



Traditional Concrete Sculpture Development Strategy at Yan Dede Studio

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ABSTRACT

This study aims to analyze the process of creating symbolic concrete sculptures at Yan Dede Studio through an artistic practice approach. The research focuses on the development of conceptual ideas, material exploration, and technical realization in producing sculptures with socio-cultural meaning. The method used in this research follows four stages of artistic creation: exploration, experimentation, realization, and evaluation. Data were collected through observation of the sculpting process, documentation of artistic development, and reflective analysis of the final artwork.

The results show that the sculpture represents a symbolic critique of human moral conflict through the hybrid figure of a human body combined with a pig's head holding a rooster. The work reflects the duality of human nature between rationality and instinct. This study confirms that artistic creation in concrete sculpture can function as a medium for social reflection and cultural expression in contemporary art practice.

1. INTRODUCTION

Three-dimensional art is a branch of art that has dimensions of length, width, height, and volume, so it can be enjoyed from various perspectives. Like two-dimensional art, three-dimensional works also contain elements of lines, planes, shapes, and colors. However, there is a fundamental difference between the two: two-dimensional works are limited in length and width, while three-dimensional art presents a real and physically visible space. One of the main forms of three-dimensional art is sculpture. According to the Indonesian Dictionary, sculpture is a replica of a human, animal, or other creature, created using carving techniques.

Emphasizing that sculpture is a branch of pure art that is three-dimensional, using various mediums such as stone, wood, clay, metal, resin, and concrete. Since the 2nd century, Indonesian people have been familiar with sculptures, even before the arrival of Hindu-Buddhist influences, as evidenced by the discovery of various ancient statues. In classical times, statues were widely used to decorate temples as places of worship, as seen in Borobudur and Prambanan. Meanwhile, in the modern era, the function of statues has evolved into a decorative element of cities and memorials [1][2].



In Bali, sculpture plays an important role in cultural and spiritual life. Traditional Balinese sculptures serve not only as aesthetic works but also as religious and symbolic mediums that are closely linked to Balinese traditional and Hindu ceremonies. The distinctive characteristics of Balinese sculpture are evident in the detailed ornamentation, figurative style, and depictions of gods, mythological creatures, and cosmological symbols imbued with philosophical values. Consistently, the development of sculpture in Indonesia also became increasingly productive during the era of national development. Sukarno, through his "Lighthouse" policy, encouraged the creation of various city-scale monumental statues, such as the "Welcome Statue", the "Peasant Statue", and the "Aerospace Statue", which served as landmarks and markers of national history.[3]

In the context of education and art practice, Studio Yan Dede was chosen as an internship partner because of its strong track record of producing iconic concrete-based works. The studio not only produces monumental sculptures but also provides a space for students to participate directly in real-life projects. Through these activities, students gain practical experience, from material selection and sculpting techniques to the finishing process. The use of materials such as Portland cement, fine sand, aggregate, and iron frames, combined with technical skills, creates concrete sculptures with aesthetic value and long-term durability. Thus, the academic collaboration with Studio Yan Dede not only enriches technical skills but also strengthens students' understanding of sculpture as a medium of contemporary culture, spirituality, and expression.

2. METHODS

2.1. Creation Method

The method of creating artworks in this activity uses an artistic practice approach that emphasizes the process of exploration, experimentation, and the realization of works in a systematic and reflective manner. This approach aims to produce works of art that not only have aesthetic value, but are also based on conceptual, technical, and contextual considerations. In creating a meaningful and aesthetically pleasing work of art, an artist does not only rely on intuition, but also understands the visual basics that make up the work.[4]

The creation process begins with the exploration stage, which is the activity of exploring ideas, observing objects or visual phenomena, and searching for references that are relevant to the artistic ideas to be realized. This stage serves to build a conceptual foundation and determine the direction of the creation of the work.

The next stage is experimentation, which is the process of testing various possible forms, techniques, materials, and media that are in accordance with the concept of the work. At this stage, technical and visual experiments are carried out to find the most effective artistic approach in representing ideas.

Furthermore, the realization stage is the process of applying the results of exploration and experimentation into the form of a work of art as a whole. This stage emphasizes technical skills, media control, and consistency with previously formulated concepts.

The final stage is evaluation and reflection, which is the assessment of the work based on aesthetic, technical, and conceptual aspects. Evaluation is carried out critically to identify the strengths, shortcomings, and possibilities of future development of the work. Through this method of creation, the process of creating is not only understood as a technical activity, but as a scientific and creative process that involves conceptual thinking, mastery of skills, and continuous artistic reflection.

3. RESULTS AND DISCUSSION

3.1. Creation Process

This method of creating sculptures uses an artistic practice approach that emphasizes the process of exploration, experimentation, and realization of works in a systematic, structured, and reflective manner. Through physical interactions, sensory experiences, and intuition sensitivity, materials help shape the direction of creation, aesthetic decisions, and the meaning of the work. [5] This approach aims to produce sculptures that not only have aesthetic qualities, but are also based on conceptual, technical, and socio-cultural considerations that underlie their creation. Through this method, the creation process is understood as a scientific and creative activity that involves observation, analysis, technical skills, and artistic reflection in a sustainable manner.

1. Exploration Stage

The exploration stage is the initial process in the creation of sculptures that focuses on exploring ideas and understanding of social and cultural phenomena that are sources of inspiration. At this stage, observations are made of cultural practices in society, especially those related to the tradition of cockfighting (tajan) in ritual and social contexts. In addition, a study of visual symbols that have metaphorical meanings is also carried out, such as animal figures in art that are often used to represent human nature or character.

Exploration activities also include the study of references to figurative and symbolic sculpture artworks, both in the context of traditional art and contemporary art. Through this process, the artist identifies visual forms that can be used to convey the idea of the duality of human nature, which is a blend of rationality and instinctive instinct. The result of this exploration stage is the formulation of a visual concept in the form of a hybrid creature figure between a human and a pig holding a rooster as a symbol of moral conflict, ambition, and self-interest in social life.

In addition, at this stage, initial planning is also carried out regarding the composition of the shape, anatomical proportions, body gestures, and figure expressions that will be manifested in the sculpture. Consideration of ergonomics, balance of shapes, and structural stability is also an important part of the exploration process.

2. Experimental Stage

The experiment stage is the process of testing various possible techniques, materials, and visual approaches that will be used in the creation of sculptures. At this stage, experiments are carried out on techniques for forming three-dimensional shapes, such as modeling using soft materials (for example, clay or plasticine) to produce initial shapes that are in accordance with the concepts that have been formulated.

Experiments were also carried out on the construction technique of the frame (armature) as the main supporting structure of the sculpture, which functions to maintain the strength and stability of the shape. In addition, tests were carried out on the character of the material used, including the level of strength, durability, and ability of the material in displaying anatomical details and surface texture.

At this stage, the artist also experiments with finishing techniques, such as surface smoothing, coloring, and texturizing to produce a realistic and expressive visual impression. Visual experiments are carried out to determine the figure's skin color, facial expression details, and ornamental appearance that

supports the symbolic meaning of the work. Through this experimental process, the most effective technical and visual approach in representing artistic ideas clearly and communicatively is obtained.

3. Stage of Realization

The realization stage is the process of implementing the results of exploration and experimentation into the form of a sculpture work as a whole. At this stage, the process of forming three-dimensional shapes is carried out in stages, starting from the creation of the basic skeleton as the main structure, then continued with the formation of the volume of the figure's body, head, and limbs according to the planned anatomical proportions.

The embodiment process also involves the development of shape details, such as facial expressions on the pig's head, skin texture, fabric folds on the kamen, and the shape of the rooster held by the figure. Each part is done by paying attention to visual balance, unity of form, and conformity with the symbolic concept that has been formulated beforehand.

At this stage, technical skills are an important factor in ensuring the quality of the work. Material control, precision in the formation of details, and consistency with the concept are the main aspects in the process of realizing the work.

The finishing stage is carried out as the final part of the realization process, which includes surface smoothing, coloring, and refinement of visual details to improve the aesthetic quality and power of expression of the work.

4. Evaluation and Reflection Stage

The evaluation and reflection stage is a process of assessing the work of sculpture that has been realized. Evaluation is carried out critically by considering several main aspects, namely aesthetic quality, technical accuracy, strength of visual expression, and suitability between the form of the work and the underlying concept.

At this stage, the artist analyzes the success of the work in conveying a symbolic message about moral conflicts and human behavior in social life. In addition, an identification of technical weaknesses or limitations that arise during the creation process is also carried out, such as the strength of structure, the quality of details, or the effectiveness of the use of materials.

Artistic reflection is carried out to understand the creative experience gained during the creation process as well as to formulate the possibility of future development of the work, both in conceptual, technical, and visual aspects.

3.2. Description and Concept of Creation



Figure 1. Image Title of Wadwa Adusabda
[Source: I Putu Heri Setia Pradnyana, 2025]

This sculpture features the figure of a hybrid creature which is a combination of a human body and a pig's head. The figure is depicted standing upright with a frontal attitude, wearing a kamen as a representation of traditional Balinese fashion and a gold-colored necklace ornament that strengthens cultural identity while giving the impression of social status. The figure's right hand is raised upwards with a gesture resembling a greeting or greeting, while the left hand holds a white rooster.

Visually, the shape of the human body is presented realistically with clear anatomical proportions, while the pig's head is shown expressively, creating a contrast between human rationality and animal instincts. The presence of the rooster as a symbolic object reinforces the Balinese cultural context, especially related to the practice of tajan or cockfighting, which in Balinese society has ritual, social, and economic dimensions. This work combines figurative and symbolic elements to convey social criticism of human behavior that often uses tradition and belief as legitimacy for instinctive impulses, such as greed, ambition, and the desire to dominate.

The concept of creating this sculpture departs from a critical reflection on the socio-cultural phenomena that occur in people's lives, especially related to the relationship between tradition, spirituality, and personal interests. The artist observes that in the practice of daily life, cultural and religious values that initially have sacred and symbolic functions, in some situations can undergo a shift in meaning to become a means of justification for actions driven by material interests and individual ambitions.

The representation of a hybrid creature between a human and a pig was chosen as a visual metaphor to illustrate the duality of human nature, which is a blend of rationality and instinctive instincts. The pig's head symbolically represents traits such as greed, greed, and materialistic tendencies, while the human body symbolizes moral awareness and rational thinking ability. The combination of these two elements reflects the internal conflicts that humans experience in the face of the temptations of power, profit, and social domination.

The use of roosters in this work has a symbolic meaning related to the tradition of cockfighting (tajan) in Balinese culture. In the context of certain religious rituals, cockfighting functions as part of the caru ceremony, which is an offering to maintain cosmic balance and drive away negative forces. However, in social practice, the activity can also shift into a gambling arena that is loaded with economic interests and

competition. Therefore, the rooster in this work is interpreted as a symbol of human struggle, conflict, and ambition in achieving victory or superiority.

The upward right-hand gesture is interpreted as a symbol of social communication and a representation of the self-image that wants to be displayed to the public. This attitude can be interpreted as a human effort to show an impression of politeness, religiosity, or moral legitimacy in front of society. However, the presence of a pig's head on the figure reveals a discrepancy between the image displayed and the hidden motivation.

Conceptually, this work raises the theme of moral paradoxes in modern human life, where traditional and religious values are sometimes used as a cover to cover up personal interests. Through a symbolic and metaphorical approach, this work seeks to convey a social critique of human behavior that tends to exploit cultural and spiritual legitimacy to justify actions that are contrary to ethical values and social balance.

4. CONCLUSION

This study demonstrates that symbolic concrete sculpture can be used as a medium for expressing social and moral criticism through figurative representation. The hybrid figure combining a human body and a pig's head holding a rooster represents the duality of human nature between rational awareness and instinctive impulses.

The creation process, which includes exploration, experimentation, realization, and evaluation, confirms that artistic practice can function as a systematic method for producing meaningful artworks grounded in conceptual, technical, and cultural considerations.

5. REFERENCE

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