



Display Of Cultural Objects Collection At Kotagede Museum Intro Living Museum

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ABSTRACT

Kotagede Intro Living Museum is a museum with local nuances inaugurated in 2021. The museum has three categories of collection assets and is divisible into four space clusters. Each space is notable by theme based on type and collection information. Thus, many people can now access and enjoy buildings used only to store cultural objects. This study aims to discover things related to the display pattern of the cultural objects collection at Kotagede Museum. The research method used is qualitative with a museum display theory approach. Non-participatory direct observation methods, semi-structured interviews and literature studies collected data. The results of the study revealed matters related to the display of museum collections, including supporting elements and aspects arranged in the form of type of space, space-floor design, work material, storyline, exhibition text and labeling of works, visitor circulation, air circulation, lighting and supporting facilities and visual elements. Based on the study's results, it can conclude that the collection display at Kotagede Museum uses rules for the use of cultural heritage buildings. This consideration of building intervention and space adaptation is applied to present the collection.

Keywords: Kotagede, Museum, Collection, Cultural, Heritage

INTRODUCTION

This study discusses the display and display supporting aspects of the Kotagede Intro Living Museum. The display is an activity of spatial planning, devising, designing, organizing, compiling, and organizing elements, objects, or space based on practical, economic, aesthetic, and ergonomic considerations (Susanto, 2016).

The Kotagede Museum was officially opened on December 10, 2021, and is managed directly by the DIY Culture Office. This museum occupies a house owned by B.H Noeriah, built from 1931-1938. B.H Noeriah's house has a distinctive architecture because it shows many styles, from traditional Javanese and Chinese to European (Afriyanto, 2021, p. 12). The reason for using this house is as a form of introducing one of the quite exceptional cultural heritages in Kotagede.

The Kotagede Museum uses the concept of a community-based living museum. Living museums are customs or traditions practiced by specific communities,

especially indigenous peoples, claiming to have authentic local cultural values and describing their historical journey from time to time (Supriatna & Pageh, 2022, p. 46). The meaning of the living museum is actually in the community. The people of Kotagede themselves have initiated their identity as a living museum (Ashari, 2023).

The living museum concept was chosen because it is considered capable of involving the Kotagede community in a more tangible way within the framework of preserving and utilizing cultural heritage, both tangible and intangible in it (Wijayanto, 2023). This preservation and utilization make the Kotagede Museum present as a form of a historical summary and wishes to be the initial destination for visitors to get to know Kotagede by providing a little intro/introduction to information on the Kotagede living museum. This is why the Kotagede Museum added the word "Intro Living Museum" because the meaning of the living museum covers the entire Kotagede area (Ashari, 2023).

Kotagede Museum occupies a former residential house and is a Cultural Heritage Building with Yogyakarta Mayor Decree No. 303 of 2021 (Mayor Decree, 2021). This residence was then transformed into a museum. The process of converting it into a museum needs adjustment because the requirements for using cultural heritage buildings must not interfere with the core building of this Kalang house which can change the façade. Of course, this Kalang house is a heritage that needs to be preserved from its form to its history.

This was clarified again by the Regional Regulation of 2012: Development for cultural heritage structures is carried out using adaptation. Development of heritage buildings or cultural heritage buildings while maintaining: the original characteristics of the façade or façade of the building or structure; and the original characteristics of the cultural landscape or land surface of the cultural heritage site or cultural heritage area where the building or structure is located (DIY et al., 2012 Article 46 paragraph 1). Therefore, Kotagede Museum only needs to adapt to each building and space that will be used.

The characteristics of Kotagede Museum have many partitions because they occupy former residential houses, and only adjustments and adaptations to the shape of the space are carried out as part of the rules for the use of cultural heritage. Using cultural heritage buildings also affects the concept of display that cannot be arbitrary, which is an effort to protect collections and preserve buildings. Therefore, Kotagede Museum wants to display the beauty of cultural heritage buildings and collections merged without any problems.

Thus, using a cultural heritage building with many partitions is unique, as well as the background of topics related to the display of cultural objects collections at the Kotagede Intro Living Museum. Based on this, the problem is "What are the things related to the display of cultural objects collection at Kotagede Intro Living Museum?". This study aims to describe matters related to the technical display and supporting aspects of the display that Kotagede Museum has applied. This study used several theoretical foundations regarding cultural heritage buildings and displays and supporting aspects of displays as analytical knives. This research will likely have benefits as an evaluation material related to collection displays at Kotagede Museum.

This research requires references as supporting data and comparisons for research to be conducted at this time. However, because research on the display of cultural objects at the Kotagede Museum has never been researched, therefore to support this research is to try to find data related to the display of collections at the Museum. The reference is from the Atrat Journal (Art) of the Indonesian Cultural Arts Institute Bandung (Vol. 3, No. 1 2015) by Anastasha Oktavia Sati Zein entitled

"Tinjauan *Display* Pada Mint Museum of Toys Singapura." This journal only discusses the supporting aspects of displays, namely circulation, ergonomics, and lighting implemented by the Museum, and then analyzed using design theory related to displays.

The second reference is from the Pendhapa Journal of the Surakarta Indonesian Art Institute (Vol. 10, No. 1 2019) by Zulfa Miflatul Khoirunnisa and Joko Budiwiyanto entitled "Sistem *Display* pada Interior Museum Manusia Purba Klaster Ngebung di Sangiran." This study focuses on reviewing the display system in the interior of the Ngebung Cluster Museum exhibition space. This study uses a theoretical basis by measuring display theory related to lighting, ventilation, supporting visual elements (audio-visual equipment), and visitor circulation using interior design concepts.

The third reference from Narada's journal: Journal of Design and Art Universitas Mercu Buana Jakarta (Vol. 7, No. 1 2020) by Polniwati Salim, Ulli Aulia Ruki, Anak Agung Ayu Wulandari entitled "Studi Tata Pajang Keris pada Museum Pusaka, Taman Mini Indonesia Indah." This study discusses finding a good heritage collection display system by paying attention to ergonomic and circulation systems in the Museum.

Some researchers have different focuses, and the researchers need to discuss the display material and the supporting aspects of the display as a whole. Therefore, this study focuses on matters related to display materials and supporting aspects of the collection of cultural objects at Kotagede Museum. This research focuses on the space used as a museum, namely cultural heritage buildings that are explored as a space for presenting collections.

METHOD

The methodology used in this paper is a descriptive qualitative analysis by conducting non-participatory direct observation, interviews, and literature studies. The data is analyzed through display theory and its supporting aspects such as type of space; floor-space design; work material; storyline; exhibition text and work labeling; visitor circulation; air circulation; lighting; and facilities and supporting visual elements.

RESULTS AND DISCUSSION

Kotagede Museum is included as a history museum type of local museum owned by the local government because the DIY Cultural Office manages it. Kotagede Museum collection is divided into three types: cultural objects consisting of 68 pieces, art objects consisting of 1 piece, and supporting objects of the collection consisting of 3 infographics and 3 mockups. The number of collections in Kotagede Museum was calculated independently because until now, Kotagede Museum is still in the process of registering collections. In addition

to collection objects, Kotagede Museum uses video and interactive media to replace information media other than collection objects.



Picture 1. Museum Kotagede
Doc. Maulana Ibrahim, 2023

The discussion was divided into two: an overview of the material and supporting aspects of display at the Kotagede Museum. Second, a particular review related to the display pattern of collections in the four clusters of Kotagede Museum. Below is described information related to both topics based on display theory, namely:

A. Display Materials and Display Supporting Aspects at the Kotagede *Intro Living Museum*

1. Room Type



Picture 2. Types of natural space in the *ndalem* room
Doc. Kanisa Triyundari Arselant, 2023



Picture 3. Types of white cube room
Doc. Kanisa Triyundari Arselant, 2023

In an exhibition, two kinds of spaces are usually used according to the needs of the exhibition, namely white cube nuances and natural space. The white cube is agreed upon as a metaphor that presents unlimited space, maybe not cubes, and does not have to have white walls (Susanto, 2016). Natural space is associated with a space left by its owner without any objects being taken away by him. The space or museum displayed today differs significantly from the previous conditions (Susanto, 2016).

Intro Living Museum Kotagede uses white cube-type space and natural space. Spaces that use natural space types are in one room called *ndalem* (core space). This space shows traditional Javanese elements, which still maintain the *soko guru* (middle pillar) as the central pillar of the *joglo* roof. Then in the center of the building is a *pasren*, or where Dewi Sri descends. Apart from being in the *ndalem* room, the spaces used to present collections use a white cube type.

2. Floor-Space Design



Picture 4. Distance between panel and ceiling
Doc. Kanisa Triyundari Arselant, 2023

The Kotagede Museum has a room and floor design whose physical form has stayed the same because it came from the remains of B.H. Noeriah. This building was not designed as a museum but as a residence. However, when it was converted into a museum, the museum designed several supporting buildings by intervening in parts that did not change the facade of the main building.

Susanto revealed things that must be considered in indoor spaces/buildings, such as the area of the room, walls, floors, ceilings, sills, doors and windows. (Susanto, 2016). At the Kotagede Museum, things mentioned above remain as before because this building is a cultural heritage. However, for its needs as an exhibition space, the museum uses panels so that the walls are not damaged and then uses plinths to protect the floor for collections that do not use vitrine. The Kotagede Museum floor design uses a traditional type of tile measuring 20x20 cm and has a variety of beautiful motifs. This is one of the uniqueness of the Kotagede Museum because it has different tile motifs in each room.

Kotagede Museum has many doors and windows in one room, therefore it only uses a few doors for visitor circulation and closes the rest, then closes the windows to maintain temperature and humidity and then replaced with ventilation holes that are used to extend AC hoses.

The frames and ceilings at Kotagede Museum are still used and not replaced, only repaired according to conditions. The distance between the floor and the ceiling is about 4 meters. This distance is safe for the house because it is not too high or too low. For museums, this distance is also reasonably safe because it can still be added panels with a height of 3 meters and leave 1 meter so as not to cover ventilation.

The Kotagede Museum building area is 2,022 m², divided into spaces that function as showrooms and offices. Kotagede Museum uses *pendopo* (meeting room), *pringgitan* (hallway connecting *pendopo* and *ndalem*), *ndalem* (core room), and *gandhok* (bedroom) as showrooms divided into four main clusters (Afriyanto, 2021). The division of clusters in this space becomes the core of the narrative that will be conveyed through collections or with the help of video media and interactive media related to each theme.

3. Work Material and Story Line

The work material is some works, objects, and objects presented in the exhibition (Susanto, 2016). The types of collections in the Kotagede Museum consist of collections of cultural objects, art objects and collection-supporting objects. This collection is exhibited by the relationship between the work material and the storyline determined in each collection presentation room cluster. Each cluster displays a variety of collections, both tangible and intangible.

Tangible collection material is presented in various forms, such as accessories, work tools, building construction, manuscripts, photographs, books, etc. The collection objects are made of silver, wood, stone, clay, paper, cloth and iron. As for intangible materials, they are visualized using video media and interactive media because they want to display information related to cultural heritage, such as traditional cuisine, cultural heritage buildings, performing arts and customs in Kotagede.

The storyline is a strategic step to assemble several work materials as work document components in an exhibition to show a series of educational values that will be presented/displayed in the showroom (Susanto, 2016). The collection displayed by Kotagede Museum is closely related to the storyline, namely the historical concept of Kotagede as "The Old Capital City Of Java". Then, this concept was broken down and divided based on different narrative aspects, namely the narrative forming Kotagede's identity into four clusters of spaces that present various collections. Then, the museum gave space to introduce and honor the old owner of this house, namely the Corner room B.H. Noeriah.

The grouping of collections is based on four main clusters, namely: (1) Archaeological Sites and Historical Landscapes Clusters; (2) Literature, Performance, Tradition and Daily Clusters; (3) Architecture and Proficiency Traditional Technology Clusters; and (4) Social Community Movement Clusters.

4. Exhibition Text and Work Labels



Picture 5. Curatorial texts
Doc. Kanisa Triyundari Arselant, 2023

Information text conveys an aesthetic, elegant, and informative impression of space. Four information elements must be considered and presented thoroughly (Susanto, 2016): title text and subtitles; introductory/curatorial text, group text and work label. Kotagede Museum only uses three types of text: curatorial text, group text containing the names of clusters of each room, and work labels.



Picture 6. Works labels and Group text
Doc. Kanisa Triyundari Arselant

The labels in the Kotagede Museum have three types presented. The first type uses cream-coloured paper, inserted into the acrylic holder model V and placed landscapeally at 5x20 cm. The second type uses cream-coloured paper that is attached to the collection object. The paper is only laminated by clear plastic measuring 5x20 cm. Finally, the third type uses a floor-standing model measuring 40x25x88 cm. This collection label model is made of iron and uses an acrylic touch on the label's top. The label contains a brief and detailed description; then, a collection name uses Indonesian and Javanese script.

5. Visitor Circulation

In determining circulation, direction and flow of audience travel, it is necessary to map locations to facilitate audience access (Susanto, 2016). In addition to facilitating audience access, the Step settings and circulation in the exhibition space are made to determine the movement of visitors so that visitors avoid boredom when exploring the exhibition space.

The Kotagede Museum applies McLean's 1993 random circulation pattern. The pattern (random plan) provides a variety of alternative directions that make visitors feel as if they are out of control. This pattern is to the visitor flow concept of the Kotagede Museum, which is accessible when visiting the exhibition space from anywhere. However, so that the flow is excellent and sequential, the Museum finally forms a radian plan/rotating pattern so visitors can surround the Kotagede Museum.

The following is the flow of visitors at the Kotagede Museum: Parking → (1) Registration → (2) Introduction to Living Museum Kotagede → (3) Entering the Hall → (4) Archaeological Sites and Historical Landscapes Clusters → (5) Literature, Performance, Tradition and Daily Clusters → (6) Corner Room B.H. Noeriah → (7) Architecture and Proficiency Traditional Technology

Clusters → (8) Bunker and Pakiwan (former bathroom) → (9) Social Community Movement Clusters → Exit.

The determination of circulation is very influential on the series of stories to be conveyed. Therefore, a sign system is needed to help provide a sign or direction for visitors. Sign or marking systems are generally defined as various forms of graphical displays intended to convey information to building users (Bina Nusantara University, 2023). Kotagede Museum has a sign system with arrows on the floor (below) with red sign specifications. This arrow serves as a wayfinding sign for visitors to Kotagede Museum.

6. Air Circulation

According to Galupamudia (2018), in his research, the ventilation system provides thermal comfort for its visitors. Physical comfort can be achieved at an average temperature of 23°C. The achievement of this comfortable condition depends on the number of window openings, environmental conditions, the number of people and the room's dimensions.

The Kotagede Museum has several windows and ventilation doors, not just one in one room. However, these windows are not used as ventilation systems because one of the considerations is to extend the collection life. Therefore, the window is closed to reduce sunlight and wind coming in. Kotagede Museum uses a Daikin brand split A.C. with a size of 1 P.K. (Paard Kracht) as an ideal ventilation system. Then, the temperature is set to 23°C, which can be changed because it is adjusted to the weather conditions.



Picture 7. Daikin AC size 1 PK
Doc. Kanisa Triyundari Arselant, 2023

7. Lighting

Lighting design is an art discipline that gives exciting effects in exhibitions and guides the audience in the space and routes in the exhibition (Susanto, 2016, p. 200). By the statement above, to make the showroom more attractive. Kotagede Museum has a natural and artificial lighting system. The Kotagede Museum occupies a residential house with many doors, windows

and ventilation. Therefore, the lighting in the Kotagede Museum uses natural and artificial light settings.

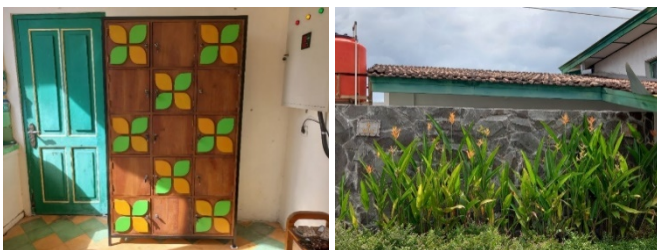
This natural light comes from ventilation, and the reflection of window glass and artificial light comes from spotlights, which are used entirely by the Kotagede Museum with the MYVO brand with a power of 6 watts. In addition, it uses decorative chandeliers, 10-watt compact fluorescent lamps (CFL-compact fluorescent lamps), 3-watt LED downlights and 15-watt LED lamps. The quality of light in the Kotagede Museum is adjusted to the space and the material of the works displayed.



Picture 8. Spotlight
Doc. Kanisa Triyundari Arselant, 2023

8. Facilities and Supporting Visual Elements

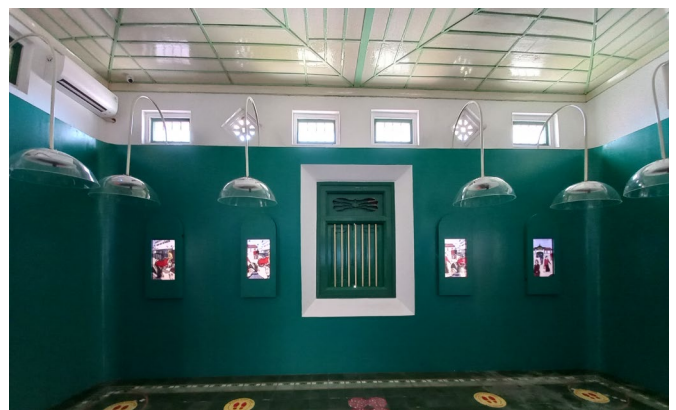
According to Susanto, supporting facilities are usually only intended to fill the parts that are felt to have a function alone without having to think too hard about the form of the game where they are placed (Susanto, 2016, p. 201). Kotagede Museum added supporting facilities for visitors such as an information desk, lockers, toilet and sink, seats and bins, unique umbrellas and sandals made of cloth, a stage, a café, ramps, and bicycles.



Picture 9. Locker and toilet facilities
Doc. Kanisa Triyundari Arselant, 2023



Picture 10. Ramp facility for accessibility
Doc. Kanisa Triyundari Arselant, 2023



Picture 11. Supporting visual elements
Doc. Kanisa Triyundari Arselant, 2023

Supporting visual elements usually have relationships and complement the objects exhibited or stories told by curation (Susanto, 2016, p. 201). Kotagede Museum, in completing existing stories or information, is supported by using supporting visual elements such as interactive media; it provides video playback in the form of video mapping, animated videos and documentaries on monitors, tablets or through smart TVs equipped with sound sensors.

B. Display Pattern of Kotagede Museum Cultural Property Collection Intro Living Museum

The collection display at the Kotagede Museum goes through four stages, each of which is related to the process, namely:

1. Research and Data Collection

The museum examines what materials will be displayed in the Kotagede Museum. In determining data as a storyline, the Kotagede area is generally mapped and then divided into periodizations, starting from the Islamic Mataram Kingdom in the Kotagede era and continuing to the present. After that, the data is divided into clusters and entered into the Kotagede Museum. This process involves experts from academics, artists,

archaeologists, and museologists.

2. Data Adoption and Distribution to 4 Clusters

The museum carries out the data adoption process by following what is in the Kotagede Living Museum. The results of the data that have been adopted are then determined to be an agreed storyline, namely, about the story of Kotagede's development. The study team consisting of academics, artists, archaeologists and museologists then dissected the data that had been collected related to the storyline to be developed into narratives in four clusters, namely, as a shaper of Kotagede's identity to the collection presentation room.

The cluster in Kotagede Museum is the result of adoption which refers to clusters/areas in the Kotagede Cultural Heritage Area (KCB) itself, namely the following areas: Jagalan Village in the Archaeological Sites and Historical Landscapes Clusters; Prenggan Village in the Literature, Performance, Tradition and Daily Clusters; and Social Community Movement Clusters; Purbayan Village in the Architecture and Proficiency Traditional Technology Cluster.

3. Data interpretation

This process is concurrent with the display process. After the data is collected, it is interpreted by the curator and the artistic team or the exhibition/display team to be visualized into information, an infographic or a work of art to enter the Kotagede Museum. This process is carried out to fill from cluster 1 to the next cluster.

4. Room Display Process and collection

In 2020-2021, the Museum began to build interiors for the needs of a museum and as a space for presenting and displaying collections.

The display of the Kotagede Museum exhibition space began in 2020 by involving Rudy Wijayanto as a museum curator, along with the exhibition and artistic teams. The Kotagede Museum uses the concept of a living museum with the hope that the Kotagede Museum can become a window regarding the potential and cultural heritage of Kotagede. The storyline of the exhibition at the Kotagede Museum is divided into 4 clusters.

Regarding the display of collections, the Museum uses the available space at the Kotagede Museum at this time because the museum building is a cultural heritage, so the Museum uses the existing space to display collections. The Kotagede Museum building is also a collection (Wijayanto, 2023).

After describing the display process at the Kotagede Museum, the next step is to study and describe one by one the supporting aspects of the display in the four spatial clusters of the Kotagede Museum. These aspects include visitor circulation, space design, storyline, the

room's area, technical display, the composition of the work between the walls and the floor, supporting visual elements, and lighting.

a. Archaeological Sites and Historical Landscapes Clusters



Picture 12. Archaeological Site and Historical Landscape Clusters
Doc. Kanisa Triyundari Arselant, 2023

The Archaeological Site and Historical Landscape Cluster has a space area of 140 m² and is the first flow of visitors before moving on to the next cluster. The circulation of visitors in this cluster is of the corridor type because the showroom is partitioned into three rooms in one lane. The spaces used are the *Pringgitan* space (hallway connecting the *Pendopo* and *Ndalem*), *Ndalem* (core space) and *Senthong* (private space). These three spaces have a type of natural space because they still maintain the pillars of *Soko Guru* dan *Pasren*.

The Archaeological Sites and Historical Landscape Cluster has a storyline that focuses on Kotagede's history on archaeological sites and historical landscapes. The archaeological site is located in one area, namely the Kotagede Cultural Heritage Area (KCB). KCB Kotagede is intended as a historical landscape because it has archaeological remains of various objects, building structures, and archaeological features.

The technical display and composition of the works in this cluster are three infographics made of resin and placed on the floor. This infographic displays information regarding the *Watu Gilang*, *Watu Gatheng* and *Watu Gentong* sites. Furthermore, using two wooden cabinets to display collections of cultural objects and using a buffet table to place collections on the table. In addition to displaying collection objects, this cluster uses video mapping, documentaries, and animation videos supported by sound sensors.

The work label uses an acrylic holder model V size 6x20 cm and contains the name of the collection and a

brief description. The lighting system in this cluster uses artificial light with a soft light quality that tends to be dim because video media dominates this cluster as an information medium. Therefore, it requires a dimmer light.

b. Literature, Performance, Tradition and Daily Clusters



Picture 13. Literature, Performance, Tradition and Daily Clusters
Doc. Kanisa Triyundari Arselant, 2023

The Literature, Performance, Tradition and Daily Cluster has a room area of 102 m² and has a U-shaped room design with a white cube room type. The circulation of visitors in this cluster is of the corridor type because it uses one *gandhok* room, which is then partitioned into four rooms in one flow of collection presentation space. These four spaces are culinary space, connecting room, performing arts and traditional customs, literature, and everyday life.

This cluster has a storyline that elevates cultural patterns that are intangible. The people's social life in Kotagede does not only live from memories of the artefacts of the Islamic Mataram Kingdom but also traditions that have been passed down from generation to generation. In addition to presenting an intangible cultural pattern, this cluster has tangible objects to complement the narrative concept formed. These tangible objects are in the literary space and everyday life. The concept of this narrative has been complementary as one of forming the identity of Kotagede



Picture 14. Parade and Magic Wall
Doc. Kanisa Triyundari Arselant, 2023

The display technique and composition of works in this cluster predominantly use video media to display collections with intangible patterns packaged in documentary videos, animated videos in the artwork "Parade", and interactive media in the form of "Magic Wall". This parade is an art object collection made to resemble the building of a Kalang house, then Magic Wall to display typical images of Kotagede using touch sensor technology. Therefore, it requires a panel with a height of 3 meters to install video media and leave 1 meter so as not to cover the vents. In addition to using video media, there are four pieces of spanram to display puppet collections, with technical nailed to the wall, and there are two glass showcases measuring 106 cm high and 148 cm wide used to arrange collections of books and objects from the Mataram Kotagede Mosque.



Picture 15. Showcase
Doc. Kanisa Triyundari Arselant, 2023

The work label uses an acrylic holder model V size 6x20 cm and contains the name of the collection and a brief description. The lighting system in this cluster uses natural and artificial light with a brighter light quality using spotlights.

c. Architecture and Proficiency Traditional Technology Clusters



Picture 16. Architecture and Proficiency Traditional Technology Clusters. Doc. Kanisa Triyundari Arselant, 2023

Architecture and Proficiency Traditional Technology Clusters uses two separate rooms: the *gandhok* room (indoor) and the *gadri* room (outdoor). These two rooms form a L-shaped room design and have different 55 m² and 40 m² areas. The circulation of visitors in this cluster is free because in the *gandhok* room and in the *gadri* room, visitors can freely see the desired collection. There is no partition in both room. This is because the *gadri* room has the concept of open space (outdoor).



Picture 17. Collection pedestal. Doc. Kanisa Triyundari Arselant, 2023



Picture 18. Vitrin silver handicraft collection. Doc. Kanisa Triyundari Arselant, 2023



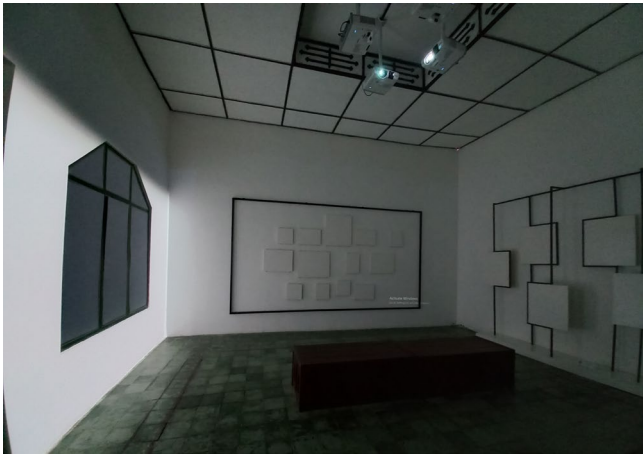
Picture 19. Vitrin with touch technology. Doc. Kanisa Triyundari Arselant, 2023

This cluster has a storyline that is against technological patterns that show progress, especially in the field of craft or the creation of a craft. Technological materials also prioritize aesthetic elements of artefact products or buildings in Kotagede (architecture). Kotagede has several patterns of traditional technological proficiency that have developed since the period of the Islamic Mataram Kingdom, among others: architecture and construction materials and silver crafts.

The technical display and composition of the works in this cluster are different, namely: using a vitrin wall measuring 280 cm wide, 300 cm high and 30 cm thick to display a collection of silver crafts; using one glass showcase with a height of 106 cm and a width of 148 cm for a collection of shingles/tiles; using two pedestals to display a collection of building constructions, namely the Bahu Danhyang and the Iron Console; using three pedestals to place a collection of traditional silver-making stages, then using one vitrine with touch screen technology to display the final stages of silver-making, and using a wooden table to place three mockups of cultural heritage buildings in Kotagede. This mockup collection is in the *gadri* room.

The work label uses an acrylic holder model V size 6x20 cm and a floor standing model size 40x25x88 cm, containing the collection's name along with a brief and detailed description and attached with a supporting photo. The lighting system in this cluster uses natural and artificial light with a brighter light quality using spotlights.

d. Social and Community Movement Clusters



Picture 20. Social and Community Movement Cluster
Doc. Kanisa Triyundari Arselant, 2023

The Social and Community Movement Cluster has an area of 36 m² and uses only one room painted white or a neutral type of room (white cube). This cluster has an equilateral square room design with arterial patterned visitor circulation. However, this circulation focuses more on video mapping, which is played sequentially and in a circle following every corner of the space because this space does not have any collectibles.

The Narrative of the Cluster of Social Movements regarding knowledge about the life of the Kotagede community has been growing for a long time. Kotagede is one of the old cities that has been around since the 16th century A.D. The city has witnessed the cultural, social and political changes that have taken place. Passing through three different eras of leadership, Kotagede is part of a unique history for Yogyakarta and even Indonesia.

This cluster does not have collection objects. Therefore, the Museum replaces it using the video mapping concept. There are 4 video mappings that have different projection plane designs. In this cluster, panels are essential as a projection field. The video mapping display system is arranged sequentially and interrelated between videos. Due to not having collection objects, this cluster has no work label.

The Social and Community Movement Cluster only has one supporting lamp, used as lighting when the museum staff turns on and off the projector system. However, the core lighting system of this space does not require light because the room's concept is to display video mapping. Therefore, it requires a dark room so that the light produced by the projector can be seen optimally.

e. Corner Room B.H Noeriah



Picture 21. The corner room B.H. Noeriah
Doc. Kanisa Triyundari Arselant, 2023

The corner room B.H. Noeriah has an area of 36 m² and uses only one white cube room. This cluster has an equilateral square room design with arterial-patterned visitor circulation because visitors can immediately see collection objects in one glance, and visitors are led to see collections directionally.

Corner Room B.H. Noeriah is a space to introduce and commemorate B.H. Noeriah. This space has a narrative displayed as objects related to B.H. Noeriah. This space is part of the cluster 1 narrative but is broken down separately. This is because the Museum provides a separate room to tell history for the house owner and B.H. Noeriah was an important political figure in Kotagede at that time.

The technical display and composition of works in the Corner Room B.H. Noeriah, there are only a few Noeriah's because the collection is displayed using one vitrine with a length of 190 cm, a width of 70 cm and a height of 180 cm. Then, one buffet table holds a collection of B.H Noeriah's family photos, and there is a portrait collection of B.H Noeriah using a wooden easel stand and a pedestal to place a collection of miniature carriages. This space does not use supporting visual elements.

These collections are labelled with the name of the collection and a brief description. This space uses three models of work labels, namely: an acrylic holder model V, paper laminated with clear plastic measuring 6x20 cm, and a floor-standing model measuring 40x25x88 cm. The lighting system in this room uses artificial light from LED lamps with standard lighting and is assisted by natural light from ventilation.

CONCLUSIONS

Based on the analysis that has been done, the collections displayed at the Kotagede Museum are closely related to the storyline narrative concept of the historical development of Kotagede as "The Old Capital City of Java". The curatorial concept is used to display the collection, namely in the narrative of the storyline that has been carried. The narrative is broken down into four clusters of collection presentation space. These four clusters have different narratives but still have one narrative concept, namely, forming the identity of Kotagede.

The four clusters of collection presentation rooms have different display techniques because they are adjusted in terms of space, work materials and predetermined storylines. Technical implementation related to display materials to supporting aspects of the display has been carried out with full consideration as a form of spatial adjustment or adaptation in cultural heritage buildings.

The form of spatial adjustment is the key to displaying the collections in the four main clusters at the Kotagede Museum, even though it experienced several obstacles during the technical work. These constraints are, for example, the museum cannot immediately intervene arbitrarily in the main building, which can change the facade because there are rules for the use of cultural heritage buildings, meaning that there are limitations that the museum must consider. Then, the constraints in determining the right artistic with minor space conditions so that visitor comfort and safety for the collection can be achieved in terms of beauty. Finally, despite some obstacles, the current display is the museum's best effort to unite the beauty of buildings' cultural heritage and collections.

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