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'A' New Museum of Indonesian Batik: An Architecture of 'Showing Off'

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1 Abstract: For the 'A' New Museum of Indonesian Batik, Ivan Saputra was the Architect winner of the Museum Design Competition in 2013. Preparation for the competition required architectural design guidelines, which were an important part of the Terms of Reference for the project. This paper aims to provide an overview of the issues surrounding the work involved in the collaboration between the Indonesian government and multi-disciplinary participants to establish museum design guidelines for this competition. By articulating and elaborating the characteristics of several famous museums in the world, by defining relevant architectural theories, and by exploring an in-depth analysis of 'batik,' which UNESCO designated as Intangible Heritage of Humanity of UNESCO in 2009, the architectural design guidelines were developed based on findings revealed by inserting 'batik' itself as the museum storyline into contemporary architecture. By referring to trans-disciplinary methods and concepts, then the process of batik making is potentially a kind of architectural 'Showing Off' to expose the uniqueness of Indonesian batik as well as the Architecture-Event theory promoted by French philosopher Jacques Derrida.

Keywords: Architecture-Event, Architectural guidelines, Indonesian Batik, Museum Storyline, 'Showing Off'

Introduction

The "Love Our National Museums Movement" started in the year 2010 as part of Indonesian Museum Reform initiative to reform iconic museums. The National Museum of Indonesia, which was also popularly known as the 'Elephant Museum' or *Museum Gajah*, was built by the Dutch-Indies government in 1862 and known as the National Museum. (*Museum Nasional or Royal Bataviaasch Genootschap van Kunsten en Wetenschappen*) until Independence in 1950. A bronze statue of an elephant was presented in 1871 by Thailand's King Rama V (Thailand) also known as King Chulalongkorn of Siam. After Independence, the museum was given a new name, "The Cultural Institute of Indonesia" (1962). In 2013, the statue theme "Struggle" was created by the Balinese artist Nyoman Nuarta, replaced the 'Elephant Statue' as the symbol for the National Museum of Indonesia. Then, The President of Republic Indonesia Susilo Bambang Yudhoyono named the statue "I Know I Can Reach There (*Ku Yakin Sampai Di Sana*)" to replaced the 'Elephant Statue' as the symbol for the National Museum of Indonesia (Museum Nasional, 2013).

The Ministry of Education and Culture manages around 400 Indonesian museums, most of which take advantage of their status as heritage buildings. The strict heritage guidelines result in the fact that museums are limited in regard to museum design. According to the author, with such restrictions, the general public often perceive the final design to be 'gloomy' or 'boring', which is hardly an incentive to visit a museum to see what appears to be leftover displays. This reaction is particularly ironic, since the museum exists to reflect the highest degree of a nation's civilization. During Susilo Bambang Yudhoyono's era (2004-2014), Indonesia started a museum reform initiative called, "Love Our National Museums Movement," under the auspices of the 'Visit Indonesia Museums' (2010-2014) project. One of the goals of those programs was that museum revitalization should be dynamic, efficient, and attractive in accordance with international museum standards. Additionally, the objective was to build a new thematic museum in order to encourage the public to visit.

'Visit Indonesia Museums' (2010-2014) was held in museums throughout Indonesia in seven provinces, namely Jakarta, Yogyakarta, West Java, Central Java, East Java, Bali, and North Sumatra. During the year 2010, around 89 museums scheduled featured activities, such as local cultural exhibitions, ceremonies, art performances, discussions and workshops at existing museums. 'A' new thematic museum project focused on "showing off" Indonesian Noken (woven bags from Papua, 2013) and Indonesian Batik (hand-dyed cotton and silk using wax resistive technique, 2009), which were both designated as being the Intangible Culture Heritage of Humanity that had been recognized by UNESCO.

To prepare 'A' new thematic museum, the Ministry of Education and Culture had planned to build 'A' New Museum of Indonesian Batik. In order to invite all the Indonesian Architects to participate in ideas for the new museum, the government created a Museum Design Competition in 2011 and repeated it in 2013. The design results of the First Competition in 2011 explored

Academic Study included to find a Term of Reference. Second, to evaluate the design's of the Architect's winner in order to assure appropriate with the Museum *Indonesian Batik's* Academic Study during preparation to building the construction.

By referring to the spirit of the Indonesian Museum Reform (Museum National, 2010), the Museum *Indonesian Batik's* Academic Study adopted the philosophy of project by create 'batik' knowledge as the information centers, promotion, development and also conservation. So the new museum expected to become a spatial learning center for experiences *Indonesian Batik* appreciation Batik' as the Intangible Culture Heritage of Humanity designation may also encourage economic value in tourism and creative industries by considering the museum's role. The second task after the Museum *Indonesian Batik* Design Competition 2013 was held, the Collaborative Team make assure the design was appropriate to the Museum *Indonesian Batik's* Academic Study Museum *Indonesian Batik's* Academic Study before the construction phase.

The Study Case To Finding The Architectural Design Guidelines

To aim the Museum *Indonesian Batik's* Academic Study which appropriate with the spirit of to reform iconic museums, so the Collaborative Work need to elaborated and analyzed about among others; (1) the contemporary museum concept, (2) the architecture's theory concept, (3) famous museum design precedents or study case. By referring to Case Studies and Combined Strategies Method in a qualitative research approach a case study adopted (Groat, 2002). To elaborate the contemporary museum concept related the main issue of the international museum conference for example the Museum Year Conference (Boylan, 1994) and the conference of ANMA (the Asian National Museum Association) (Zeniya, 2012). Both, was accommodated. To describe the theory of architecture design making is referring to the Derrida's Architecture-Event Theory. Because of the 'Batik' related with the fashion design world and closely with the way to "show off" then The Idea of Architecture-Stage theory in Fashion-Architecture genre is also adopted.

To learning related issue the famous museum design, adopted four prominent museums building precedents; (1) The Solomon R. Guggenheim Museum, New York City (1943-1959) by Frank Lloyd Wright, (2) New Acropolis Museum, Athens, 2005 by Bernard Tschumi, (3) The Guggenheim Museum, Bilbao, (1991-1997) by Frank Gehry, and (4) The National Museum of Australia, Canberra (1997-2001) by Ashton Raggatt McDougall and Robert Peck von Hartel Trethowan. By described the uniqueness of them, thus we can learned and put to Architectural Design Guide of the Museum *Indonesian Batik's* Academic Study.

Adopted The 4P of Museums 2000 Concepts

The 4P Museums 2000 Concepts: Politics, People, Professionals and Profit were introduced to the Museum Year Conference (1989) in London. Considering museological space as an environment for learning, a museum concept evolved and was called 'Museums 2000'. These concepts outlined the basic ideas on how to improve museum services and facilities. (Boylan, 1994: 7). After the Museum Year Conference (1989), this list of priority factors became a matter of central importance to museums and art galleries worldwide. In my opinion, these factors should have included the impact of politics on museums at both national and local levels.

At the National Museum of China 100th anniversary, Masami Zeniya speech about the Mission and Roles in Society of a Museum for the Future (China, 2012). He spoke about the three missions and roles in society of the Tokyo National Museum. First, Focusing In Two Mission And Roles In Society Of A Museum For The Future. Second, the Essential Activities of the Museum, by focus the preservation and conservation, and Third, the Essential Activities of the Museum, by focus to Exchange and Cooperation with Other Museums (Zeniya, 2012). The museum needs to improve and maintain facilities to deal with the deterioration of air-conditioning equipment and to provide barrier-free access to allow visitors to view artworks in comfortable environment are paramount objectives. The first mission is how to create awareness for the younger generation and to determine how to attract younger visitors and deepen their understanding of the museum

museum initiatives include free entry to the regular exhibition, (b) conveying culture to the world by participating in the Google Art Project in order internet users can experience the Tokyo National Museum virtually.

He also concerned in preservation and conservation by continue to pass on these irreplaceable cultural properties to future generations. Finally, he concerned in to exchange and cooperation with other museums by supports the activities in exhibition of loaned cultural properties. They intend to continue fulfilling this role within Japan as Japan's prominent museum. And, at international level, the activities of exchange and cooperation with other museums may potentially be influenced by political factors.

According to Zeniya act to the Tokyo National Museum reflected the 4P Museums 2000 Concepts: Politics, People, Professionals and Profit. He concern about the first P-Politics by exchange and cooperation with other museums program. He concerned P- People by concern the virtual museum to next future generation that familiar with internet-connected and free entry to the regular exhibition. The P-Professionals reflected by improve and maintain the air-conditioning equipment and to provide barrier-free access to comfortable of the paramount objectives in order to create awareness for the younger generation. Zeniya is not explicated stated the P-Profit, but he stated about conveying culture to the world by participate to the Google Art Project. Its had reflected how Japan need to invest the world civilization. By show off their culture in Google Art Project, then they can invite the tourist destination abroad. The effectively of the 4P of 2000 Museum Concepts (Boylan, 1994) and the Zeniya's speech (Zeniya, 2012) then both of the concept were accommodated in Museum *Indonesian Batik's* Academic Study.

Derrida's Architecture-Event Theory

French philosopher, Jacques Derrida describes Architecture-Event theory as a phenomena and a practice in architecture, which results in a turn towards discursive and socially-engaged architecture. Derrida links this way of working to architectural design performance and it describes the effect of the viewer in the architectural design making process. (Derrida, 2009:1). He elaborated the phenomenon of Architecture-Event theory by investigating the architectural works of prominent Architects Peter Eisenman, Bernard Tschumi, Frank Gehry and Zaha Hadid in the 1980s. Derrida linked this way of working to architectural design performance in relation to 'form' and described the effect on the viewer in the architectural design making process. Derrida stated: ...*la structure même du dispositif architectural: séquence, sérialité ouverte, narrativité, cinématique, dramaturgie, chorégraphie* (...the structure of the architectural system [is]: sequence, open seriality, narrativity, cinematic, dramaturgy, choreography (Derrida,1986:1). He declared a new concept of architectural design, which is defined as Trans-Architecture or an Architecture-Event theory by guided how to present the 'event' by presenting a 'Wow Effect.' He called the *Point de Folie - Maintenant L'Architecture* (Point of Folly – Now Architecture). The madness in architectural theory by combining six-criteria of Trans-Architecture as being: (1) Sequences, (2) Open-seriality, (3) Narrative, (4) Cinematic, (5) Drama, and (6) Choreography.

From Derrida's philosophical viewpoint, Architects adopted more design approaches to create the uniqueness of 'form'. By inserting the six criteria into the building concept, Architects will find a new extraordinary building 'form'. By adopting the madness in architectural theory, then the city will have a new civilization's icon. The spirit behind the Architecture-Event criteria has reflected the spirit of the Museum Reform initiative to reform iconic museums by should be dynamic, efficient, and attractive in accordance with international museum standards, then the Derrida's guides adopted into 'A' *New Museum of Indonesian Batik* Architectural Design Guidelines.

The Idea of Architecture-Stage Theory

The quality of uniqueness of an iconic buildings were showing an unusual building's envelope or façade. Architect had composed by adopting the four basic principles of Fashion Elements and Principles of Design, namely color, silhouette, line, and texture into the architectural body and

Non-Material Architectural Theory about how the monument is viewed, including museums. Finally, the Architecture-Stage concept, according to the author, is to dramatically consider space in its role as an exhibition space adapted into the main architectural design guidelines.

Famous Museum Design Precedents

To find an excellence museum design concept for 'A' New Museum of *Indonesian Batik*, the collaboration team was intensively discussing a way to define the design guidelines by analyzing several famous museums designed of prominent architects around the world. Deriving excellence from several architectural precedents will identify key aspects to enrich the architectural design guidelines for the Museum Design Competition held in 2013.

The Solomon R. Guggenheim Museum, New York City (1943-1959) by Frank Lloyd Wright

One of the most famous museum precedents is The Solomon R. Guggenheim Museum (1943-1959) in New York City. The prominent Architect Frank Lloyd Wright created the landmark museum through his interpretation of the Founder's message: *I want a temple of spirit, a monument!* (Soloman R. Guggenheim Foundation, 2009). Wright expressed the uniqueness in Modernist Architecture's rigid geometry. Wright arranged a symphony of triangles, ovals, arcs, circles, and squares which are repeated throughout the oval-shaped columns (Soloman R. Guggenheim Foundation, Drutt Creative Art Management 2014). To counter balance the static regularity of geometric design, Wright combined geometrical forms, basically an inverted ziggurat, with the plasticity of nature. Wright produced a vibrant building whose architecture is as refreshing now as it was then. Since its opening, the Guggenheim museum role is as an inspiration, challenging artists and architects with Wright's well-recognized polemic of Organic Design.

The rotunda is the key of museum's architectural forms which enables all the museum collections to "show off". The uniqueness of the rigid geometry and the roles of rotunda so Wright was created the open space area to exhibit the museum's collection at once as the circulation concept in order the spectator comfortably. Then, his concept has relevance to the hidden needs of the all museum design. Because of it's the Wright concept has accommodate in Architectural Design Guidelines to the Museum *Indonesian Batik* Design Competition in 2013. The 'batik' as the heritage artifact is the fabric material which quickly faded, so rigid geometry of the building is perfectly to protect the 'batik' collection from the daily sunlight. The design's principle of rigid geometry of Guggenheim Museum adopted to the *Indonesian Batik* museum form.

New Acropolis Museum, Athens, 2005 by Bernard Tschumi

Architecture is always a reflection of society. Wright's Solomon R Guggenheim Museum reflected how the exploration of modern architecture revolved around geometric form to create monumental architecture. Likewise in the late 20th-century, Bernard Tschumi adopted simple a geometric form for the New Acropolis Museum (2005) in Athens. Tschumi applied an *Event-Cities (Praxis) (1994)* to the New Acropolis Museum Design Competition. Referring to the "*Six Concepts: Excerpt from Architecture and Disjunction*" (Tschumi, 1997) He described based practices by adopting six concepts, namely; (1) Technologies of De-familiarization, (2) The Mediated "Metropolitan" Shock, (3) De-structuring, (4) Superimposition, (5) Cross-programming, (6) Events: The Turning Point. (Tschumi, 1996, p. 227). His concept's of *Events: The Turning Point*, Tschumi states to combined of spaces, events, and movements without any hierarchy or precedence among these concepts. The Tschumi's work of Athens (2002) exposing the ruins of the Old City of Athens. He built the structures of the building right in the middle of the heritage site. Tschumi argued that the building column's structural role, was the symbolism to connect between the Old Athens and the contemporary city. A lift sheathed in transparent glass granted access to all of the floors from the ground floor of the building. (Ardhiati, 2012). According to Tschumi's concept its relevance with 'batik' as the spirit of the turning point to connect the museum building.

Architect who creates his own brand of “uniqueness” for a museum. The Guggenheim Museum, Bilbao is one of Gehry’s museum design masterpieces (Slessor, 1997, archdaily, 2013). Gehry’s design was successfully to encourage the “reinventing themselves” to produce a landmark for the city, then the media talk about and named: “Bilbao Effect” its related to the socioeconomic impact.

His successfully explained how the commodification and result-oriented development of the museum design practices in Madrid, which is combined with Architectural-Event theory of Derrida’s by seeking a more touching connection with ‘A Wow Effect’. The term is related with ‘A Wow Factor’.(urbandictionary, December 30, 2004) is mean the pleasantly surprise when a watcher saw something interest of the artifact, especially of commercials good. The ‘A Wow Effect’ is also means a special state of mind referring to a special ‘view’. When we are surprised by something wonderful or really great, we get ‘A Wow Effect’ (urbandictionary, July 6, 2006). The succesfully visually effect of architecture design that had effect in economic value is related with the 4P Museum 2000 Concept. Then, the design principle of the “Bilbao Effect” of Guggenheim most inspiring to adopt into the architecture design guide of museum *Indonesian Batik*.

3

The National Museum of Australia, Canberra (1997-2001) by Ashton Raggatt McDougall and Robert Peck von Hartel Trethowan

9 Envisioned as a social history museum, the National Museum of Australia (1997-2001) is located on an 11-hectare site on the 3 Acton peninsula on Lake Burley Griffin in the capitol city of Canberra. The Melbourne architects Ashton Raggatt McDougall (ARM) and Canberra practice of Robert Peck von Hartel Trethowan, together with Sydney landscape architects Room 4.1.3 won an International Design Competition in 1997 (Dove, 2009). Like Tschumi, the architects adopted a contemporary design approach when designing the National Museum of Australia (2001) in Canberra. Referring to Jacques Derrida’s architectural perspective in what Tschumi and Ashton Raggatt McDougall have described as the ‘form’ of architecture-making, the contemporary phenomenon in a museum context can be related to dramatic ways of “showing off” with monumental forms (Derrida, 1986). The mood of the city needs a spec 13 approach in order to be able to design an iconic museum building. The point interest of The National Museum of Australia is the full color of building as part of the “show off” theory in order to site the museum within the surrounding location and to adapt its response into the architectural design guidelines.

When visiting to the museum in 2014, it was my impression that the museum looks like a unique design. From the main street of Canberra the museum seems to be aesthetically pleasing. The vi 13 or’s gaze is dramatically held by the contrast of the capitol city of Canberra with the iconic form of the National Museum of Australia and its multi-colored facade. A contemporary architectural style reflects the diversity of the museum’s shapes and colors. The gigantic form is expressed in a brightly colored palette of red, orange and yellow in opposition to the blue sky. The colorful museum invites visitors to explore the building inside. The building envelope also uses a reflecting glass skin which mirrors the blue sky. The National Museum of Australia’s architecture is inspired by a jigsaw puzzle to express the diverse history and cultural stories of Australia. The museum is arranged thematically and chronologically within its overall narrative, starting from the arrival of British to the settlement and development of Australia.

When visiting this museum, my impression is that the Australian National Museum is an “un-museum” in that it ‘unusually’ seeks to interpret the history of Australian culture. The museum shows the experiences of people from different backgrounds, indigenous peoples, and people who immigrated to Australia. They accommodated of the 4P of Museum 2000 Concept, by following desirable characteristics among others : (a) institutional visibility – brand and buzz, (b) collections – definitive quality and scope, (c) exhibitions and programs, (d) stewardship and attention to long-term responsibilities, (e) scholarship, including original research and its promulgation, (f) education — innovation in learning practices and technologies, (g) memorable visitor experiences, (h) management and governance with rigour, transparency, accountability, and (i). facilities and their strategic use (Morton, 2008). After I investigated the museum building on a visit in 2014, I was able to appreciate the relationship between the museum ‘form’ that looks like a children’s theme

Architectural Design Guidelines for the *Indonesian Batik Museum Design Competition (2013)*

Finally, the Architectural Design Guidelines ¹² 'A' New Museum of *Indonesian Batik Design Competition* was finished. By identified location at *Taman Mini Indonesia Indah (TMII)* (Beautiful Indonesia Miniature Park) Jakarta and lied on a 6,451 m² site bordered by three existing museums, namely the Soldiers' Museum, the Heritage Museum and the Insect Museum. All museums need to be synchronized at the main gate and according to the District Rules in TMII's Regulations. A new building may be located in-line with the imaginary axis of the *Pancasila Fire Flame Monument* that is located at the main gate of TMII.

The guidelines is adopt the contemporary architecture by: (a) Exploring Derrida's Architecture-Event to "showing off" the 'batik', (b) Exploring the 'batik' making process as the storyline to direct the visitors flowing; sequence, open seriality, narrative, cinematic, drama, and choreography. Visitors may get the spatial experiences by sequences of the 'batik' making process as well as the drama of the 'batik' process from start-to-finish. The 'batik' making process, is necessary to display a flame by burn wood/ charcoal or it chage by gas to heat up the wax or water, therefore Architects will be concern to located in the outdoors as artist's demonstration.(Ardhiati, 2013).

Today the return to eco-oriented natural dyes is in preference to chemical substances (Adi, 2015). So, the outdoor are required to produce the 'batik' natural colors include: various kinds of roots, wood, leaves, flowers and seeds. Naturally-colored batik dyes are derived from the following species: Guava (*Jambu Biji* or *Psidium Guajava*) (red), (*Kesumba rivet* or *Bixa Orellana*) (crimson), Turmeric (*Kunyit* or *Curcuma Mengkudu*) (yellow) or Indian Mulberry or Cheese fruit (*Noni* or *Morinda Citrifelia*) (brownish-purple), or Indigo (*Nila* or *indofera tinctoria L.*) (blue), The Flamboyant or Yellow Flame tree (*Soga* or *Peltophorum Pterocarpum*) wood produces one of the natural dyes in a brownish color (soga), *Soga Tinggi* or *Ceriops candolleana arn* (red), Tea (*Tegeran* or *Cudraina Javanensis, Teh*) (brown) (Susanto, 1973 and Tonomur, 2013). Because of held on by rarely plantations at the outdoor is absolutely uniqueness of the museum's concept then is potentially became as the embryo of an Ecomuseum. By improvement the landscape architecture and preparation, a waste treatment, focused on the identity of a place, have a local participation and also to aim the welfare and development of local communities.

The Open Seriality of *Indonesian Batik*

The indoor museum will shows the open seriality sequences of the 'Batik Period' from the Classical in the early 10th-century up until contemporary times. In the 19th-century 'batik' became highly developed to serve the cultural life ¹⁷ of the Javanese Royalty. The 'batik' patterns reserved to be worn only by the Royalty from the *Sunan of Surakarta Palace* and the *Sultan of Yogyakarta Palace*. The open seriality of *Indonesian Batik* such as information centers, promotion, development and also 'batik' conservation created a permanent and a temporary exhibition.

The first sequence is the *Batik Nusantara's Discourse* which outlines of *Indonesian Batik* by introduced a philosophical, location map indicating coastal 'batik' and inland 'batik'. The diversity of *Batik Nusantara* with influences from Dutch, Arab and Chinese cultures. The second is about the *Technology of Batik* describes a variety of 'batik' techniques, such as stamping (*cap*), drawing (*canthing*), or combinations in relation to the 'batik' making process, the 'batik' materials, the tools used when making 'batik', and the staining/dyeing technique. The next sequence is *Traditional Batik Clothes*, includes: the *Great Dodot* – a Classical Javanese 'Batik', such as the Royal Wedding Cloth, a long 'batik' (*kain panjang/tapih, jarik*), gloves (*kain sarung batik*), scarf, (*kain selendang*), – a Javanese bustier (*kain kemben*), headband (*ikat kepala*), a baby carrier (*lendang*), etc., (Kahar, 2012). Finally, the open seriality is related to *Batik Development*, which describes a new role and form of 'batik'; such as for clothes, and fashion accessories - jewelry, shoes, handbags, wallets, home accessories and daily appliances, such as pillowcases, sheets, blankets, table cloths, napkins, etc. The climax of the 'A' New Museum of *Indonesian Batik* is the 'Hall of Fame of Indonesian

sequence is the presence of mannequins used in *'The Dressing of Indonesian Batik'*.

Especially represents the *Dodot Mataram Dynasty*, the *Indonesian Batik Collection* of Hartini (Soekarno's wife), the *Sarimbit Batik* – the Spouses' Batiks during the Soeharto Era. And, the mannequins of the former President of United States of America, Bill Clinton and the former African President, Nelson Mandela are shown dressed in *Indonesian Batik*.

To enrich the museum attractiveness was created an interactive space entitled, 'The Art of Batik Illusion' with visitor's booth to take photographs without interacting with the 'batik' collections. To complete the museum's role as conservation was created 'A' Visible Museum Storage as archive's space to restore and to care for more than 10.000 pieces of 'batik' collection. The space design as well as a warehouse without direct sunlight to preserve the 'batik' collection. The basic concept of '*Visible Museum Storage*' is a new concept of museum by created the visitors can view the archival collections and conservation activities from outside.(Bohlen, 2001)

1

"Showing off" the Museum of Indonesian Batik

Finally, the '*A' New Museum of Indonesian Batik* Design Competition (2013) was won by a Young Indonesian Architect, Ivan Saputra. He developed the architectural design guidelines and carefully explored the outer parameters of the '*A' New Indonesian Batik* museum to encourage younger visitors. His proposed a main plaza connected to all museums by a hub. Saputra also explored the building façade by using a massive material in the context of preserving 'batik' to protect the fragile cloths of the museum collection. The massive façade was correspondingly as the replicated 'batik' patterns etched into copper cladding to expose the history behind the 'batik' making process. In this case, Saputra adopted the Fashion Elements and Principles of Design theory which include: color, silhouette, line, and texture into building façade in reference to Fashion-Architecture theory (Ardhiati, 2013).

To encourage all people included to accommodate handicapped persons, Saputra adopted a flowing circulation by created a ramp system. He also accommodated the rapidly changing information technology for future generations. The museum storyline based on spatial sequences start from a suitable pedestrian access way to connect to the ticketing counter. Visitors interact with the outdoor collection, which includes the traditional 'batik processing equipment. They can also watch the waxing (*canthing, nyanthing*), immersion into the dye-bath (*ngelir, medel*) and they can observe the washing and removing the wax (*nglorot*), and finally the drying (*mepe*) process.

After visiting the outdoor collection, they drive to the Main Gallery to see the 'batik' with museum facilities include: Seminar Room, Audio-Visual Room, Batik Souvenir Shop, Museum Workshop, and a 'batik' clinic space for visitors' consultancy on how to take care of 'batik' conditions. He adopted a ramp system for flowing circulation inside building as the same spirit of the Wright's rotunda of Guggenheim. In general, Saputra presented the architectural design of '*A' New Museum of Indonesian Batik* suitable which the architectural design guidelines as a way to "showing off" *Indonesian Batik* as UNESCO's Intangible Culture Heritage of Humanity.

Conclusion

Heritage museum buildings have a limited capacity for improvement of existing facilities. In fact, contemporary museums need to attract and to educate the younger people. Museums also need to accommodate politics, people, professionals, and profit to successfully meet the vision of the Museum 2000's future concepts. Uniqueness of '*A' new museum building* may be adapted to the Architecture-Event theory in order to express a contemporary architecture of exploration in accordance with the following: sequence, open seriality, narrative, cinematic, drama, choreography, etc. by inserting 'a Wow Effect' or as an Architecture, which is 'showing off' its main attributes. One of the main strategies of museum design is to attract younger generation visitors. Architectural Design Guideline¹ leading to '*A' new museum design* is the result of a multi-disciplinary approach in collaborating with the Ministry of Education and Culture, which is a new phenomenon in re-inventing the government during the 1998 Indonesian Post Reform Period.

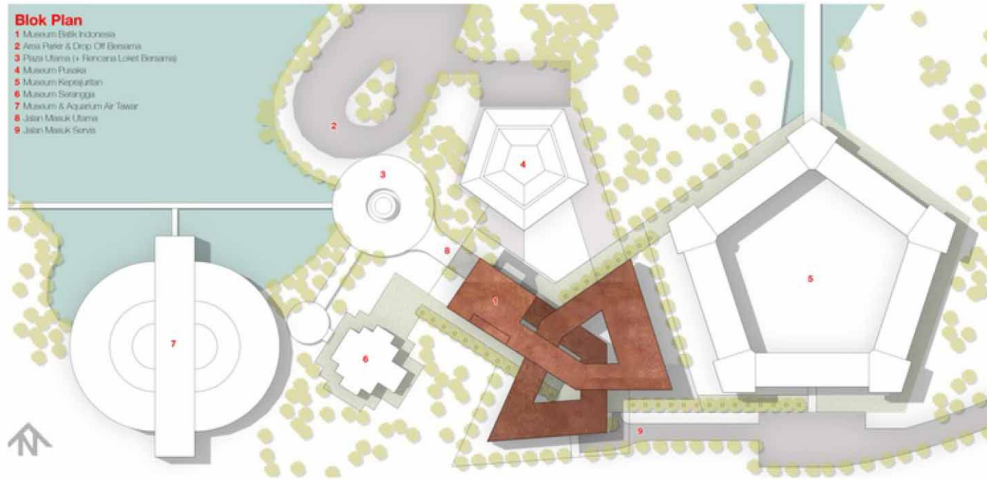


Fig.1: The Site Plan of 'A' New Museum of *Indonesian Batik*. Source by Ivan Saputra, 2013



View Barat / dari kereta gantung TMII.



Bird eye view dari Tenggara / Entry Servis



View Utara / dari kereta gantung TMII



View dari area parkir pintu masuk utama. Massa Museum Batik yang melayang sebagai vocal point.



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