure 4), which uses a digital display in pink toilets. The curator's concept combines old works with contemporary works so visitors would not feel they are in a historical museum but a contemporary art exhibition room.



Figure 3. Interactive works with visitors in the world in the News Exhibition.



Figure 4. Krisna Murti's work using photos in neon sign media.

Coordinate M - Means is how the management places this museum in an office and shopping center environment so that people do not feel the museum's existence's exclusivity. It is placed in public spaces that are easily accessed by the public. They visit museums in the same place as they go to banks, offices, and shopping centers. This strategy is to eliminate the stigma, fear, or laziness of people going to the museum.

Although the museum is in a place that the public generally visits, Museum MACAN management is very considerate of visitors' convenience. Ease of access to the museum from the building entrance, walking stairs, or elevator facilities can be up to visitors' choice. Furthermore, the interior of the museum with spacious spaces and high ceilings gives an airy impression. Also, the windows filled the walls on the museum's front to

connect the interior with nature. This placement makes a visually wider space. Overall, the exhibition space design in this museum gives an elegant and comfortable impression for visitors. Contemporary interior choices make visitors feel like they are somehow in a shopping mall.

The Museum MACAN is designed as a contemporary art museum. The space division at Museum MACAN is divided into exhibition space, traffic space, and rest space. These spaces are designed simply without ornament and have a minimalist impression. There are two glass walls in the front room of the museum. The cafe or lobby where visitors interact is used as a resting space.

The exhibition space is a room with a partition that can be changed according to the exhibition's needs. The space with flexible partitions makes visitors feel like they are entering a new exhibition room every time they visit the MACAN Museum exhibition. MACAN architects and interior designers were very creative in designing the buildings. The exhibition space has high ceilings that make visitors feel comfortable because of good air circulation and comfortable space visualization. The circulation is arranged in one lane so that there is no accumulation of visitors entering and leaving the exhibition.

Space that allows it to be changed according to the exhibition's theme is an important element in producing an exhibition with a certain narrative. For example, at the Xu Bing Exhibition, the exhibition room was arranged in an open space concept featuring Xu Bing's works correlated with old traditions and the era of western culture entering China. Then, there is a space featuring interactive piece where visitors can try out the types of fonts created by Xu Bing. Next, visitors are invited to watch Xu Bing's work using digital technology in an open space. Lastly, the visitor walked into the circle-like space, talking about Xu Bing's latest work. The work describes the digital CCTV technology in a beauty clinic. In this work, visitors are included in CCTV footage that can be seen on monitor screens. The space formed in each exhibition at Museum MACAN becomes a narrative that helps bring meaning to the works on display.

The P coordinate in the Museum MACAN exhibition always shows the merging of conventional and new media such as video and virtual reality, as seen in Xu Bing's exhibition (Figure 5 & 6). Xu Bing's works with traditional paper materials then shifted to combining paper with light from the lamp to the last video work that interacts with visitors.

The PAM triangle explains that the Museum MACAN is an interesting museum to be visited by the public because of the PAM's consideration. The PAM triangle can be implemented because of the curator's role, who works according to the job description. Following the target audience, management utilizes Instagram

media and websites to promote activities at the Museum MACAN. Purchasing an entry ticket online encourages people to open a website and view the museum's past and future activities.



Figure 5. Exhibition of Xu Bing: From the Sky (1987-1991).

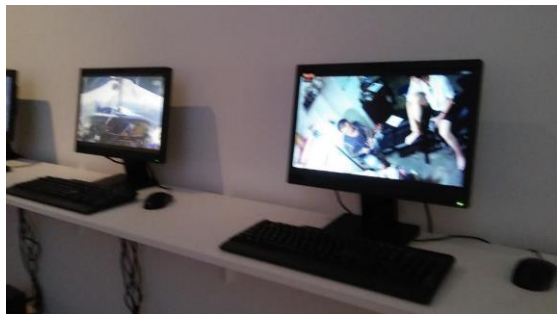


Figure 6. Exhibition of Xu Bing: Dragonfly Eyes (2017).

Social media has a very important role for Museum MACAN. Through this media, management publishes exhibitions that have taken place, meaning that the public has already known the works on display. The presence of Instagram makes visitors enthusiastic about uploading their activities while in the museum. This strategy makes people who have not seen the exhibition want to follow previous visitors. Instagram makes the Museum MACAN better known in the wider community and even throughout the world.

Museum MACAN's exhibition space's contemporary style makes people who see through online media want to see the actual exhibition. The public, especially teenagers, feel worried about falling behind if they do not visit and take pictures in front of the Museum MACAN artworks. Curator's ability to display works is an important point that can bring the museum closer to young generation visitors. An example of the Yayoi Kusama exhibition is a combination of static two-dimensional and three-dimensional works, merged with video shows on large screens. The video's performance documentation eliminates the distance between old works made a few years ago and the current digital era conditions. Some examples of famous contemporary artist's exhibitions at Museum MACAN are shown in Figures 7, 8, and 9. Yayoi Kusama's exhibition was on 12

May – 9 September 2018, Arahmaiani's exhibition was on 17 November 2018 – 10 March 2019, Xu Bing's exhibition was on 31 August 2019 – 31 January 2020, and Melati Suryodarmo's exhibition was on 28 February – 31 May 2020.



Figure 7. Exhibition of Arahmaiani: Flag Project (2006-2010).



Figure 8. Exhibition of Melati Suryodarmo: "I'm a Ghost in My Own House" (2012).



Figure 9. Exhibition of Yayoi Kusama: "My Eternal Soul" (2000)

4. CONCLUSION

The Museum MACAN management pays attention to the PAM Triangle in carrying out museum activities so that the exhibition always has many visitors. The curators can design the exhibition of masterpiece works into actual works for today's society. This outcome is done by making a flow between conventional media such as paintings and sculptures combined with video or even virtual films that involve the audience.

Museum MACAN architecture with flexible exhibition space, depending on the exhibition theme, makes visitors feel a different atmosphere every time they come to the exhibition. With this spatial arrangement, visitors can feel emotions that match the exhibition theme. This feature becomes one of Museum MACAN factors as a digital era museum that always demands novelty.

Museum MACAN has successfully utilized social media so that it can be known and visited by the public. Social media makes people psychologically compelled to follow others to gain recognition in their environment. Regardless of whether they understand the aesthetic value of the works exhibited, many visitors come to fulfill their desire to actualize themselves on social media.

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