

## **Exhibition Space Management of Chiharu Shiota as Museum MACAN's Becoming a Child-Friendly Museum**

**Tiara Isfiaty**

Interior Design Department, Universitas Komputer Indonesia, Bandung, Indonesia

**Abstract.** This article aims to describe the child-friendly management of Chiharu Shiota's exhibition space at MACAN museum. Museum collections are a medium of information for the audiences who see them. One of the museum's audience groups is children. The management of collections in an exhibition is an important factor in directing visitors, especially children, to get the right information when understanding and learning about museum collections. The management of museum collections involves visual media outside the collection objects. The visual media in question is labeling, which is a medium that contains a variety of information about complementary information from the collection of artifacts on display at the Museum. In the context of a child-friendly museum, labelling has a major role in guiding a child when viewing and understanding a collection object. The research was conducted using direct observation method to the field. Researchers observed and documented the visual medias that accompany the collection objects and how to place them in a MACAN museum showroom. The results of the research are expected to be an alternative framework for managing the collection of an exhibition in a museum in the context of a child-friendly museum. This is in line with the museum's function as an out-of-school educational facility for children.

**Keywords :** Exhibition space management, Child-friendly museum, Visual media, Museum MACAN

### **1. Introduction**

Museum of Modern and Contemporary Art in Nusantara abbreviated as museum MACAN is a modern and contemporary art museum in Jakarta. Museum MACAN has an exhibition program that is educational and conservation in nature. Referring to its official website (1) ([www.museummacan.org](http://www.museummacan.org) downloaded on February 13, 2023) Museum MACAN is an institution that provides public access to a significant and growing collection of modern and contemporary art from Indonesia and around the world. In an effort to realize its mission as one of the art museums dedicated to supporting interdisciplinary education and cultural exchange, MACAN museum facilitates national and international artists to present their work to a global audience.

The Soul Trembles is the largest and most comprehensive exhibition by leading Japanese artist Chiharu Shiota. The exhibition runs at MACAN museum from November 26, 2022 to April 30. According to MACAN's official website(1) ([www.museummacan.org](http://www.museummacan.org) downloaded on February 13, 2023) The Soul Trembles exhibition features hundreds of works by Chiharu Shiota from the artist's nearly 30 years of practice since the 1990s. Museum MACAN collaborates with Mori Art Museum Japan to present The Soul

Trembles exhibition. According to (2) Gallery of Modern Art (GOMA)'s official website, Shiotani is renowned internationally for her transformative, large-scale installations constructed from millions of fine threads that cluster in space or form complex webs that spill from wall to floor to ceiling. Shiotani's beautiful and disquieting works express the intangible: memories, dreams, anxiety and silence. The exhibition displays around 100 of Shiotani's works in the form of sculptures, video performances, drawings and installation works. His research focuses on 1 sculpture and 1 installation work by Shiotani, namely the work entitled *Reflection of Space and Time* and the installation work entitled *Uncertain Journey*.

Government Regulation of the Republic of Indonesia Number 19 of 1995 concerning the Maintenance and Utilization of Cultural Heritage Objects in Museums in (3), defines a museum as an institution, a place for storing, maintaining, securing, and utilizing material evidence of human cultural products as well as nature and its environment in order to support efforts to protect and preserve the nation's cultural wealth. As an institution, museums must be ready to adapt in order to adjust to the dynamics of the times. Contextually, there are two main aspects that museums must do to face future challenges. First aspect is the physical aspect. In the Revitalization of MUSEUM INDONESIA 2010 - 2014, the physical aspects of the museum include exterior arrangement, interior arrangement, and main facilities. has shifted the orientation of museum services from object oriented to people oriented. The second aspect is the shift in the orientation of museum services from object oriented to people oriented. Through those aspects, the museums that will be revitalized are expected to improve museum services in dealing with stakeholders who can change from time to time.

One of the stakeholders is the audience with the categorization of children. Referring to (4) in recent times, museums recognize new visitor groups, especially children. The children age group is an important group and is the dominating group of visitors. For children, museums are educational facilities outside of school that teach them how to see, hear, and feel through the objects of the museum collection. In line with Frank Oppenheimer in (3) who defines the museum as follows "A museum introduces people to our world by examining how we see, hear and feel. Perception is the basis for what each of us finds out about the world and how we interpret it - whether we do it directly with our eyes or use helpful tools"

As a group of stakeholders in a museum, this means that the age group of children deserves the right to gain understanding and learning in a museum. The Government of the Republic of Indonesia clearly states in the 1945 Constitution article 28 b paragraph 2(5) regarding the rights of children as follows "Every child has the right to survival, growth and development and the right to protection from violence and discrimination." The follow-up is stipulated through Law No. 23 of 2002 on Child Protection and strengthened by the Regulation of the Minister of Women's Empowerment and Child Protection of the Republic of Indonesia No. 13 of 2010 on Guidelines in the Regulation states that children are the next generation and potential of the nation, therefore they need to be protected and fulfill their rights in order to live, grow and develop in a proper environment. To that end, children need space standard that maintain them to be safe while doing activities specially indoor activities known as Child Friendly Play Space (CFPS). According to (6) CFPS is a space that is declared as a place and/or container that accommodates children's activities to play safely and comfortably, protected from violence, and other things that are harmful, not in discriminatory situations and conditions, for the sake of optimal and comprehensive child development, both physical, spiritual, intellectual, social, moral, mental, emotional, and language development. The CFPS can be built and developed in natural and artificial environments. The implementation of RBRA is to improve the quality of children in terms of intellectual intelligence, socio-cultural intelligence, language and communication intelligence and motor and physical skills.

Collectibles are a medium of information for audiences when visiting the museum. Collection management in an exhibition is an important factor in directing visitors, especially children, to get the right information when understanding and learning about museum collections. Museum collection management involves visual media outside the collection objects. The visual media in question is labeling, which is a

medium that contains a variety of information about complementary information from the collection of artifacts on display at the Museum. In the context of a child-friendly museum, labelling has a major role in guiding a child when viewing and understanding a collection object. The research was conducted using direct observation method to the field. Researchers observed and documented the visual elements that accompany the collection objects and how to place them in a MACAN museum showroom. The results of the research are expected to be an alternative framework for managing the collection of an exhibition in a museum in the context of a child-friendly museum. This is in line with the museum's function as an out-of-school educational facility for children. The importance of the protection and rights of children's growth and development is realized with global auspices by the international organization called UNICEF. It is an organization of educators, counselors, rehabilitators and advocates in the service and protection of children's rights in the world.

The research focus is based on the presence of visual media in both works. The position of the collection object towards the visual media is a research problem that will be described to get a pattern of connection between the two. The pattern of connection will result in the formation of children's movement patterns as the audience when understanding and studying the collection objects. The pattern of children's movement will then be correlated with the theory of the six guiding principles of child-friendly space issued by UNICEF. The result is expected to be an alternative framework for space management in the museum to realize a child-friendly museum.

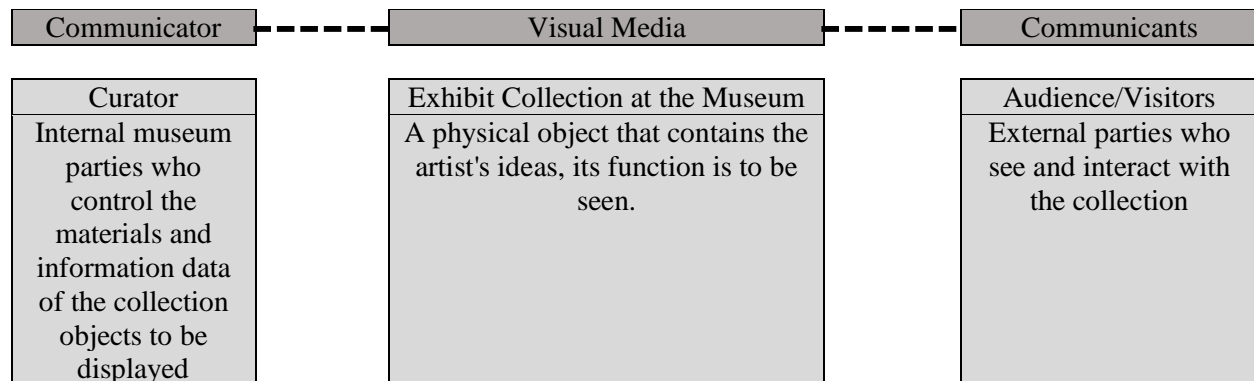
## **2. Research Method**

The research method referred to is a qualitative explanatory research method. The research was conducted using direct observation method to the field. Field observations were conducted on Wednesday, January 18, 2023 by documenting the visual media of Shiota's two artworks are *Reflection of Space and Time* and *Uncertain Journey* to infer the visitors' movement patterns. The focus of the research object is based on the presence of visual media in both works. The position of the collection objects towards the visual media is a research problem that will be described to get a pattern of connection between the two. The pattern of connection will result in the formation of children's movement patterns as an audience when understanding and studying collection objects. The pattern of children's movements will then be correlated with the theory of the six guiding principles of child-friendly spaces issued by UNICEF. The result is expected to be an alternative framework for space management in the museum to realize a child-friendly museum.

## **3. Result and Discussion**

In a museum exhibition space, collectible objects are visual media that are narrative in nature that connect artists with stakeholders (audiences / museum visitors). The presence of collection objects in a museum is a process that involves the museum, namely the curator, until it can finally be enjoyed by stakeholders. In a museum exhibition, collectibles are a communication medium that plays a role in creating an effective emotional bond with visitors. The emotional bond between a collection object and the visitor who sees it, will be realized if the visitor gets an understanding of the concept of the artist behind the physical collection object he sees. According to Department of Education and Culture in(7) , furniture or visual media, contextually is an important requirement for learning activities This is where the role of labeling becomes important. Refer to (8) labelling is a supporting visual media that is the most important part of a museum. Labelling is an environmental graphic design that plays an important role in the collection management system because it is a visual medium that contains a variety of information about the complementary information of the collection objects displayed in the museum. In the context of a child-friendly museum, labelling provides guidance on how a child sees and understands a collection object. Figure 1 shows the initial process of a collection object until it can be enjoyed by visitors.

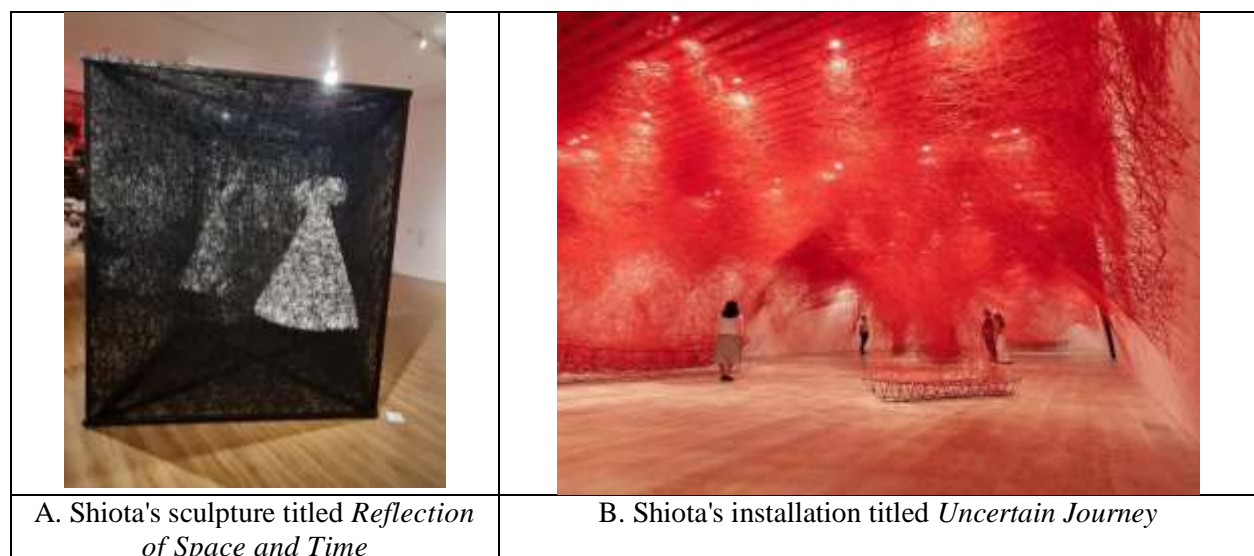




**Figure 1.** The process of managing exhibition collection objects in museums  
Source : Arbi et all (2011)

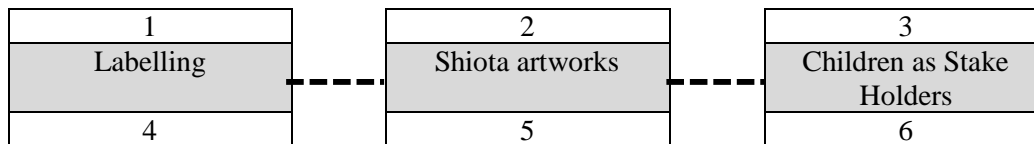
In this research, the child is the communicant who is expected to have interaction and get an age-appropriate understanding of the concept of the artist contained in a collection object. In a child, the interaction process involves their cognitive abilities. This refers to Piaget in (9) that children build the world around them through interaction with the environment around them. This interaction then forms a cognitive structure or schemata which starts from the emergence of a logical thinking structure that develops into a general generalization. The cognitive abilities of children's age groups are certainly different from adults. For this reason, the layout of collection objects in a museum exhibition space is important because it is a guide to how a child sees, interacts and understands a collection object.

The scope of the problem of the layout of collection objects in this study is determined to consist of three, namely exhibition objects, labeling and children as audiences. Observations were made at the MACAN museum. The collection objects observed were Chiota's sculpture entitled *Reflection of Space and Time* and an installation entitled *Uncertain Journey*. Figure 2 is a visual of the two works.



**Figure 2** Shiota Artworks at MACAN museum  
Source : Isfiaty, 2023

The results of direct observation found that the labelling of artwork A was placed on the right wall of the object, with the orientation of the circulation flow of visitors. The position of the labeling is at a height below the adult's eyes. The labelling has a dimension of 20x15 cm, contains the title of the work, then under the title of the work there is information specifically for children as the audience, which describes the stages in viewing the work. The description is brief but informative enough for children to understand the function of the mirror used in the work. The child as the audience is given information about the white dress that is the object of the collection. In artwork B, the labeling is placed on the wall to the right of the visitor's entrance. The position of the labeling is at a height below the adult's eyes. The labelling has a dimension of 20x15 cm, contains the title of the work. For the installation works, the museum did not include written information about the artist's concept narrative. This is because B's installation works are expected to be interpreted and understood personally by the audience, including children. Children are considered to have cognitive abilities that are able to translate the personal artistic side. The relationship between the textual information, position and dimensions of the labeling and the six elements of the Child Friendly Spaces guidelines by (10) can be seen in Figure 3 as follows:



**Figure 3** The relationship between visual media and UNICEF CFS Guidelines

Remarks :

1. CFS is a safe and 'secure' environment for children
2. CFS provides a stimulating and supportive environment for children
3. CFS builds on existing structures and capacities within communities
4. CFS uses a fully participatory approach to design and implementation
5. CFS provides/supports integrated services and programs
6. CFS is inclusive and non-discriminatory

#### 4. Conclusion

The layout of Chiharu Shiota's The Soul Trembles exhibition collection at MACAN museum can be said to be a facility that meets Children Friendly Safe with the following framework: (a). Labelling meets the elements of a safe and secure environment for children and a fully participatory approach to design and implementation (b) Shiota's artwork meets the elements of a stimulating and supportive environment for children and provides/supports integrated services and programs (c) Children as a group of visitors represent existing structures and capacities within the community and are inclusive and non-discriminatory.

#### References

1. MACAN M. Chiharu Shiota: The Soul Trembles [Internet]. Online Publication. 2023 [cited 2023 Feb 13]. Available from: <https://www.museummacan.org/exhibition/chiharu-shiota-the-soul-trembles>
2. Gallery of Modern Art. Chiharu Shiota : The Soul Trembles [Internet]. Online Publication. 2023. Available from: <https://www.qagoma.qld.gov.au/exhibition/chiharu-shiota>
3. Arbi Y nus, Yulianto • Kresno, Tjahjopurnomo • R., Kosim • M Ridwan Abdulroni, Oesman • Osrifoel, Sukasno •. Konsep Penyajian Museum. 1st ed. Jakarta: Direktorat Permuseuman Direktorat Jenderal Sejarah dan Purbakala Kementerian Pariwisata dan Ekonomi Kreatif; 2011. 118 p.
4. Piscitelli B. Young Children ' s Interactive Experiences in Museums : Engaged , Embodied and Empowered Learners. 2017;(November).
5. God O. The 1945 Constitution of the Republic of Indonesia. 2002;1(1).

6. PEMBERDAYAAN K, ANAK PDP, INDONESIA R. PEDOMAN STANDAR RUANG BERMAIN RAMAH ANAK (RBRA) [Internet]. Online Publication. 2021. Available from: [https://www.kemenpppa.go.id/index.php/page/read/30/3349/pedoman-standar-ruang-bermain-ramah-anak-rbra#:~:text=Ruang Bermain Ramah Anak \(RBRA\) adalah ruang yang dinyatakan sebagai,keberlangsungan tumbuh kembang anak secara](https://www.kemenpppa.go.id/index.php/page/read/30/3349/pedoman-standar-ruang-bermain-ramah-anak-rbra#:~:text=Ruang Bermain Ramah Anak (RBRA) adalah ruang yang dinyatakan sebagai,keberlangsungan tumbuh kembang anak secara)
7. Kenyamanan DAN, Paud P, Ayuun Q. PENGARUH STANDARISASI RUANG RAMAH ANAK TERHADAP KEAMANAN. 2020;8686:506–11.
8. Pertiwi R, Komunikasi D, Universitas V, Unggul E, Tomang T, Jeruk K. Karakteristik labelling informasi koleksi artefak. 2018;
9. Herminastiti R. USIA DINI MELALUI KEGIATAN KOLASE PADA SISWA KELOMPOK B USIA 5-6 TAHUN BKB PAUD. In 2019. p. 445–50.
10. UNICEF. A Practical Guide for Developing Child Friendly Spaces.