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## Satria Mandala Museum as a Historical Heritage of the Nation's Struggle to Increase the Sense of Nationalism of the Younger Generation

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**Abstract:** The concept of museums according to new museology is to be relevant and useful for education and involve community participation. The problem of this research is how museum management efforts are based on the new museum concept. The purpose of this research is that the Satria Mandala Museum can be in line with the novelty or in accordance with the current conditions to serve and meet the needs of the community according to the new museum concept, hopefully. The research method used in this research is qualitative by using the concept of a new museum and applying the concept of mutation theme. Data collection is done by using primary data and secondary data. From the results of the research, it can be seen that the Satria Mandala Museum currently needs to make management efforts based on the New Museum concept, which is oriented towards education and the role of the community.

**Keywords:** Satria Mandala Museum, concept, new museum, management efforts

### PENDAHULUAN

The shift in the concept of the old museum and the new museum in museum governance is now an interesting concept in the world of museums. Moreover, the demand for the implementation of the new museum is considered not only a matter of theory and discourse, but something that must be implemented by every museum. According to Magetsari (2009)<sup>1</sup> museology is defined as a science that studies the ins and outs of museums in the form of theoretical, heuristic and holistic and is different from museography which focuses on exhibition management, exhibition techniques and everything that is practical. Museums are societal institutions for defining culture, through determining which elements of the past are valuable, memorable and worth preserving. This activity shapes the present as much as the past and its importance for social stability.<sup>2</sup>

Based on the growth and development of museums in Indonesia that began in the 1970s,

<sup>1</sup> Magetsari, Nurhadi. 2008. 'Filsafat Museologi'. dalam 'Pemaknaan Museum untuk Masa Kini'. 2009. *Museografia*, 2(2)

<sup>2</sup> MacDonald, G.F. and Alford, S. (2007) 'Canadian Museums and the Representation of Culture in a Multicultural Nation', in S. Watson (ed.) *Museums and their Communities*. 1st edn. London and New York: Routledge Taylor and Francis Group, pp. 276-291.

museums are still oriented towards government interests and are still very familiar with the characteristics of old museums. Where the focus of management is on objects alone or object oriented. Since this emergence, many stigmas have been thrown by the public to museology that museums are only considered to store collections of antiques and storage warehouses.<sup>3</sup>

So that the emergence of a new museum is a form of antithesis of the old museum in terms of museum management and utilization. According to Vergo (1989) in the book by Washburn<sup>4</sup> the purpose of the museum according to the new museum is to be relevant and useful to the community and serve the community. Therefore, the management orientation of the new museum is expected to meet the needs of the community and society in the form of content or objects of its collection. So that the main purpose of the new museum can be realized by establishing connections between ordinary people, communities and museums.

The difference in orientation between the old museum and the new museum can be seen in the basic thing, namely according to Vergo (1989) in a book by Washburn<sup>5</sup> the old museum is concerned with methodology, while the new museum focuses on its purpose and meaning in a book by Haryono<sup>6</sup> Another difference is that the old museum focuses its management on objects alone or seems conventional and exclusive, while the new museum is more open and communicative.

In other words, there is public involvement in the development of collection narratives, new ideas and governance inputs to the museum.<sup>7</sup> Meanwhile, in this study, the efforts to manage a new museum will be seen in a military museum, where military matters are complicated matters for the general public, because they involve rigidity, strict to the rules and full of violence behind their noble values. Naturally, a military museum will always display rigidity, seem serious and unpleasant because it involves war and bloodshed. Even though a fighter plane is displayed beautifully and attractively, the main idea of the visitor will still be how the plane was once used to claim human lives.

British Fleet Admiral John Fisher (1841-1920) said, "The essence of war is violence, moderating war is madness." This makes the military museum have a fairly heavy homework to moderate the various violence that surrounds it in order to highlight its noble values so that it is loved by the wider community and the management of the museum has a nuance of novelty and progress to be displayed and get public enthusiasm. This is what happened to the Satria Mandala Museum, which in general most of its collections are war equipment produced from the Second World War which can make visitors' minds afraid and stiff about the collections displayed if they are not managed with a new museum concept approach.

Therefore, in this article there is a problem about how to manage a museum based on the concept of a new museum? This aims to ensure that the Military Museum, especially the Satria Mandala Museum, can be in line with the newness or in accordance with current conditions to serve and fulfill community needs according to the new museum concept expected.

## METHOD

In determining the right method in this research, one of the guidelines that is in accordance with the concept of the new museum is used. The guide is in the form of Mutation Theme, according to Haryono<sup>8</sup> The Mutation theme discusses the ins and outs of museums and

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<sup>3</sup>Akbar, A. (2010) *Museum di Indonesia: kendala dan harapan*. Papas Sinar Sinanti. Halpin, M.M. (2007) "Play it Again, Sam": Reflections on a New Museology', in S

<sup>4</sup>Washburn, D.K. (2008) *The New Museology, Museum Anthropology*. Edited by P. Vergo. Wiley. Available at: <https://doi.org/10.1525/mua.1992.16.2.58>

<sup>5</sup>Washburn, D.K. (2008) *The New Museology, Museum Anthropology*. Edited by P. Vergo. Wiley. Available at: <https://doi.org/10.1525/mua.1992.16.2.58>

<sup>6</sup>Haryono, D. (2010) *Museum Ullen Sentalu, Implementation Museology New*. Thesis. University Indonesia.

<sup>7</sup>Ross, M. (2004) 'Interpreting the New Museology', *Museum and Society*, 2(2), pp. 84–103

<sup>8</sup>Haryono, D. (2010) *Museum Ullen Sentalu, Implementation Museology New*. Thesis. University Indonesia.

current developments. Mutation means a fundamental and significant change from an old form to a new form.<sup>9</sup>

In this study, the theory used is the New York theory. Museology or new museum. In line with that, the method used is a qualitative method, by collecting data consisting of primary data and secondary data. Primary data is by being present directly at the museum to conduct observation, while secondary data is through books, journal, articles, theses, dissertations or photos that are appropriate to the needs of this research.

## **Telaah Pustaka**

### **1. Definisi Museum**

The word museum comes from mouseion, which means a temple for the Nine muses, the children of Zeus, who symbolize science and art. The word museum began to be widely used during the Renaissance, around the 16th and 17th centuries. According to the dictionary Oxford, a museum is a building where historical, scientific, artistic, or cultural objects are stored and exhibited. Meanwhile, according to the Great Dictionary of the Indonesian Language, a museum is a building used as a permanent exhibition place for objects that deserve public attention, such as historical, artistic, and scientific relics; a place to store ancient objects.

According to the International Council of Museums in 2006, a museum is a non-profit making, permanent institution, dedicated to the benefit of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits evidence of the cultural heritage of the community. material human and the environment for objective studies research, and enjoyment. Meanwhile, in the regional government regulation No. 19 of 1995, concerning the Maintenance and Utilization of Cultural Heritage Objects in Museums, it is stated that a museum is an institution for storing, maintaining, securing, and utilizing material evidence of human culture, as well as its natural environment in order to support efforts to protect and preserve the nation's cultural wealth.

### **2. Museum Which Ideal**

A museum as a building basically has the design standards for a museum, but in the case of the Satriamandala Museum, the original building... is a house, finally has its own uniqueness and history. As an information provider, the museum has the task of reconstructing stories or history through the objects owned by the museum, therefore a museum must be able to build context, in relation to how the museum conveys the information must be built in such a way that the information that people can take from a particular object does not stop at that object alone, but from all aspects that build the object.

Since context is the main requirement of a museum, if the museum fails to present context, it can be said that the museum has failed. Because it serves information for the public, ideally the information from the object should be accessible to anyone, including people with disabilities. Therefore, the use of maximum communication methods must be delivered simultaneously so that everyone can understand.

### **3. Function Museum**

Museum own four function that is:

- a. Informative Function: the first function of a museum is to provide information, every person Which come to museum is get information, by Therefore, the museum as an institution that houses these objects must be able to convey information about these objects back to the public.
- b. Inspirational function: people who come to the museum, after they get information

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<sup>9</sup> Washburn, D.K. (2008) *The New Museology, Museum Anthropology*. Edited by P. Vergo. Wiley. Available at: <https://doi.org/10.1525/mua.1992.16.2.58>

from the objects they see, the effect they get is the emergence of ideas or concepts. For example, an artist or designer when they visit a museum, will have new ideas for their work.

- c. Educational function: because the museum conveys information, at the same time the museum has an educational function. Therefore, automatically, the museum has an important role as an educational agent.
- d. Recreational function: museums are places of recreation because museums are where we learn outside the classroom

## RESULT AND DISCUSSION

### A. Draft New Museum

The new museum concept in the current museum management is to have a direction towards education and the role of society. What is meant by the direction of education is what distinguishes the old museum concept about educationally oriented museums is deductive because it is limited by space and time, while the new museum is more pedagogical.<sup>10</sup>

More carry on according to Hooper-Greenhill<sup>11</sup> explain that role old museum in education only involving children school base in development of the museum. While in the new museum the role of the museum is developing rapid with various form, like through workshops, exhibition, event, and also display. So that with the development of various form it is manifested to in three matter, that is education, interpretation And communication. Opinion the can interpreted that in implementation museum just have influence in interaction between object And public the connoisseur. No Again there is communication Which One Way as it is become characteristics typical of museum long, However more emphasize on communication two direction between the collection objects and visitors in museum management. In addition, the museum in education pedagogical interpreted as process understanding through observation Which poured out to in perception from see, understanding through memory, And evaluation or understanding on observation.<sup>12</sup>

Where the new museum focuses on 5 things, namely first, objective, namely related to daily life and social development. Second, the basic principle is oriented towards the public radically, extensively and territorially. Third, structure And organization namely intervention institutional A little And financing from local sources, decentralization, participation, team work without change. Fourth, orientation, namely the subject of complexity of reality, interdisciplinary, orientation on theme, connecting past with time present and future, in collaboration with local and regional organizations. Fifth, the tasks are collecting, documenting, conducting research, conserving, as mediation, continuing education and evaluation.

### B. Museum Knight Mandala Moment This

The Satria Mandala Museum, which is a military museum, essentially presents the cultural side of chivalry of a society. There are men and women who are willing to sacrifice their lives to defend values, assets and other people. The military museum defines the values of nationalism, patriotism, heroism and chivalry by immortalizing figures, important events and war tools used. The goal is for these values to always be remembered, studied and applied by modern society and become examples that can be applied in everyday life. When war occurs, the military museum plays a role in igniting the spirit of defending the country.

The Imperial War Museum (1920) in London was used to restore the lost spirit of war

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<sup>10</sup> Hooper, E. and Greenhill (eds) (2007) *Museums and Education*. 1st edn. London & New York: Routledge Taylor & Francis

<sup>11</sup> *Ibid.*,

<sup>12</sup> *Ibid.*,

(Pols, 2013). In the 1980s, museums began to be oriented towards the general public rather than a group of experts (Pols, 2013). The paradigm of military museums changed from educational facilities and military memorials to educating the general public by presenting militarism in a broader social context. This change is in line with the development of traditional museums based on old museology into contemporary museums based on new museology.

Satria Mandala Museum, which means the holy place of the knight, is located on Jl. Gatot Subroto Jakarta, inaugurated on October 5, 1972 by President Suharto. The Head of the ABRI History Center, Brigadier General Prof. Dr. Nugroho Notosusanto was the initiator of the establishment of this joint military museum. Located in an area of 5.6 hectares which was formerly called Wisma Yaso, the former home of President Sukarno's wife, Ratna Sari Dewi. It has 3 main buildings containing various collections and 79 dioramas. Two hangars that house the aircraft collection. One garage where the military vehicle collection is located. The Waspada Purbawisesa Museum is a separate museum that specializes in the suppression of the DI/TII rebellion.

Other facilities include open spaces: Soekarno Park, Sudirman Plaza and History Park, Dirgantara Park, Kampoeng Djoeng, TNI library reading corner, children's reading park, souvenir kiosks, canteen, restaurant, place of worship, toilets, and a 600-seat multipurpose building, and the newest is a photo spot with a background. The writing of the Satria Mandala Museum. In various corners of the museum there are jargon and sayings for figure history. Tickets enter affordable as big as Rp. 5000 per person and to enter the Waspada Purbawisesa Museum add Rp. 1500 per person.

Channel journey visitors opened with text proclamation and TNI unit banners. The route from the first building is adjusted to the historical chronology of the proclamation independence, revolution maintain independence 1945- 1950, the eradication of the rebellion from 1950-1965, to the present day. The explanation of the diorama is complete with captions, historical narratives, photos and maps. Anyone who sees and reads the diorama is sure to capture the message and meaning. Explanation the collection of military equipment is also clear from the specifications, origin to the history of use. There is a special room for important figures such as General Soedirman, Oerip Soemohardjo, AH Nasution and Suharto with complete artifacts and descriptions.

Iconic collections that are important in Indonesian military history are: General Sudirman's guerrilla stretcher, the first presidential plane of the Republic of Indonesia, Seulawah I, KRI Macan Tutul from the Battle of Arafuru 1962, the Cureng plane from the first AURI mission. 1947, aircraft P-51 Mustang Which First shoot fall aircraft enemies in the suppression of the PRRI/Permesta rebellion, the Mig-21 jet plane as the most sophisticated aircraft of its time, weapons made in Yogyakarta, sharpened bamboo and others. Based on the museological concept approach, the Satria Mandala Museum in general big Actually can fulfil condition as museum worthy that is with education on military history, nationalism, the values of heroism and sacrifice, as well as the advancement of Indonesian military technology that it possesses. Facilities and infrastructure, very large number of collections, management including maintenance efforts Which become part from organization TNI, as well as information that presented sufficiently to increase visitors' insight and knowledge about Indonesian military history and its achievements.

In general, for museum management, the Satria Mandala museum has fulfilled the elements of the collection that represent the function of the military museum itself. This can be seen based on the military collections displayed in the museum. However, along with the development of science in the field of museology and management including museum maintenance, it is necessary a rejuvenation or renewal of the management of collections and facilities at the museum.

This condition is marked by a number of exhibition collections that have escaped

renewal. Based on observations made by the author, it can be identified that there are several current conditions of the collections displayed at the Satria Mandala Museum:

#### 1. Room Diorama

The diorama room of the Satria Mandala Museum is located in the main building, namely on the second floor of the building, while on the first floor there is a collection of various types of weapons that were used in the past. When viewed from the exhibition layout, the diorama room already shows its specifications. The specifications in question are that there is a special exhibition room for heroes who have rendered great services from the independence era such as General Soedirman to the post-independence period of President Soeharto. Then there is an iconic collection room with the type of collection of General Soedirman's Guerrilla Stretcher.

The condition of the layout of the collection above should be supported with management efforts in terms of care which intensive. Because when viewed from the maintenance aspect, the current condition of the diorama room still really needs maintenance updates. For example, there are several descriptions or information about the collection in the diorama room that have been starting to show wear and tear for visitors to read.

Then in the special collection room, attention is needed to the maintenance of the glass boxes such as the dusty glass display of General Soeharto's uniform. The maintenance condition shows a technical and simple thing, but greatly affects the perspective of visitors when visiting the Satria Mandala museum. Furthermore, in the room other dioramas, especially in the place of the replica collection of war events and the suppression of rebellions, show a condition of the collection that should have needed repair or maintenance efforts, namely the lights on the display case that displays the description of the replica have been seen to be out and show wear in terms of information when it is to be read. In addition, in the display of the replica collection of images, there are several glasses that look cracked and this greatly affects the specialness of the Satria Mandala museum as a military museum.

#### 2. Garage Collection Vehicle Military

The military vehicle collection garage at the Satria Mandala museum has one garage to house the military vehicle collection. The garage located at the entrance or adjacent to it with a visitor vehicle parking area. The garage displays a collection of 10 (ten) military vehicles, including 9 (nine) tanks, and 1 (one) Jeep belonging to General Sudirman.

Each collection has a collection description monument located at the front of each tank car collection and for the Jeep car collection there is no description monument, but it has an information board. The current condition is still intact, but there are several corners of the tank, especially the front, which are starting to show rust and the tank walls are starting to peel off. So that condition is one part that deserves maintenance.

#### 3. Hangar Collection Aircraft

The Satria Mandala museum's aircraft collection hangar has two hangars to house aircraft. Each aircraft collection is equipped with its description. There is even a collection of Indonesia's first aircraft made by President BJ Habibie, the location of the hangar is at the back of the museum building. In general, the fighter aircraft collection in both hangars still looks intact. In detail, the condition of the collection only shows the faded color of the outer walls of the aircraft.

This condition cannot be separated from the hangar building which only has roof but no walls. It can be said that the influence of temperature and humidity in the museum area is one of the contributing factors. In addition, another condition that can be a serious

concern is the position of the hangar is at on part behind museum or corner area museum. The author assumes that the location needs to be supported by creative management so that going to the hangar makes visitors more enthusiastic.

#### 4. Collection Area Open

The open area collection in question is the museum's military vehicle collection located in an open area, namely in the front yard of the museum building. The collection in the open area has several collections on display, namely 1 (one) fighter plane, 1 (one) warship, and 4 (four) cannons. The collection is located in an open area without any obstructions from weather conditions. In practical terms, visitors have quick access to see the collection displays. It's just that the management requires a decent shelter throughout the collection area. For example, a road access corridor A visitor path was created towards the collection to avoid heat and rain.

#### 5. Facility Room Open

Museum management seems to not run optimally if it is not supported by the availability of adequate facilities. At the Satria Mandala museum, these facilities include facilities and infrastructure located in the open area. The open area in question is located at the front and back of the museum. These facilities are in the form of parks named after heroes such as Ir Soekarno and Taman Jenderal Sudirman and there are canteen facilities, restaurants, coffee shops, and places of worship.

It can be said that the availability of a number of these facilities can encourage the interest and comfort of visitors when they are there. Satria Mandala museum. Some facilities such as restaurants are a special attraction at the Satria Mandala museum with the availability of delicious food menus. So that the restaurant becomes a magnet in itself from the facilities available at the museum.

However, the author considers that some other facilities have passive conditions or the atmosphere is not as lively as in the heroes' parks. Added to the condition of the park that needs more maintenance, considering the cleanliness of the parks is seen less and many are filled with fallen leaves from the trees around it. This is actually a good opportunity and chance in terms of management where these parks can be used as exhibition areas or activities that can involve the wider community so that the facilities owned by the Satria Mandala museum can be active and lively.

On the other hand, the availability of adequate and active facilities can influence the feelings of visitors to avoid boredom and boredom when enjoying the collections in the museum. Therefore, in addition to maintaining the facilities currently owned by the Satria Mandala Museum, creative efforts are also needed in terms of management to make passive facilities active and create a pleasant atmosphere, for example with many exhibition or collaboration activities carried out in the open area.

The impact of the situation at the Satria Mandala museum as explained above is clearly felt from the lack of visitors, especially based on data obtained in 2017, the average number of visitors was 10 per day. While the latest data obtained from 2020, the Satria Mandala museum had 3,183 tourists. Then in 2021 it had 2,465 tourists and in 2022 it had no tourist visits.

Whereas long before that, throughout 2006-2008 the average number of visitors was 130 per day. This shows visitors not yet a repeat customer And amount visitors Which down of course not healthy financially. The very low number of visitors is not commensurate with the area of 5.6 hectares and the very large collection displayed.

Another thing is the apparent discrimination against the Soviet Union's production collection and important events from the Dwikora and Trikora eras. Like the iconic Mig-

21 aircraft, produced by the Soviet Union, which is without any information. Even though the aircraft is the most sophisticated aircraft of its time and Indonesia is the initial owner. Indonesia has 20 units of this aircraft. In the early 1960s, the Indonesian military was known as one of the strongest in the world. Various major military achievements with war equipment from aircraft, armored vehicles, ships and weapons from the Eastern Bloc. However, during the New Order era there was a shift from the tendency to the Eastern Bloc to the West.

This is reflected in the appearance of Satria Mandala, where there seems to be discrimination as above and the military strength of that era is not conveyed clearly. So not many people know about the military strength of Indonesia at that time which was respected by the world. This is a reflection of Indonesia's political stance regarding the Cold War and communism which is seen in Satria Mandala. Actually in this era, the historical side should be displayed because it is a milestone of the Indonesian military after the revolution to defend independence.

From these various phenomena, it shows that the potential In fact, the Satria Mandala Museum has not been fully utilized. The large area, excessive facilities and infrastructure, and many collections are the capital to make it a very good museum and generate economic turnover. Not commensurate with the small number of visitors And Keep going decrease, so that can it is said that Museum Knight Mandala as the main military museum in Indonesia, although it has met the requirements as a decent or good museum, it has not yet met the requirements to become a new museum that can support its own survival as a fun social arena for the wider community. So that visitors become loyal customers who will happily visit regularly.

### C. Analysis Museum New

Halpin<sup>13</sup> says the new museum is a social arena. Like other social arenas such as malls or amusement parks, a visitor can browse, research, buy, eat and drink, gain experiences, involved program And events, as well as other. Based on information It was found that the orientation of the Satria Mandala Museum with the museum agendas that were carried out actually showed signs of an active and living museum in integrating itself into society.

It was recorded in 2014 that there was an increase in visitors, namely 40,381 visitors compared to 2013 which amounted to 32,136 visitors. However, from that number, most of the visitors were elementary school students. Other signs are seen with several programs that have been running, namely a traveling museum by visiting schools as its targets using military vehicles.

In addition, there is participation from the Satria Mandala Museum in the commemoration of Museum Day. World with allow public For touch directly the exhibited collection. This is claimed to be a means to bring the context of the collection closer to today's society. In the sense that the progress of the Satria Mandala Museum in trying to adapt to the direction of a new museum has actually begun to be seen, only recently it has shown the museum's inactivity in involving public participation.

Therefore, the vision of the museum is "to become a professional museum as an organizer of historical guidance and development of esprit de corps and military spirit in the context of fostering the capability of national defense forces" with the programs that have been running show that the museum's involvement in improving the patriotic spirit of soldiers in particular and improving public education in general regarding national defense has been well established.

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<sup>13</sup> *Ibid.*,

Police<sup>14</sup> said that the basic foundation of the new museum in the military museum is a new military history that focuses on the perception of war and the social role of the military. So that a bridge is needed between the country's military tradition and the general public. As stated by (McCoy, 2016), "... the museum becomes a zone contact between military And public general... code military, Language And tradition military need communicated to visitors with method certain to connect and understand."

This bridge is a method of displaying interesting and easily understood collections, a comprehensive narrative in simple language, the experience and atmosphere felt by visitors between the militaristic and civilian worlds that are understood. (Pieken and Rogg<sup>15</sup> illustrates, "The museum in Dresden, has chosen to revolutionize its entire approach to exhibiting and interpreting, with a new exhibition described as an avant-garde playground and a revolutionary new approach."

An example of a playground can be seen at the Imperial War Museum, London, which displays its collection of aircraft hanging from the ceiling of the building, as if in a dogfight and visitors who look down get the perception of the wars of the past. small or like currently watch film action. Visitors can also enter a B-17 bomber to experience the life of a plane crew. in War World II. Things This Enough effective For forget side negative from war and violence.

Police<sup>16</sup> mentions the requirements for a successful new military museum: professional museum marketing, financially healthy visitor numbers, visitors are customers, museum visits are enjoyable experiences, provide social inspiration: remembering, commemorating and reflecting, a gathering place for military personnel, historians, museum professionals, lay visitors and their respective values. Also, a successful military museum requires three things: scientists as references, museum professionals who understand values and culture, military personnel with the knowledge, experience and memory they have.

The Satria Mandala Museum has the potential to be a military museum. can provide social value to be felt by the public. Moreover, this museum has a central position to provide learning value and experience about the military world from the time of independence until now. Coupled with the current young generation who must be strengthened in understanding the soul of patriotism due to the progress of the times and the increasingly free flow of information that can threaten the disintegration of the nation.

Making the role of this museum very big in providing values knowledge of the history of this nation's resistance to invaders which was not easy and the creation of patriot feelings for visitors who come. Museum ideals For give meaning social for involvement public or community should be needed A innovation new from aspect knowledge museum And this matter very familiar with museum new. Of course just matter This No easy And requires adjustments and even adequate supporting resources in the museum field.

In the context of implementing new museology or new museums, public participation is very necessary in museum development. Both in terms of the layout of the exhibition space and the variety of collections displayed. The appearance of the collection is emphasized to be easy to understand, provide clear information, not stiff, and an atmosphere that is live, and create visitors who many. In addition, exhibition activities must continue to be encouraged by involving the museum community, students, TNI-Polri, so that a harmonious museum atmosphere can be created. That way, the stigma that is built by the general public about scary war tools can be changed into a pleasant atmosphere and provide a good experience to every visitor who comes.

The concept of a new museum cannot be avoided from the current developments.

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<sup>14</sup> Police, FT Van From (2013) *The Future of Military Museums*

<sup>15</sup> prickles, G. and Rye, M. (2012) 'The Bundeswehr museum of Military History: Exhibition Guide', *sandstone Communication* , pp. 1–192.

<sup>16</sup> Police, FT Van From (2013) *The Future of Military Museums*

Because visitors in this concept are no longer placed in a position that passive. But become agent determinant in development museum. There is a reciprocal relationship that exists when at the museum. It depends on the motive for their visit and their various backgrounds. These are the opportunities that must be seen by the current management of the Satria Mandala museum.

On the other hand, the management of new technology-based museums is another important part in the current era, its collections must be integrated based on technology. For example, fighter planes displayed in the open area of the museum can be made into various 3D images and made into an integrated application system. such as games so that children from young to adults can operate them. The enthusiasm of young people for museums through a community connected to the internet media has an impact positive for the development of new museums when in the museum, for example the Museum Night Community which carries out museum walking activities with interesting games so as to attract the enthusiasm of young people, <sup>17</sup>Thus, the information displayed by the museum is two-way, namely from the educational knowledge aspect and the educational entertainment aspect.

The debate on the concept of museology itself is essentially no longer about mutual eliminate ideas in two concepts museology, in matter This is old museology and new museology. In the sense that both concepts are equally important factors. important in management culture based museum. However, along with the development of the times and changing needs of visitors, this also has an impact on changes in the concept model that must be applied.

Development era the in harmony with progress knowledge knowledge that makes knowledge must in harmony with situation latest. Draft museum newborn on demands management the museum that in accordance with the need contemporary society so that new museology has circulators that complement each other, namely research, preservation, and communication.<sup>18</sup>

In the sense that through the concept of a new museum, there has been a renewal in terms of handling collections as found in the old museum. Therefore, the new museum is open to other disciplines such as conservation science, graphic design, social sciences, and public relations. With the inclusion of other sciences in the management of the new museum, the museum becomes well coordinated in its respective fields of science.

More Magetsari<sup>19</sup> explains that in the new museum there is a process of museization, namely the process of giving meaning to the new context on the collection label through a more complete and universal interpretation of the meaning of its primary context. The primary context is interpreted as the original meaning of an object when it has not been stored in a museum. The new context of an object is then called the museum context, which can also be called the standard quality of a museum that has documentary value,<sup>20</sup> Derrida calls this new context parerga or the framing of the meaning of an object.

The characteristics of the new museum have a wider role for the community, which makes the museum collection not only focused on meaning, but also has a correlation with today's life. So with the current situation, it seems that museum management must improve and

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<sup>17</sup> Palace, D. (2022) 'Existence And Function Museum For Generation Z', *Journal Layout Manage Art* , 8, pp. 95–104

<sup>18</sup> Mensch, P. van (1996) 'Museology and management: enemies or friends? Current tendencies in theoretical museology and museum management in Europe 1', in *Museums for the new millennium*. Washington, pp. 1–16

<sup>19</sup> Magetsari, Nurhadi . 2008. 'Philosophy 'Museology'. in 'Meaning' Museum For Time Now'. 2009. *Museography*, 2(2) .

<sup>20</sup> Mensch, P. van (1996) 'Museology and management: enemies or friends? Current tendencies in theoretical museology and museum management in Europe 1', in *Museums for the new millennium*. Washington, pp. 1–16

immediately adjust to the new museology concept. Moreover, based on the author's observations with several identifications produced on the Satria Mandala Museum, it requires an effort for a new model in managing the museum.

This is for the management of the museum, more targeted and presenting an active atmosphere to everyone who comes to the museum. On the other hand, the challenge of managing a military museum today, must be attempted to have a social role for the wider community. For example, the various collections displayed must contain meaning and significance that can arouse visitors' feelings about the meaning of the struggle of the heroes in winning Indonesian independence.

The maintenance management of the Satria Mandala Museum can be seen from the external appearance which only displays war equipment, giving the impression of not providing social education and learning education according to current needs. Writer consider, There is impression Which monoton will collection museum The enthusiasm of visitors is not directly contaminated, coupled with a number of collections and utilization of facilities that require serious attention in terms of maintenance and management. This indicates that the Satria Mandala Museum must strive to apply the concept of museology new one that focuses on research, preservation and communication.

Based on the previous explanation about the concept of a new museum, several things can be formulated as an effort in implementing a new museum-based management effort at the Satria Mandala Museum, which can be explained as follows: Educational orientation and community role. The intended educational orientation and community role are as explained by HooperGreenhill, including:

1. Workshop

Workshop activities are activities for educational purposes for museum managers to increase insight in order to establish excellent museum services for visitors. This is to create increasing knowledge of museum management and collections of objects and non-objective collections. The workshop activities can be carried out at the Satria Mandala Museum to serve the needs of the wider community for museum collections at the Satria Mandala Museum.

2. Exhibition

Museum exhibitions are intended as a means of education to showcase collections and introduce knowledge and culture through exhibition programs. In this case, exhibition activities have an important role in explaining the relationship between collection objects and education. Furthermore, in the exhibition activities, the Satria Mandala museum can collaborate with military experts on the types of exhibitions to be displayed with the aim of creating relevant museum education.

This is so that the need for knowledge about the military world is not only focused on soldiers, but civilians can understand military equipment comprehensively. Because museum exhibitions like this have a central position in museum education towards public involvement. Thus, visitors are no longer considered consumers but also participate in the museum's learning process.

In the sense that museums play a role in inviting community participation in education which includes the participation of individuals as figures, groups, communities and community organizations that are gathered as community groups in a region.

3. Event

The event in question includes museum activities to introduce the culture or knowledge possessed by a museum. According to (Noor, 2013), an event is defined as an activity held on time certain For commemorate something matter Which important

and bound by custom, culture, tradition and religion for the purpose certain.

In the agenda of commemorating an event, of course, it requires a target, namely the interest of visitors to attend the agenda. Events are also interpreted as a product that is offered with the hope that many people will visit the activities held, (Notoradjo, 2011). This aims to ensure that the event can be attended by many visitors through the planning process carried out.

So in this sense, event activities can be carried out by the Satria Mandala museum management by actively commemorating major days including historic days experienced by the Indonesian military world. Moreover, the Indonesian military aspect plays a major role in bringing and maintaining Indonesian independence and preventing post-independence rebellion efforts.

This is related to the Satria Mandala museum collection in the diorama collection layout that displays war events in the past. Events that can be done for example by carrying out activities to commemorate Heroes' Day with target circles public wide For to plant patriotic values through attractively designed collectibles perhaps during the holding of a museum event.

#### 4. Display

The intended display is the arrangement of products or collections that are exhibited. Display is also interpreted as a way of arranging products that is applied with the aim of attracting the interest of visitors or consumers. More broadly according to William J. Shultz, display considered as a way to attract consumer attention and interest to encourage ownership through visual appeal.

This method can also be applied to the activities of the Satria Mandala museum to attract consumer interest through the exhibitions displayed. To achieve a perfect arrangement, specialization and analytical skills are needed. quite in accordance with the standards of exhibition activities implemented. Therefore, it is very necessary for museum managers to have expertise in their daily operations to be more innovative in fulfilling visitors' interest in the military collections at the Satria Mandala Museum.

Based on the description of the implementation of the new museum through the activities explained above, indirectly the role of the community is... in museum management can be well established. The knowledge established at the Satria Mandala Museum can have an impact on the needs of the community general.

With new management concept efforts, a military museum has been created will be increasingly popular among various groups and can satisfy desires in terms of education, culture and as a social bridge for the community regarding the military world. So that previously No happen visitors which is repeated, will turn into visitors who will often visit the museum. This is because they have felt the benefits and are no longer passive just enjoying the collection objects but rather becoming actors in the growth and development of the Satria Mandala Museum.

## CONCLUSION

Along with the development of science, it seems that the Satria Mandala Museum should be able to adapt to the new museum concept. This is so that the museum becomes a means of social bridge without barriers between society and the military world. In addition, this museum can target various groups or the general public through museum activities in accordance with the new museum concept. Adaptation to the new museum concept can be done by focusing on a more complex educational orientation and involving the role of the community. The conclusion that can be known in this article is that the Satria Mandala Museum can make management efforts based on the new museum concept, namely by conducting activities in the

form of workshops in order to increase the knowledge of museum managers in serving the community, Exhibitions in order to market military museums to the general public so that they are increasingly interested in enhance the spirit of nationalism and patriotism. Events in order to fulfill activities involving the community such as commemorating major events in the Indonesian military world.

Display in frame give a show off innovative and make attractiveness visitors will exhibition Which displayed. As it should be, museum This can be place from satisfaction knowledge public will chivalry the heroes nation Which fight for independence through tools military in the past and can manifest this spirit in everyday life. Management Museum Knight Mandala For realize draft museum new, of course, cannot be separated from the role and cooperation of the museum management in matter This Which shelter him that is institution Soldier National Indonesia to develop museum the as museum Which answer community needs general. Because with management And utilization museum Which dynamic can create atmosphere fulfillment every need visitors which come on museum the, Good from aspect fulfillment need education education, tour And recreation, and also from fulfillment culture. It can be concluded that the Satria Mandala Museum requires adaptation and cooperation. from the management museum in terms of this is an institution that covering it, namely the National Army Indonesia. So that museum the truly can fulfil need public in a way wide from aspect education, recreation, social and culture.

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