

Attraction of Interactive Display at the Main Exhibition Hall of Jakarta Textile Museum

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ABSTRACT

The Museum has a large collection of textiles from all over Indonesia and looms for making textile motifs. Textile Museum has a significant contribution for society in educational, social, and cultural means. These days new museums have been following the era of the developments such as digital and dynamic installation. Textile Museum should follow the trend so museum's visitors especially the younger would be more interested to visit and observe textile works. This research aim is to develop the interior design as a suggestion for the museum as a public facility. Methods used are qualitative methods with data collection such as literary study, observation, as well as archives and data analysis methods to determine the concept of design. The theme concept of Museum brings together diversity based on the varieties of textile collections in Indonesia. Those diversity has different backgrounds and values to maintain the uniqueness of Indonesia culture. This theme is applied the technology in modern contemporary concept. The implementation of interactive display and technology in the Jakarta Textile Museum delivering information to public about the work of textiles. At the end, the interior design shows high end quality as an appreciation to the work of textiles in Indonesia.

Keywords: *Dynamic, Informative, Interactive, Interior, Textile Museum*

1. INTRODUCTION

Indonesia is an archipelago that is rich in arts and culture. One of Indonesia's precious cultural heritages is fabric that are diverse and characterised by each region.



Figure 1. Logo of Museum Tekstil Jakarta (<http://museumtekstiljakarta.com>, 2020)

The word "wastra" is taken from Sanskrit which means traditional textiles, which are usually done manually. (Indonesia W. , 2020). Wastra are important clothing components or ritual objects and traditional ceremonies. Each region has diverse legacy of Wastra. However, not much still concern and respect the value of Indonesia Wastra. This is how the museum plays an important role as an information and education centre for the wider community.



Figure 2. Textiles Collection from The Museum (Tandy, 2019)

The Museum is one of the most important places in historical preservation. Museum according to the International Council of Museums (ICOM) is “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (Museums, 2004)

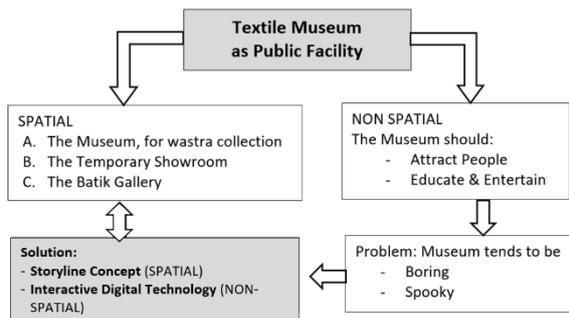


Figure 3. The Concept of Textile Museum (Widyani, 2020)

Textile Museum in Jakarta took place at a historical building at Jl. KS. Tubun No. 2-4, Petamburan Jakarta Barat. During the war of Indonesian independence, the building functioned as the headquarters of the Citizen Security Front (Barisan Keamanan Rakyat, BKR). The idea to establish a Textile Museum emerged in 1975 since there were a flood of modern textiles which was feared to shift the traditional textiles of the archipelago. Until now, the Museum of Textile collection has recorded a total of 1914 pieces (Indonesia, 2020).



Figure 4. Museum Tekstil (Tandy, 2019)

Textile Museum in Jakarta serves a wide range of textile collections from all over Indonesia as well as looms in textile making, including the motifs. The Jakarta Textile Museum is divided into two categories, The Museum and The Batik Gallery. The museum showcases all the textile handcrafts in Indonesia, located at the main exhibition building. Batik gallery showcases the Indonesia batik works, located at the right of the museum.

This classification does not leave room for many other collections so it must be stored in a warehouse. Therefore, craft information will be conveyed through interactive digital panels. The main museum building (B) will be used as a museum with a display collection of all textiles from all over Indonesia. While the temporary showroom (B) will be used as a contemporary showroom, and the Batik Gallery moved to other building (C) as shown in figure above.

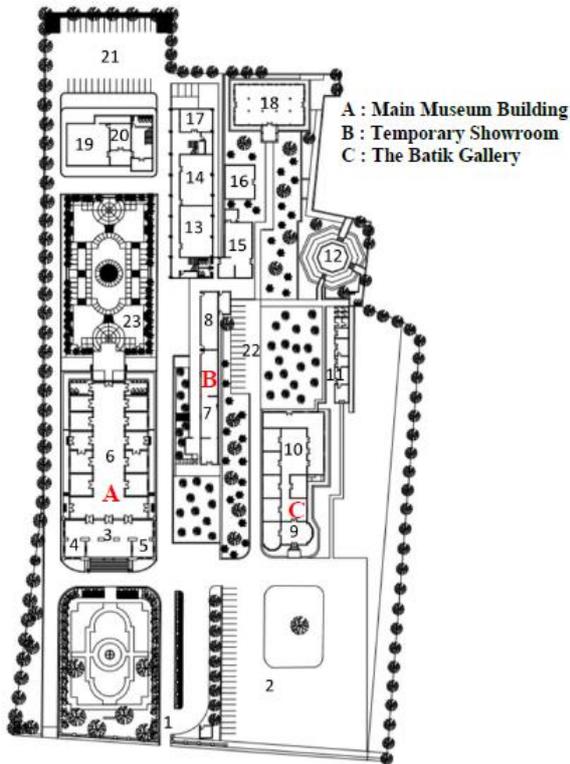


Figure 5. Museum Site Plan (Tandy, 2020)

Unfortunately, people still scared to visit this museum since the ambience too silent and sometimes visitors hear a suspicious voice that might come from the wind entering from the giant doors and windows (Reviani, 2020). Visitors who come usually are groups of students assigned by the school, or foreign tourists. Not many domestic visitors are interested in coming to this textile museum (Hidayat, 2020)

Further, the display should include information in recorded voice, or traditional music to avoid museum become too silent.

Traditional music might be used as background voice throughout the main museum space, to form a contextual atmosphere with the objects on display. Meanwhile the voice recording settings that contain information, might be set using a motion sensor or heat sensor. The function of the sensor is to recognize visitors who are approaching the display, to make the recording of sound recordings more effective.



Figure 6. Existing Interior of the Museum (Tandy, 2019)

Jakarta Textile Museum introduces traditional Indonesian textiles as well as non-machine looms as tools to produce traditional Indonesian textiles. But the looms today are just placed improperly without adequate information. This improperly display would make it like a warehouse and it would not impress any visitor.



Figure 7. The Loom is a Collection of the Museum, to Produce Textile Manually (Tandy, 2019)

Museum design lately include technology to attract visitors. The visual lifestyle of young generation today, which is supported by a variety of social media facilities to share photos, requires the museum to make changes quickly so it is not outdated. Museums design today tends to be fun and interactive, as they provide a selfie background (Suci & Satria, 2020).

2. RESEARCH METHODS

Method used is a qualitative method with data collection in the form of literature study about museum design, field observation study, as well as the collection of archives for the planning process of the interior of Jakarta Textile Museum.

Data analysis methods are used to determine the design concept. At the planning stage are:

- 1) programming, sorting data that has been surveyed.
- 2) design concepts, submit design ideas for Textile Museum, including furniture, material, zoning, and space layout. Then devise a space schematic design.
- 3) creating design alternatives based on the space program and design concept.
- 4) creation of work drawings that include furniture layout, floor layout, electrical plan, look pieces, interior detail, furniture detail, axonometry.
- 5) creation of presentation drawings such as floor layout, section drawings, furniture schemes, and final perspectives.

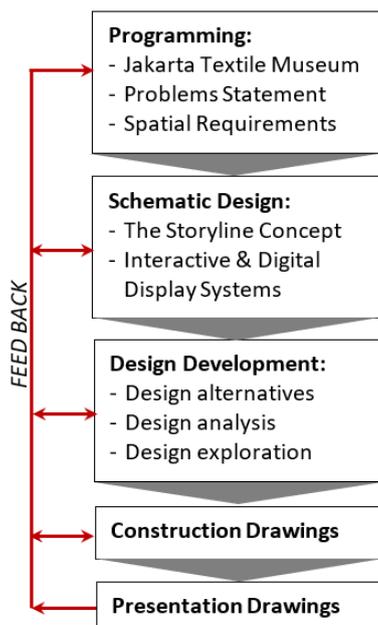


Figure 8. Qualitative Methods with Design Process (Widyani, 2020)

3. RESULT AND DISCUSSION

The location itself has a strategic potential since it is near by the Tanah Abang market, the largest textile market in southeast Asia (Wiryono, 2020). So, the Jakarta Textile Museum has strengthened its existence. The museum is also easy to reach by a

public transportation. It also has a sufficient space of parking for private transportation. But this location is not a tourist area, so this textile museum is becoming less popular. As also conveyed by visitors who wrote that this is one of the causes of the textile museum to be quiet (Astuti, 2020).

The building set-back is also good enough to avoid the noise comes from the busy street and has many gardens as its barrier from pollution.



Figure 9. Location of Jakarta Textile Museum

As a colonial building, this museum has high ceilings in anticipation of the warm tropical climate in Indonesia. So that the space in the museum has a cool temperature and the air conditioning added to ensure comfortable room temperature for visitors. Even the textile museum managed to get an award as the Friendly Museum at 2018 given by the Komunitas Jelajah (Agus Asianto, 2020).

3.1. Design Concept

The design concept applied to this museum interior is 'Modern Contemporary' with technology in interactive display and furniture. With the theme of 'Museum Brings Diversity Together' will introduce to visitors the diversity of textiles in Indonesia so that visitors would appreciate and admire textiles in Indonesia.

This theme is shown in the map of the Indonesian archipelago located at the front of the hall, which is equipped with information about typical textiles from each region.

This map is also a key plan for visitors to experience the storyline space concept in exploring room after room in this main exhibition hall.



Figure 10. Archipelago Map Display (Tandy, 2020)

3.2. Dynamic Storyline Display

As stated by Robertson for Centras Alberta Regional Museums Network, storyline is a succinct narrative that encapsulates themes, messages and their relationships (Robertson, 2004), this design offers a flowing circulation with a story concept.

A storyline is a unifying series for all themes in the museum. The three parts of the textile museum (the main hall, temporary showroom, and batik gallery) will be summarized and connected with a storyline that unites all three. A storyline also connecting every collection category in the museum in a setting.

The same concept has been researched for Subang Regency Museum, since the museum has not provided by information explaining the collection with the support of complete story elements in every aspect, namely natural aspects, human aspects, historical aspects, aspects of activities contained in each collection presentation. The museum cannot utilize the knowledge and technology that will support museum organizers to be more creative in presenting collections. The proposed design for the museum would arrange the collection at the Subang Regency UPTD Museum based on a storyline. This order can provide historical information on the development of the Subang region, so the museum has not provided information that explains the collection with the support of a complete story element in every aspect (Wahyudin, 2013).

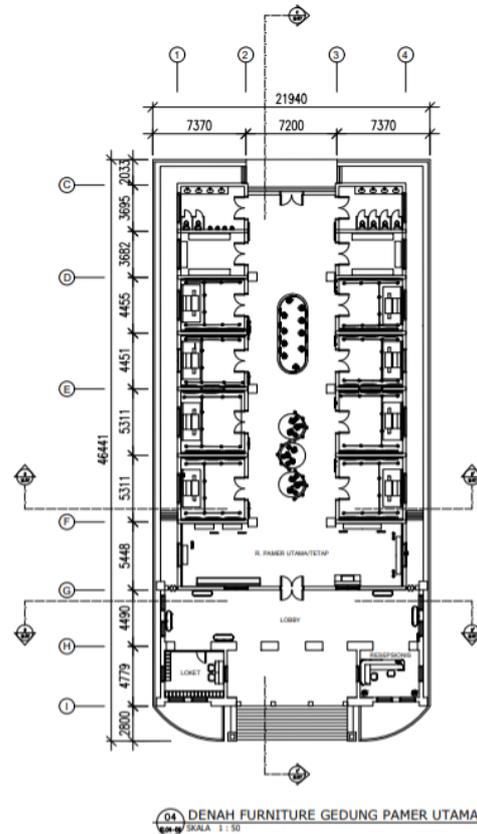


Figure 11. Main Exhibition Building Plan (Tandy, 2020)

Those three buildings stated at table below (The Main Museum Building, The Temporary Showroom, and The Batik Gallery) is connecting by a story of a timeline journey of textile. Starting with The Main Museum Building displays wastra from all over Indonesia as heritage collection, The Temporary Showroom displays a modern collection of textiles from today’s designers. And The Batik Gallery displays batik collection as world heritage originating from Indonesia, category of Masterpieces of the Oral and the Intangible Heritage of Humanity (Galih, 2020).

Table 1. Storyline Concept Application

DYNAMIC STORYLINE CONCEPT	
Overall Museum Buildings	The Main Museum Building
Connecting three main building in the site: A. The Main Museum Building B. Temporary Showroom C. The Batik Gallery	Connecting all rooms around the hall of the main museum building: 1. Sumatera 2. Java 3. Kalimantan 4. Bali & Nusa Tenggara 5. Sulawesi 6. Halmahera 7. Maluku 8. Papua

Space concept for the main exhibition hall suggested would be a dynamic storyline, with a u-shape circulation that directing visitors to experience different textile for each room. The arrangement of the rooms is following the archipelago map displayed before. And every room would be recognized by the island form attached to the wall, beside the entry.

Walking through the main museum, room by room, would be like exploring Indonesia from west to east. Starting from Sumatera island with its wastra, then the next room would display wastra from Java, later wastra from Kalimantan, etc as shown on table below. This storyline would also help the researchers to explore the collection in an order, to find the connection from each wastra to another.



Figure 12. Each Room Entry has a certain island silhouette (Tandy, 2020)

When visitors enter each room in the main museum, each collection would be displayed on the bright modern panel to eliminate the ancient look. The materials use is a combination between plywood, acrylic and steel. The bright and clean finishing support the modern ambience in the room, contrasting with the collection to make it in a good balance.

3.3. Interactive and Digital Display

The current digital era has penetrated all fields of people's lives. Including the information system for the museum also has demanded changes to be digital. Digital signage, which consists of networked electronic displays installed in public spaces, can attract the attention of visitors (Bauer, Dohmen, & Strauss, 2011).

This statement is consistent with research held at the museum that the integration of display objects with heritage value with information systems that apply technology gets a positive response from

visitors. This integration also helps visitors get information interactively and attractively (Hasyim, Mohd Taib, & Alias, 2014)

Table 2. Interactive & Digital Display Systems

DISPLAY SYSTEMS	INTERACTIVE	DIGITAL
1. Information Panel	√	√
2. Main Hall Display Systems	√	√
3. Rooms Display Systems	√	√

First information display is taken place near by the reception area. The information panel is made of wood and LED screen with a short video contain of main information of the Main Exhibition Hall such as a history of the museum, the features from the museum site and the map of the Main Exhibition Hall. This information panel would give visitors a visual experience before exploring the museum, along with the collection catalogue that visitors brings from the registration desk.



Figure 13. Digital Information Panel with Voice Recorded Information (Tandy, 2020)

Entering the main hall of museum, the display arrangement will be hanging fabric installation with the form of cloth sheet that contains a collection of clothing in museum.

The raised floor functions as a display stage for a collection of traditional clothing worn on mannequins. The raised screen is a combination of the same geometric shapes, three circles that also group the displays.

Transparent curtain is hung as a background arranged around the raised floors, forming a dynamic wave. Hidden lights are placed along the curtain hanger, so that the light traces are visible on the transparent curtain material.



Figure 14. Main Showroom Ambience (Tandy, 2020)



Figure 16. Hologram Information for Each Clothing (Tandy, 2020)



Figure 15. Circular Display with Dynamic Lighting (Tandy, 2020)

The information on the display placed in a dependent and on that surface would be an interactive touch screen where visitors can read the contents of various kinds of woven fabric in Indonesia and the manufacturing. This display system would need a barrier support since the front side is exposed to the visitors.

Next collection at the main hall would also be displayed on the raised floor, with a simple rounded rectangle. This display also equipped with a hanging curtain and hidden lamp on the hanger. But the barrier is not necessary for this display since the transparent curtain mean to cover the collection.

The layout of the display system in the main showroom also will be transparent acrylic with hidden light that will contain information on each of the clothing.

In the rooms contain textile works of each island in Indonesia, would be support with hidden light and audio technology applied to each work as voice information. The sound will be set to illuminate sequentially from the first textile work until the last work in the room along with spotlight that lit illuminates the collection of textiles being represented.



Figure 17. Display for Particular Textile (Tandy, 2020)

The use of layering lighting in the rooms, mean to deprive the dark ambience, to make the museum looks modern. The lamps are not only used at the ceiling, but also on the wall, behind each panel with wastra to accentuate each collection.

The repetition of the shape and size of the panels on each wall shows regularity in the room, which has an orientation centre on the main panel with bigger size placed in front of the entrance.

The display arrangement in the rooms of main hall will be hanging fabric installation with the form of cloth sheet that contains a collection of from certain region.

4. CONCLUSIONS

The issues spotted at this research is about the lack of public intention to visit the Jakarta Textile Museum. As visitor mentioned that the ambience of the museum need to improve, this reseach come to a conclusions that the design should have storyline to bring the theme together. The storyline concept would connect all three building in the site (The Main Museum Building, The Temporary Showroom, and The Batik Gallery).

The storyline concept for The Main Museum Buildings applied to the row of spaces around the hall. Visitors would experience the journey of Indonesia's wastra from Sabang to Merauke. The giant map of archipelago shows the journey plan.

As technology improved for museum design, the use of interactive displays in the main showrooms involves the technology in many ways. With the application of audio and lighting in the information section of the textile work, information submitted will be more effective for visitors coupled with the written information of textile works.

Other interactive displays that have been mentioned such as display type of weaving in Indonesia and Interactive touch display will attract visitors where visitors can interact with the weaving process and see the content of weaving process and type of weaving in Indonesia so that with this interactive display, the delivery of information to visitors can be delivered well.

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