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"Kasama Weki" in the Architecture of the West Nusa Tenggara Weaving Museum

Sahadat Nafasia^{1*}, Diptya Anggita²

^{1,2}Universitas Pancasila, Indonesia

***Corresponding Author:** [syahadat15nafasia@gmail.com](mailto:sahadat15nafasia@gmail.com)

Abstract: The aim of this research is to incorporate the wisdom of West Nusa Tenggara, Indonesia, into the design of the museum building, to preserve culture as a symbol of respect and love for the Indonesian homeland. The approach is carried out using a qualitative-correlational analysis approach to local socio-cultural activities and also using a conceptual design approach regarding design themes that highlight a cultural wisdom in Dompu called "Kasama Weki". "Kasama Weki" is the advice of Bima-Dompu West Nusa Tenggara which means togetherness, solidarity, kinship, justice, volunteerism (selfless), responsibility, active role of society as well as unity and oneness. This advice has locality and synergy values contained in the Bima-Dompu culture so that it can be applied in the design of the weaving museum building. "Kasama Weki" as an international tourist attraction is based on a series of cultural thematics as part of the design concept. The application of this theme is a symbol of respect and love for Indonesia's homeland so that it becomes an iconic architectural work as a contextual and communicative platform and as an educational tourist attraction and has the potential on the international stage to advance tourism and the creative economy which spurs improvements in the quality of Indonesian woven products in accordance with the spirit of Sustainable Development Goals (SDGs).

Keywords: architecture, culture, museum, tourism, weaving.

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Introduction

Indonesia is a country that has diversity that gives birth to culture. Every region in this country has a cultural heritage that is maintained from generation to generation. Cultural heritage is a cultural wealth that has important values for historical development. According to Davison in Suprpto et al. (2015), cultural heritage is defined as 'physical cultural products or results from different traditions and spiritual presentations in the form of values from the past which are the main elements in identity a group or nation'. Culture is the result of physical culture (tangible) and cultural values (intangible) from the past.

William Lipe in Ardika (2015) states that archaeological sites and cultural resources as a whole have four values related to the social and cultural context. These four values can be described as follows; First, these cultural resources have economic value or as commodities for tourist attraction and adaptive reuse. Second, cultural resources have associative value or as symbols of important historical events, themes, and their relationship to architectural styles or types of machinery. Symbolic value may be derived from specific meanings based on

social and cultural context. Third, cultural heritage or cultural resources have information value related to science and research. Fourth, cultural resources have aesthetic value, architectural style and/or landscape.

From this description it can be seen that culture is an important element in a work, with the presence of culture there is a human element in a work so that it can create a value or identity that reflects the culture of a region and has high meaning in accordance with its use and image. One of the Dompu cultures is wise advice, namely "Kasama Weki" which can be used as a reference in social life.

The development of architectural studies has also developed a focus of study not only on the relationship between culture and architecture which then gives rise to the theme of studying culture of living but also, the focus of studying the relationship between nature and architecture which then gives rise to the theme of studying tropical architecture (Subroto, 2017). Furthermore Subroto (2019) stated that the process of understanding nature and community culture is obtained through an in-depth exploration process to decipher it. This is done because the symbolic meaning and philosophical values of local culture are inherently integrated or integrated with the building. Therefore, in designing the West Nusa Tenggara Weaving Museum, the theme and design concept were applied, namely the wise advice from Dompu "Kasama Weki".

Architecture of the West Nusa Tenggara Weaving Museum is the process of designing architecture that describes the relationship between humans, nature and culture, as humans need nature as a place to live and survive, while culture is a way of human life behavior that gives rise to customs and cultural habits for public. Exploration of this theme obtains value in various forms, including having aesthetic or image value and having cultural value.

According to Hayllar et al. (2008), aesthetic value is achieved through the mutual contribution of identity, vision and reputation, the way groups, institutions, cities express ideas, ambitions and intentions which are reflected in the distinctive design of buildings, while cultural value creates a sense of place by connecting location, context and patterns of historical development that combine cultural symbolism and social meaning.

The aesthetic and cultural value of "Kasama Weki" contained in the West Nusa Tenggara Weaving Museum building is that it expresses the spirit of unity which depicts 'Bhinneka Tunggal Ika' from the diversity of weaving culture in Indonesia united in a museum designed in the beauty of the culture and traditions of the Dompu community so that it becomes iconic architectural works as contextual and communicative containers. This is an important factor in building tourist facilities that attract the attention and educate the younger generation.

Various cultural objects in museum collections often come from different tribes and come from several regions. In this context, museum collections actually reflect cultural pluralism or multiculturalism. So a museum is a place where tourists can see and understand the past cultural heritage of other ethnic groups from different eras (Posha & Yusnita, 2023).

The "Kasama Weki" concept planning approach in designing the West Nusa Tenggara Museum as an international tourist attraction must have an

attractiveness and level of comfort that includes (1) Sense of place, as the atmosphere, attraction and quality of a place that produces a sense of well-being that can bind a community and encourage people to return to that place (Smith, 2011), and (2) Place Attachment, namely a person's attachment to a place as a symbolic relationship with a place that is formed by giving emotional meaning to a place where people are attracted to it because of emotions and cultural ties (Hashemnezhad et al., 2012), Place Attachment, namely individuals describing the similarity or sameness of themselves with a place, and uniting perceptions about physical environment (values, memories, preferences, knowledge) into his self-definition (Aura & Hanafiah, 2023).

"Kasama Weki" as part of a strong contribution in the application of culture in an architectural work provides the meaning of locality and synergy obtained from the design theme combined with the conceptual Dompu culture obtained from the values of the slogan "Kasama Weki" which makes the museum a educational tourist attraction.

In terms of the meaning of the word in Bima, 'kasama' means togetherness, solidarity and/or mutual cooperation. Meanwhile 'weki' means kinship (Mulyawan et al., 2020). "Kasama Weki" is a culture passed down from the ancestors of the Dompu people which depicts collective work shoulder to shoulder, helping each other solve problems and creating social justice.

The "Kasama Weki" culture continues to develop in the Bima Dompu community, one of the unique cultures that strengthens the sense of togetherness of the Dompu community without distinction of race, religion, perhaps even non-existent in other regional traditions and cultures throughout Indonesia. It is hoped that this advice can become a symbol of cultural unity throughout the archipelago through weaving activities and other activities in the architecture of the West Nusa Tenggara Weaving Museum.

Basically "Kasama Weki" is a Dompu community bond that is formed because of a sense of kinship or brotherhood, this is more than just working together or ordinary professional relationships. "Kasama Weki" is a social spirit instilled by Dompu's ancestors, as a unity that contributes to activities with joy.

Methodology

The design method uses a qualitative-correlation analysis design approach as Anwar & Ardhiati (2023), Gunawan & Ardhiati (2022), Herlambang & Ardhiati (2023), Kholis (2023), and Subagyo & Adi (2023) did in their studies. The descriptive study in this research aims to create a systematic, factual and actual description or explanation of the phenomenon or theme being investigated (Nazir in Prasetyo et al., 2021), namely local socio-cultural activities and conceptual approaches regarding design themes. which promotes Dompu culture "Kasama Weki".

The stages carried out start from presenting the title of the design, the aims and objectives of the design, reviewing the location, determining the design theme, reviewing literature studies, and analyzing the site through field surveys and through reviewing secondary data online to make it easier to formulate building and site concepts that will be developed. in design (design development).

The authors collect physical documentation data, both the results of field surveys and the results of surveys of architectural museum buildings with similar functions as a reference in design. Documents about people or groups of people, events, or happenings in social situations which are very useful in qualitative research (Yusuf, 2014).

Results and discussion

Design Location

The site condition is on the main Lakey tourist road, namely Jl. Nangas Lakey Beach, Hu'u, Dompu Regency, West Nusa Tenggara. With a land area of 23,000 m².



[Source: Nafasia, 2022]
 Figure 1. Overview of design location

Table 1. RTRW provisions

Designation: Environmental Activity Center (PKL)	
Provision	Information
KDB 40%	9.200 m ²
KLB 0.8	18.400 m ²
KDH	30%
KSB	½ width of the road side of the site (8 meters)
GSSB	½ minimum building height (5 m), provided it is ≥ 10 m
Coastal Boundary Line	50-100 meters from the highest tide line towards land

[Source: RTRW, 2012]

Application of "Kasama Weki" in site analysis

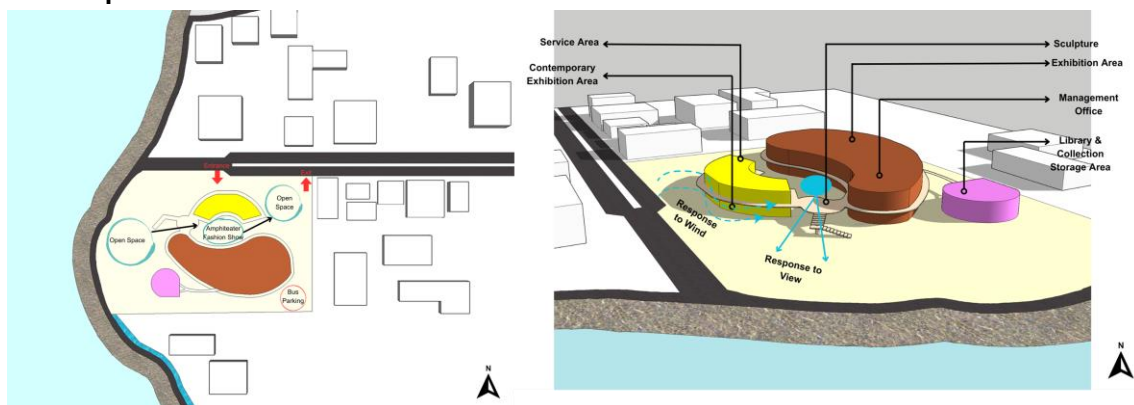
Site analysis in designing the West Nusa Tenggara Weaving Museum is an important stage in assessing the physical condition of the environment. The analysis carried out includes several design components, namely location potential and constraints of the selected location. This is done to be able to plan a design that suits the function of the building to be designed. By applying the theme "Kasama Weki", site analysis focuses on user factors, environmental factors and socio-cultural factors. These factors produce output in the form of

location selection criteria analysis, climate analysis, accessibility analysis, view analysis, vegetation and zoning.

Application of "Kasama Weki" in buildings

a. Mass composition analysis

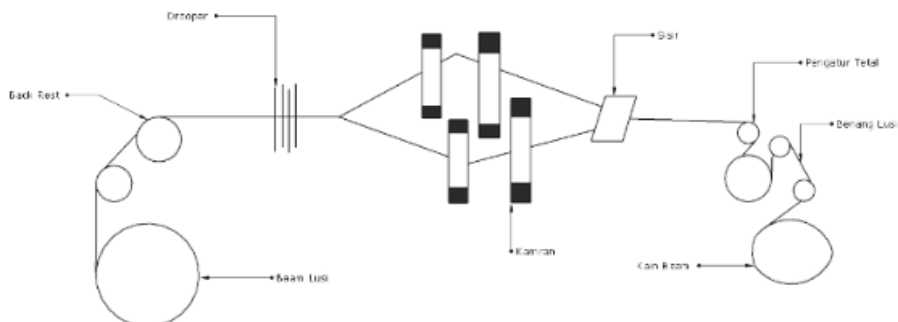
In the design of the Nusantara Weaving Museum in Dompu, NTB will apply the idea of mass composition forms from Dompu woven cloth motifs in zig-zag shapes combined with the shape concept of the "Kasama Weki" theme. This form is modified and adapted to the theme elements so that it can give an aesthetic impression and high historical value



[Source: Nafasia, 2022]
Figure 2. Mass composition analysis

b. Analysis of space relationships and space zones

Based on space requirements, a space organization concept that is deemed appropriate for the function of the building will be applied to a space organization concept developed from a schematic of the path of the warp thread as it passes through the equipment on the loom. The reason for choosing the spatial relationship organization of the weaving scheme is to determine spaces that have interrelated functions and circulation directions in the use of the building, apart from that it illustrates the philosophy of the weaving process itself so as to illustrate the story line of the development of weaving in Indonesia.



[Source: Witaraga, 2007]
Figure 3. Weaving schematic

c. Service level

The service system in the museum building is divided into two systems, namely:

1. Educational tourism services

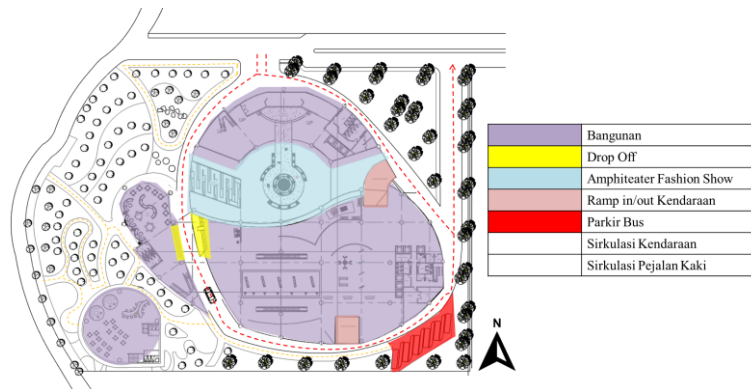
As an educational tourism facility, the museum aims to empower itself to become a fun, positive and interesting place because the tourist area in general is looking for entertainment in Sumadio (Febriani, 2018).

2. Public service

As an open socio-cultural facility, through its collections, museums can provide valuable information to the wider community (information function). This is a representation of the museum as a public service institution, through the collection objects on display, the museum provides information to the public (Ardhiati, 2013).

Site concept

Site design is carried out based on the results of combining site analysis, so that it can determine planning for the building mass and placement of the building mass that responds to climatic conditions and can take advantage of the building's needs for views and ease of access. Apart from that, the site design concept applies the theme "Kasama Weki" which means togetherness and depicts "Bhinneka Tunggal Ika" which means that even though they are different, in essence the Indonesian nation remains one unit (Pursika, 2019). This aims to unite cultures throughout the archipelago

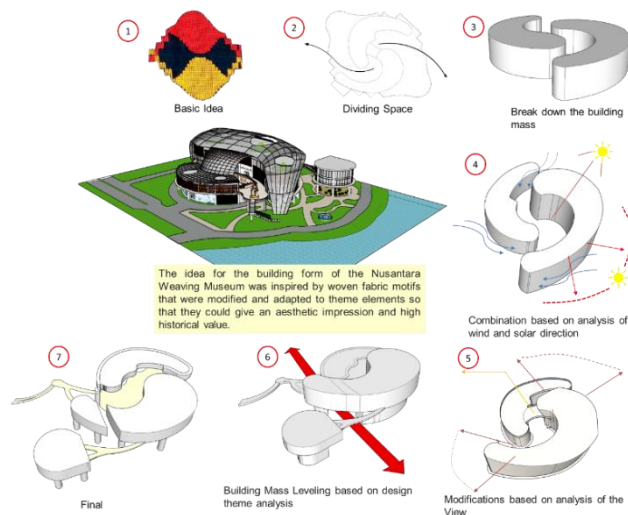


[Source: Nafasia, 2022]

Figure 4. Site concept

Concept of mass change

The following is an explanation of the mass composition above: (1) The basic shape is inspired by Dompu woven cloth motifs, (2) The mass composition form is processed from woven cloth motifs with a design theme approach, (3) The 3D shape of the building mass, (4) The shape is processed to maximize sunlight in ideal quantities, (5) Maximize the view at every corner of the building, and (6) Shape the final result of the building mass.

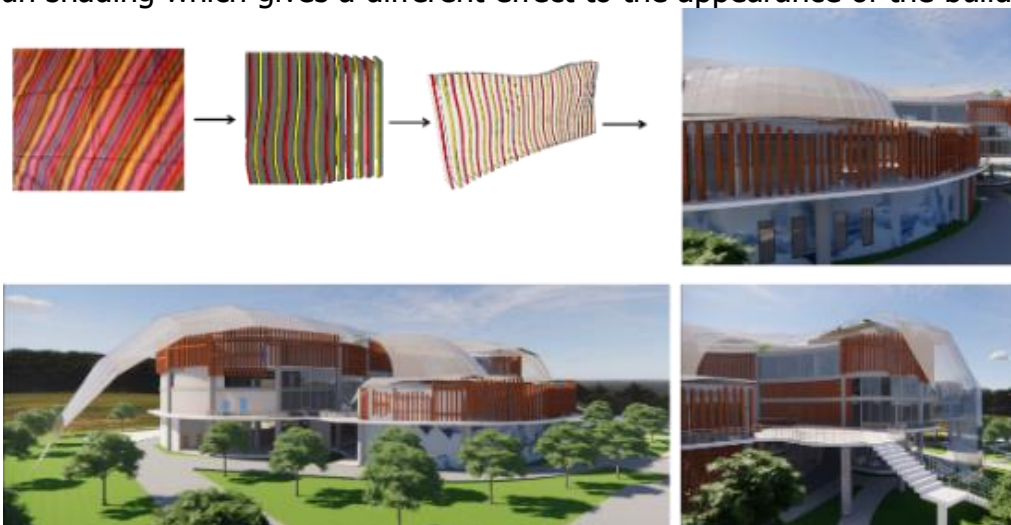


[Source: Nafasia, 2022]
Figure 5. Site concept

Façade Concept

The facade concept applied to this building refers to Francis D.K Ching's book in Abdillah (2019) regarding facades. There are six aspects of composition that cover a facade, namely geometric, symmetry, rhythm, contrast, scale and proportion. So from these six aspects, three elements were taken from the theory of facades as materials in the design of the Nusantara Weaving Museum. These elements include Geometric, rhythm, and scale.

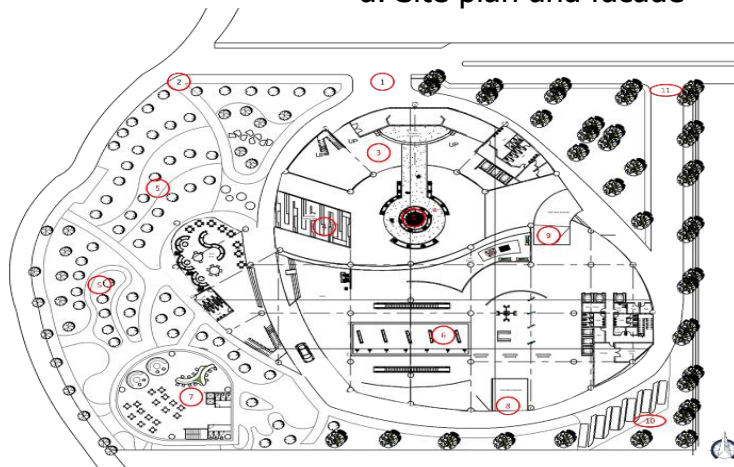
The following is the facade concept that will be applied in the design of the Nusantara Weaving Museum building in Dompu, NTB. The basic idea of this facade is a transformation of the Dompu weaving motif, namely the 'line motif' which depicts a firm nature in carrying out tasks, a characteristic commonly possessed by Maritime communities. The curved facade is also made into a grid as sun shading which gives a different effect to the appearance of the building.



[Source: Nafasia, 2022]
Figure 6. Façade concept

Design

a. Site plan and facade

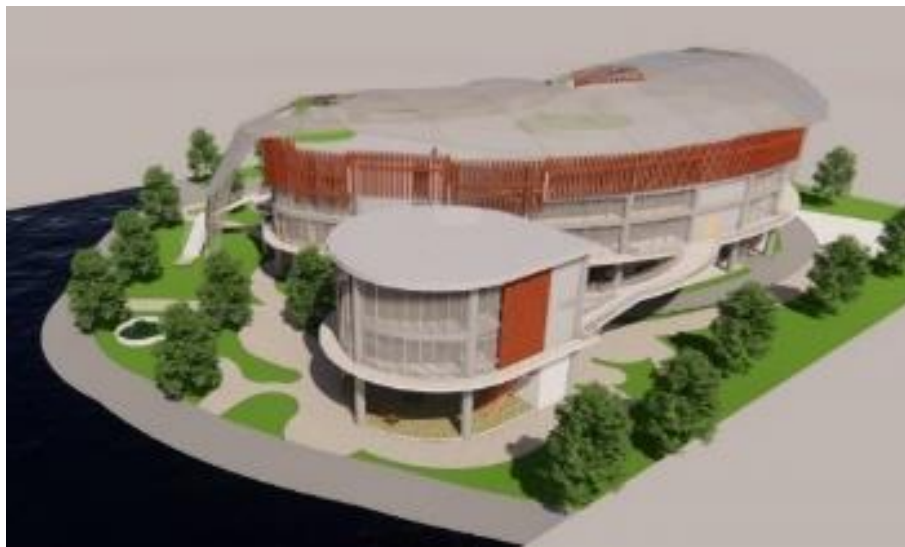


KETERANGAN:

1. Main Entrance
2. Main Pedestrian Entrance
3. Supporting Buildings 1
4. Amphiteater
5. Plaza
6. Main building
7. Supporting Buildings 2
8. Vehicle Entry Ramp
9. Vehicle Exit Ramp
10. Bus Parking
11. Exit

Site plan
Skala 1:500

[Source: Nafasia, 2022]
Figure 7. Site plan



[Source: Nafasia, 2022]
Figure 8. Bird's eye perspective



[Source: Nafasia, 2022]
Figure 9. Bird's eye perspective



[Source: Nafasia, 2022]
Figure 10. Human eye perspective



[Source: Nafasia, 2022]
Figure 11. Human eye perspective



[Source: Nafasia, 2022]
Figure 12. Public space and pedestrian areas

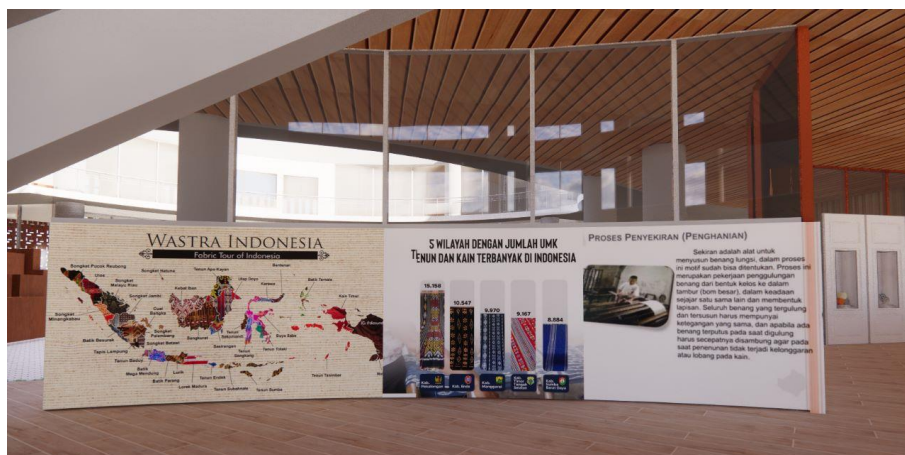


[Source: Nafasia, 2022]
Figure 13. Pedestrian public space area

b. Interior



[Source: Nafasia, 2022]
Figure 14. Lobby



[Source: Nafasia, 2022]
Figure 15. Information room



[Source: Nafasia, 2022]
Figure 16. Library



[Source: Nafasia, 2022]
Figure 17. Semi-outdoor display area



[Source: Nafasia, 2022]
Figure 18. Weaving display area perspective

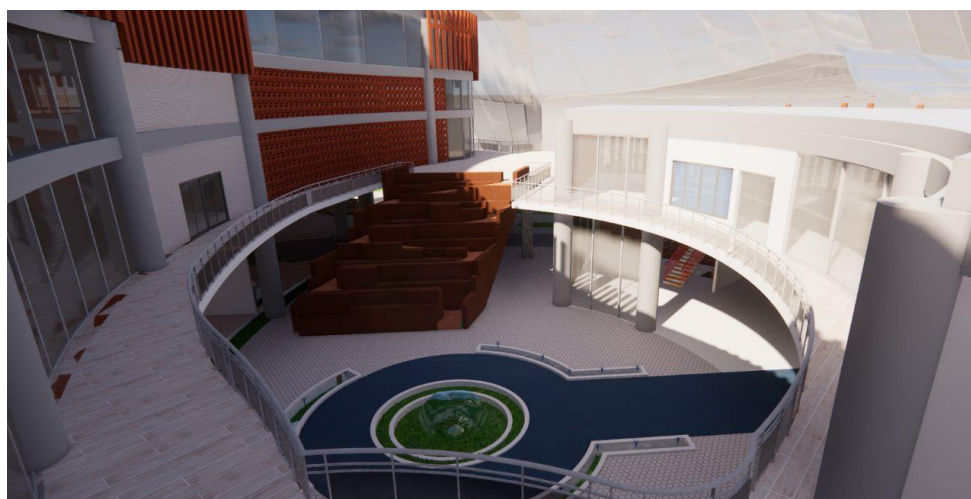


[Source: Nafasia, 2022]
Figure 19. Display area perspective



[Source: Nafasia, 2022]

Figure 20. Perspective of the semi outdoor caffe area



[Source: Nafasia, 2022]

Figure 21. Perspective of the semi outdoor fashion show area

Conclusion

The West Nusa Tenggara Weaving Museum carries a concept that is relevant to today's life, applying the theme of wise advice from Dompu "Kasama Weki", namely designing architecture through humans, nature and culture so that it can contribute as a means of influencing the attention and educating the younger generation to support the development of knowledge and inspiration by expressing interesting architecture and as an educational tourist attraction. The application of this theme is a symbol of respect and love for the Indonesian homeland. Apart from that, "Kasama Weki" is presented at the West Nusa Tenggara Weaving Museum Architecture as an international tourist attraction based on a cultural thematic series as part of a design concept that represents the unity of all Indonesian culture.

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Designing Healing Center for People with Mental Problems in Lembang, West Bandung Regency

Jihan Salma Salafiyah¹, Setia Damayanti²*

^{1,2}Universitas Pancasila, Indonesia

*Corresponding Author: jihansalma2001@gmail.com

Abstract: The 2018 Riskesdas results for provinces throughout Indonesia noted that the graph of mental disorders and depression in DKI Jakarta and West Java tends to increase from 2013 to 2018. The Least and Most Stressful Cities Index 2021 report also states that the city of Jakarta is a city with high levels of 9th highest stress in the world. The Healing Center for ODMK (Orang dengan Masalah Kejiwaan or People with Mental Problems) in Lembang, West Bandung Regency aims to provide a means of restoring health to the human mind. The authors used qualitative methods by collecting secondary and primary data through research journals, books/ebooks, and articles related to the research object. They also conducted a survey of the design location as analysis material. The results of the analysis show that the basic recovery method that can be applied by many people is the Self Healing method so that in terms of building the appropriate theme is Healing Environment. The Healing Environment theme aims to create an environment that can heal. It is hoped that the Healing Center for the ODMK (People with Mental Problems) in Lembang, West Bandung Regency can be a solution for recovering a person's mental problems and providing sensitivity to mental health.

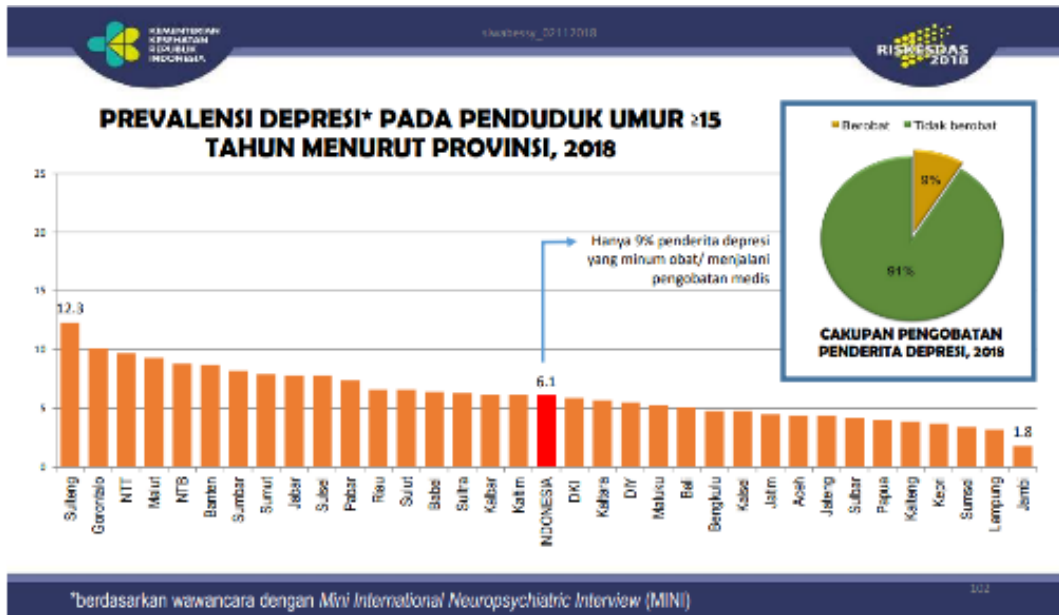
Keywords: healing center, healing environment, mental health, self-healing.

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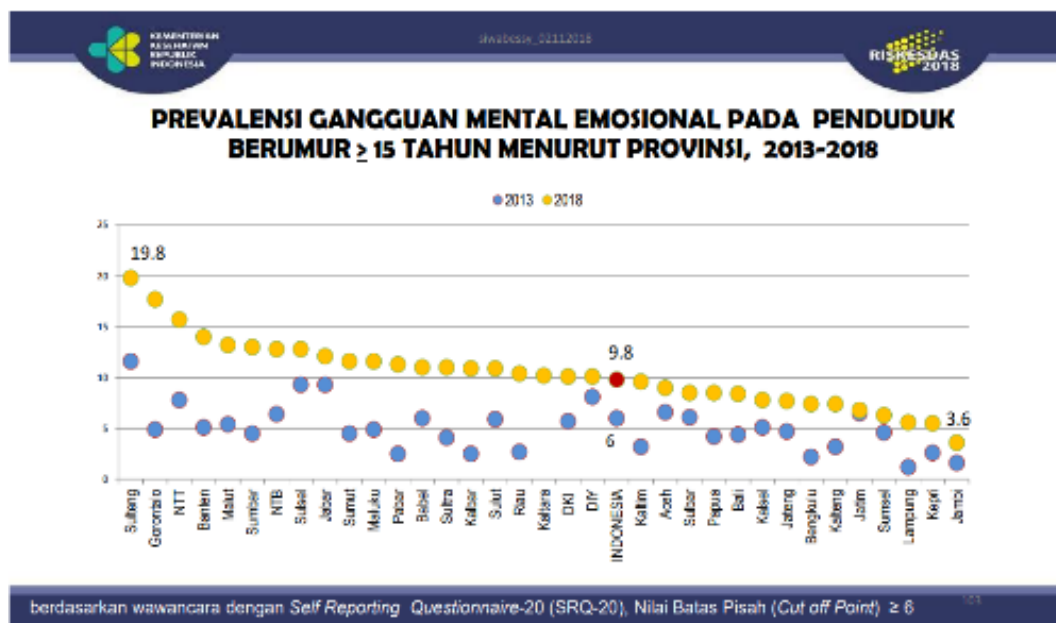
How to Cite: Salafiyah, J. S., & Damayanti, S. (2024). Designing Healing Center for People with Mental Problems in Lembang, West Bandung Regency. *Journal of Aesthetics, Creativity and Art Management*, 3(1), 16–37. <https://doi.org/10.59997/jacam.v3i1.3696>.

Introduction

Jakarta is the most densely populated city in Indonesia and has a fairly rapid economy, thus triggering new immigrants from outside the city. Apart from that, based on the DKI Jakarta Provincial Central Statistics Agency, the population of Jakarta in 2021 was 10,644,776 million people. This increases the population density of the city of Jakarta and has the potential to cause stress among the people. Based on the results of the 2018 Riskesdas for provinces throughout Indonesia, mental disorders and depression in residents >15 years of age in Jakarta and West Java are high in Indonesia. Based on the 2018 Riskesdas results, provinces throughout Indonesia also show that the graph of mental disorders and depression tends to increase from 2013 to 2018.



[Source: 2018 riskesdas results for provinces in indonesia (uploaded 2 October 2022)]
Figure 1. Graph of the prevalence of depression in population aged >15 years by province, 2018



[Source: 2018 Riskesdas results for provinces in Indonesia (Uploaded 2 October 2022)]
Figure 2. Graph of the prevalence of mental emotional disorders in population aged >15 years by province, 2013 – 2018

Apart from that, based on the report The Least and Most Stressful Cities Index 2021 states that the city of Jakarta is the city with the 9th highest stress level in the world. Factors that influence include safety and security rates, social and political stability, gender and minority equality, population density levels, as well as traffic congestion and noise pollution.

#	CITY	COUNTRY	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	TOTAL
90	Istanbul	Turkey	52.3	32.5	51.8	33.4	5,679	7.8	66.5	85.2	19.6	64.9	12.7	79.3	80.7	46.2	66.4	73.9					44.9
91	Kiev	Ukraine	54.2	28.1	66.0	66.5	249	7.8	35.5	86.3	32.6	93.3	9.1	59.4	87.0	38.1	51.1	68.9					42.8
92	Jakarta	Indonesia	46.7	44.7	59.8	34.0	4,703	41.5	19.9	68.3	95.4	85.2	11.0	69.3	33.0	97.2	31.0	76.0					41.8
93	Karachi	Pakistan	17.9	15.4	11.9	25.0	4,246	65.4	56.1	21.3	11.0	93.3	4.7	70.6	22.7	85.3	17.2	82.2					36.6
94	Moscow	Russia	49.3	35.4	63.7	12.0	2,957	11.0	30.6	91.9	40.8	77.3	3.6	30.6	80.1	69.3	68.5	74.7					36.1
95	Kabul	Afghanistan	1.0	1.0	44.6	34.0	16,126	46.9	66.6	27.4	34.7	93.7	11.7	83.9	38.7	63.6	1.0	86.6					34.3
96	Baghdad	Iraq	31.3	2.4	1.0	17.0	12,073	43.9	55.6	39.4	39.7	82.8	13.7	69.6	51.1	63.7	33.8	67.1					31.7
97	New Delhi	India	30.1	44.9	54.2	50.5	11,313	16.8	47.6	1.0	19.7	87.2	9.4	73.9	1.0	72.7	31.4	51.9					31.5
98	Manila	Philippines	29.8	38.1	74.3	63.4	20,784	3.3	14.2	63.7	13.6	88.2	8.8	49.3	51.2	94.9	42.4	63.6					29.4
99	Lagos	Nigeria	18.3	17.7	49.0	34.0	7,877	33.0	2.1	76.3	1.0	95.0	37.1	34.5	93.6	94.8	6.1	79.1					19.9
100	Mumbai	India	36.71	45	54.16	50	53,6764.00	325	1.00	60.10	10.34	89.19	3.60	19.65	1.00	79.73	31.12	51.85					1.00

[Source: 2018 Riskesdas Results for Provinces in Indonesia (Uploaded 2 October 2022)]
 Figure 3. Graph of the prevalence of depression in population aged >15 years by province, 2018

Stress is not an easy thing to accept and cure, in some cases if left for too long it can cause more serious mental problems. Indonesian society still has a bad stigma against people with mental disorders who seek treatment from psychologists or psychiatrists. However, apart from treatment through a psychologist or psychiatrist, mental illness can be prevented by giving yourself time to recover by managing the perception gap between the demands of pressing situations based on each individual's abilities, which is also commonly called coping in Psychological Science. The Healing Center, which is also often called the Healing Center, can be used as an alternative to carry out this process.

The Personal Recovery Center that will be designed targets the population of Jakarta City and Bandung City as the most densely populated cities in West Java. The location for designing this Healing Center which is considered suitable is the Lembang area, taking into account its location which is easily accessible from the city of Jakarta and the city of Bandung. The location of the Lembang area in the highlands is also a factor that influences the design location, because it still has cooler and cooler air.

Due to Law No. 36 of 2009 (Health Law), health is a condition of being physically, mentally and socially healthy so that it is possible for humans to live productive lives socially and economically. Apart from that, the World Health Organization (WHO) in 2001 stated that mental health is a condition of a person's well-being in which a person can manage life stress appropriately, work productively and productively, and play a role in their community (Prismandari, 2017).

People who have mental health problems are classified into two, namely ODMK (Orang dengan Masalah Kejiwaan or People with Mental Problems) and

ODGJ (Orang dengan Gangguan Jiwa or People with Mental Disorders). Based on Republic of Indonesia Law Number 18 of 2014, ODMK (Orang dengan Masalah Kejiwaan) are people who have physical, mental, social, growth and development problems, and/or quality of life so they are at risk of experiencing mental disorders. Meanwhile, people with mental disorders (ODGJ/Orang dengan Gangguan Jiwa) are people who experience disorders in their thoughts, behavior and feelings which are characterized by a collection of symptoms and/or changes in behavior, causing suffering and obstacles in carrying out their functions as human beings (Prismandari, 2017).

According to Louis Proto, Self Healing is healing with the power of the mind through the stages of ensuring that everyone has the ability to heal themselves with the power of the mind. Self Healing also emphasizes the method of self-healing by expressing an individual's feelings and emotions which involves several methods, namely, regulating breathing, touch and calm (Khusna, 2021). To M. Amin, self-recovery or self-healing is carried out through psychological mechanisms that are deliberately implemented. Mechanisms that can be implemented include relaxation, breathing exercises, fitness training, imagery and meditation. This approach is stated to be able to improve a person's psychological and physical condition.

Self-recovery or self-healing is a phase that is applied in the recovery process caused by psychological disorders, trauma, and so on. The procedures carried out in self-healing have the aim of reducing stress, fear and other emotional mental problems. During the process, self-recovery can help psychological problems experienced by a person by using introspection techniques, such as meditation, exercise, surrendering to God, as well as activities that are relaxation and reflection.

In restoring mental health, there are methods that can be applied. These methods are explained as follows. a) Mind Healing Technique (MHT): Mind Healing Techniques applies mind programming by using the subconscious mind in MHT formulas or pins with unconscionable language in the form of positive language, sentences about desired conditions, self-talk accompanied by positive feelings. This programming focuses on replacing negative thought patterns, feelings and actions with positive ones (Fikra, 2021). b) Psychotherapy: Psychotherapy is defined as the treatment of psychological disorders with psychological methods. The techniques included aim to help someone overcome their emotional disorders by modifying their behavior, thoughts and emotions so that the individual can develop themselves in overcoming the psychological problems they are experiencing (Yani, 2022). c) Healing Touch with Reiki Energy: Healing Touch is a therapy that is categorized as a mind and body therapy that involves the direction of healing energy through the practitioner's hands to facilitate health and well-being by modifying the patient's energy field. Healing Touch can be done using Reiki energy. Reiki comes from Japanese which means universal life energy. The healing system from Reiki energy is by channeling therapeutic energy to the patient using the therapist's hands (Septiawan, 2018). d) Floatation Therapy: Floatation Therapy means that floating therapy is a therapy using a hydrotherapy device so that a person can float weightlessly on

the surface of the water. The hydrotherapy device in floatation therapy is a floatation tank filled with water mixed with MgSO₄ (magnesium sulfate) solution or often referred to as Epsom salt which allows the user to float comfortably in a supine body position on the surface of the water (Kjellgren, 2014).

In carrying out self-recovery, apart from using several treatments such as therapy, counseling and meditation. There are several activities that can be beneficial and provide a positive response to the body and mind. There are several previous studies to find out activities that can be implemented during the recovery period, one of which is research by Ade Rahman (2018). This research aims to determine the need for a trauma healing program for children after the flood disaster in Sungai Pua sub-district. The results of this research show that disaster victims with trauma need entertainment to recover from their trauma. Then Ade Rahman explained again that the trauma healing program could be carried out with activities during the recovery period including studying, reading, painting and other artistic activities (Rahman, 2018).

Methodology

Healing environment comes from English which means healing or recovery and environment means environment, atmosphere. Meanwhile, according to Podbelski, et al, it aims to reduce stress from the environment, connect patients with nature, increase patient control, encourage social support from those around them, provide positive distractions, and inspire feelings of peace and hope as well as spiritual connection (Selendra, 2022).

According to the article entitled "Creating Healing Environments: Humanistic Architecture and Therapeutic Design" written by Richard Mazuch and Rona Stephen (Pratama, 2021), there are three important aspects when designing an environment that provides a healing atmosphere, including the following: design sensitivity (sense of design), emotional mapping, and design concoction (prescription design).

The design sensitivity referred to here is how an environmental and spatial design can be responded to by the human senses within it. The first treatment when trauma or anxiety is triggered is to try to think about what the human senses are feeling. Therefore, the elements that exist in the design sensitivity point are: Sense of Hearing: Pleasant sounds can create enjoyment for residents and are believed to have an effect on the nervous system so that they can calm. such as the sound of music, natural sounds such as wind, rain, birds chirping, and gurgling water. Sense of Sight: Something beautiful can make someone who sees it feel calm. Examples are scenery, lighting, and artwork. Sense of Smell: Aroma also has an influence on the mind. The delicious aroma is believed to lower blood pressure and heart rate. A pleasant aroma can be provided from vegetation that has a scent such as jasmine, rose, tuberose, etc. Sense of Touch: The combination of materials in a building can bring sensitivity to its occupants. The materials that can be applied are a combination of natural materials such as natural stone and wood.

Emotion mapping is used to make it easier for architects and therapists to plan the recovery stages for someone who has mental problems. Spatial planning

and its function are emphasized to create perceptions for the user, so that users can easily create positive suggestions for their thoughts through a room or environment. For example, the choice of colors in a room is considered based on the human psychological response to color. The following is a summary of the meanings and psychological effects of colors that have been recognized (Lituhayu, 2012).

The design concoction aims to define optimal and precise conditions for the visitor's healing process. Architects must know the function of a room, materials and good concepts to apply in their building. There is a need to identify optimal healing and cause a positive response to the human senses for the spaces within it (Pritama, 2021).

One aspect of the Healing Environment is to present a natural atmosphere in the environment. This can be presented through a Healing Garden which has therapeutic elements. This Healing Garden focuses on healing with natural therapy which is also a recovery strategy for patients. Therapy using the Healing Garden can be felt directly by the human senses, apart from that it also affects their psychology. The aspects to pay attention to in implementing the Healing Garden (Putri, 2021) are human senses, where landscape elements must be able to cause sensitivity to the senses of hearing, smell, sight and touch and, secons, psychological, where psychological aspects are also important by paying attention to solitude (solitude/privacy for the user), calm, activities carried out by the user while in the park, and security.

Alpha Healing Center is a rehabilitation center for drug and alcohol abusers, and other addictions. The Healing Center, which is located in Godhara City, India, has a footprint of around 6.9 hectares. The facilities provided include an administrative office that serves visitor administration and counseling. Alpha Healing Center also provides housing for patients and therapists. In addition there is a restaurant, function room, gymnasium, spa, table tennis, carom and billiards.



[Source: <https://www.worldbuildingsdirectory.com/entries/alpha-healing-center/>(Uploaded 8 October 2022)]

Figure 4. Alpha Healing Center

The Sanctuary Wellness Center which is located at Setra Duta Raya No. L6, Ciwaruga, Kec. Parongpong, West Bandung Regency, West Java is a building with a service function to accommodate activities that are healthy for the body physically, mentally, emotionally and spiritually. The Sanctuary Wellness Center

has the main function of providing activities in the form of meditation and sports activities.



[Source: Salafiyah, 2023]

Figure 5. The sanctuary wellness centre

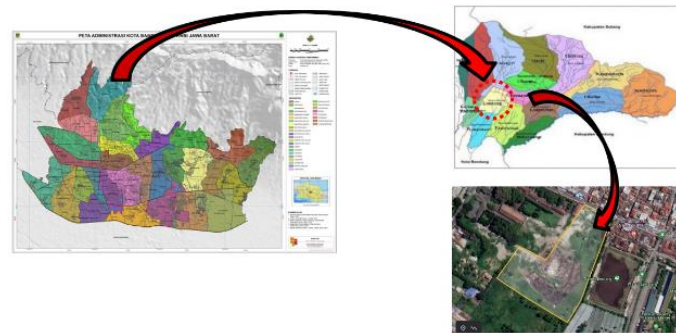
In designing the Healing Center for ODMK (People with Mental Problems) in Lembang, West Bandung Regency, the method used was a qualitative method. In the previous studies, Anwar & Ardhiati (2023), Gunawan & Ardhiati (2022), Herlambang & Ardhiati (2023), Kholis (2023), and Subagyo & Adi (2023) applied the same method but different objects.

The author in this study collected secondary and primary data. Secondary data includes research journals, books/ebooks, and articles related to the object to be designed. such as regional regulations, understanding and methods for self-recovery, the Healing Environment theme which is used as a reference in designing the Healing Center.

Primary data collected through surveys to the design location. The author collects images directly to be used as material for analysis. Apart from that, the author identifies the potential and problems that exist on the site. The author also conducted an interview session with someone who was familiar with the location. These data are then used as a reference when carrying out site and building analysis so that they can produce a synthesis, concept, and even design development.

Results and discussion

Tables and figures



[Source: earth.google.com. Uploaded 2 October 2022]
Figure 6. Site location

The site is on Jalan Grand Hotel Lembang, Lembang, Kec. Lembang, West Bandung Regency, West Java. The site has an area of around 2.5 hectares. The location of this site is close to commercial and tourist buildings. Tapak is included in the Local Activity Center (PKL) area, namely an urban area which functions as a trade and services area, industry, economy on a regional scale, education, health and worship. This site is directly connected to Jalan Raya Grand Hotel Lembang. The site also has complete facilities and infrastructure as well as good public facilities.

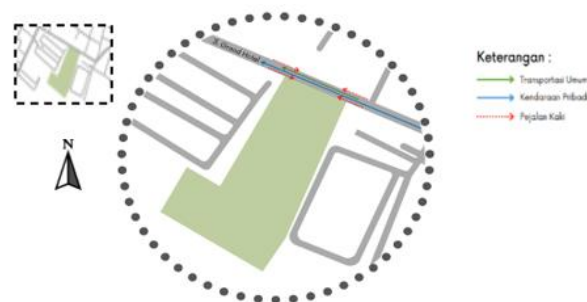
Based on the RTRW and regional regulations, the land intensity is as follows and its calculations:

- KDB: $40\% \times 25,000 \text{ m}^2 = 10,000 \text{ m}^2$
- KLB: $0.7 \times 25,000 \text{ m}^2 = 17,500 \text{ m}^2$
- KDH: $10\% \times 25,000 = 13,000 \text{ m}^2$
- GSB: 6 meters
- KTB: = KDB.

The site boundaries for this first alternative location include: North: shop building; East: shop buildings, stadiums and plantations; West: grand hotel lembang and shopping buildings; and South: plantations.

Site Analysis

a. Circulation and achievement



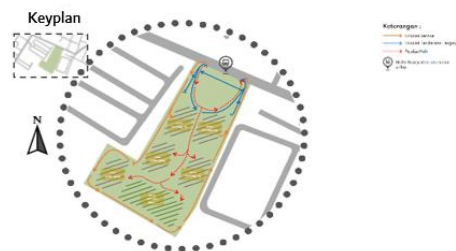
[Source: Salafiyah, 2022]
Figure 7. Circulation and attainment data around the site

Access to the site can only be via Jalan Grand Hotel Lembang which is on the north side of the site using private vehicles, public transportation and online transportation. The travel route that can be taken to reach the site is via the Pasteur Toll Road – Jalan Sukajadi – Jalan Setiabudi – Jalan Raya Lembang – Jalan Grand Hotel Lembang. On certain days, Jalan Grand Hotel Lembang experiences traffic jams.

Table 1. Circulation and achievement analysis

Potential	Problems
Access to the site can be done using several alternative vehicles, including private vehicles, public transportation and online transportation. This creates the potential for visitors' ease in reaching the site.	The site only passes through Jalan Grand Hotel Lembang, thus creating obstacles to the accessibility of vehicle entry and exit routes. Apart from that, the site also has traffic jam problems on certain days.

(Source: Salafiyah, 2023)

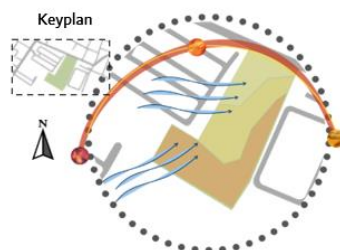


[Source: Salafiyah, 2022]

Figure 8. Synthesis of circulation and achievements around the site

- Separate pedestrian and vehicle paths.
- More service lanes are created in the northern area of the site.
- Pedestrian circulation is made linear according to the elongated footprint.
- Create stops for public and online transportation.

b. Climatology



[Source: Salafiyah, 2022]

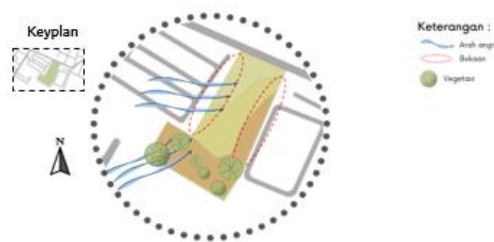
Figure 9. Site climatology data

The site has an average temperature of around 22.6°C – 24.1°C; minimum 15.6°C; maximum 32.2°C with full sun exposure from all sides, because there are no tall buildings blocking the site and the rain intensity is quite high.

Table 2. Climatology analysis

Potential	Problems
<ul style="list-style-type: none"> - The average temperature on the site which tends to be low has the potential to influence the orientation and openings of buildings on the site. - Wind direction from the site can be a potential for maximizing openings in the building. 	<ul style="list-style-type: none"> - The greater intensity of the sun in the southern area of the site causes temperatures that tend to be hotter in the southern area of the site. - High rainfall causes problems with the shape of building roofs.

[Source: Salafiyah, 2023]

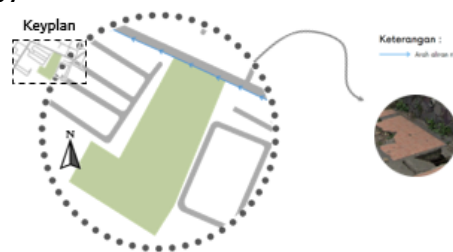


[Source: Salafiyah, 2022]

Figure 10. Site climatology synthesis

- Providing more vegetation and green open space in the southern area of the site to cool the southern area of the site where the sun is more intense.
- Create openings in the east and west of the building to maximize morning sunlight and wind from the west and northwest.

c. Contour and hydrology



[Source: Salafiyah, 2022]

Figure 11. Contour and hydrological data around the site

Drainage is only found at the edge of the highway that crosses the site and has no drainage inside. The contours within the site tend to be flat. The surface height around the site increases towards the North and becomes lower towards the South so that the water flow leads from North to South. The condition of the gutters around the site is still not good. The environment around the site is an area that often rains with high intensity.

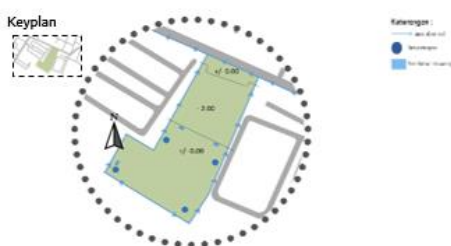
Table 3. Contour and hydrological analysis

Potential	Problems
<ul style="list-style-type: none"> - The site has a drainage flow around it, so it has the potential for dirty water disposal within the site. 	<ul style="list-style-type: none"> - The condition of the riverine surrounding the site is still not good. Riol is

overgrown with vines which disrupt the flow of waste water.

- High rainfall causes a lot of rainwater to flow into the site and its surroundings, with poor drainage in the surrounding area, rainwater can become the potential for flooding on the site and its surroundings.
 - The contour tends to be flat, making the site look monotonous.
-

(Source: Salafiyah, 2023)



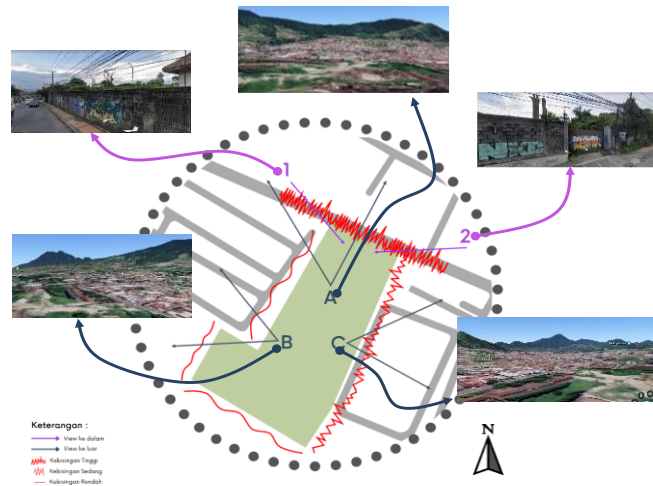
[Source: Salafiyah, 2022]

Figure 12. Synthesis of contours and hydrology around the site

- Create drainage channels within the site. Drainage channels are made around the site.
- The drainage flow is made in a direction that adjusts the water flow around the site.
- Create infiltration wells and a rain water harvesting system to collect rainwater on the site.

d. Sensory

The noise comes from Jalan Grand Hotel Lembang which is to the north of the site and from the Benteng Lembang Stadium which is to the east of the site. There are no noise problems on the side of the site other than the North side, because it is bordered by gardens, empty land and lodgings where noise is minimal. Vegetation or plants that grow wild around the site are less attractive. The view outside the site is quite interesting, from a distance mountains and hills can be viewed.

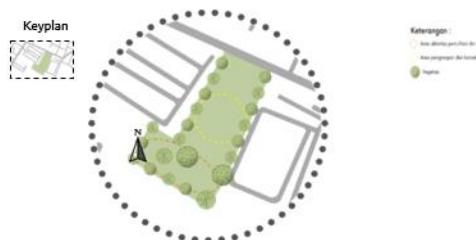


[Source: Salafiyah, 2022]
Figure 13. Sensory data around the site

Table 4. Sensory Analysis

Potential	Problems
- The distant view beyond the site is of mountains and hills so there is potential for creating openings that lead to the view.	- The greater intensity of the sun in the southern area of the site causes temperatures that tend to be hotter in the southern area of the site. - High rainfall causes problems with the response of building roofs and the potential for flooding.

[Source: Salafiyah, 2023]



[Source: Salafiyah, 2022]
Figure 14. Sensory synthesis

Providing vegetation around the site to reduce noise around the site. Areas and buildings that function for self-recovery activities are placed to the south of the site. The accommodation area and counseling area are placed to the north of the site. Provide more vegetation on the southern part of the site as extra noise reduction for areas with self-healing activities.

Space Programs

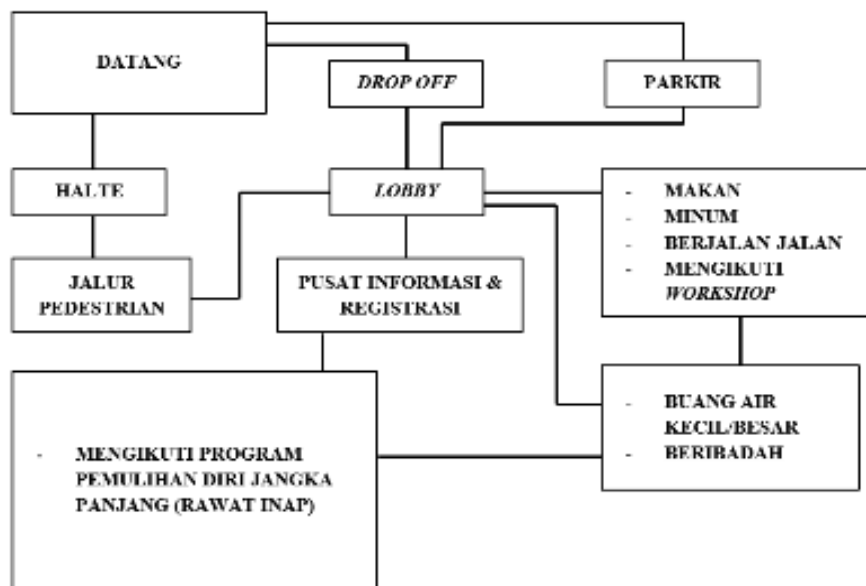
The space program calculation is carried out by identifying the actors in the Healing Center and the activities carried out there, so that space needs and

the size of the space can be met. The perpetrators at the Healing Center are divided into three, namely:

- a) Patient: Patients are divided into two, outpatient and inpatient patients. Patients with outpatient criteria are patients who come to take part in a long-term recovery program with quarantine, while outpatients only follow a series of therapies without quarantine.
- b) Visitors/guests: Visitors or guests at the Personal Recovery Center are users who do not undertake a therapy program. The activities carried out are providing seminars or workshops at certain events if needed which are held for one day or more than one day. Visitor activities are also classified as simply visiting cafés and restaurants at the Healing Center.
- c) Manager: Managers at the Healing Center are divided into two, managers who have activities in managing the management of the Healing Center and counselors and therapists as well as services that help the patient's self-recovery process.

Flow of actor activities consist of:

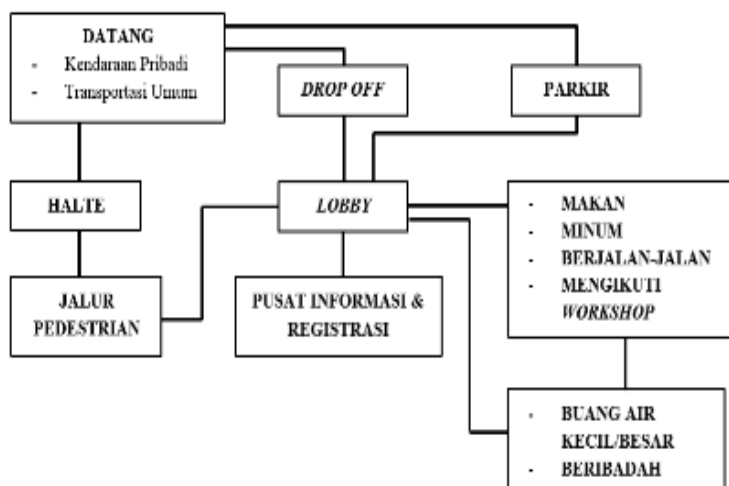
- a. Flow of activities of persons (patients) of the Healing Center



[Source: Salafiyah, 2022]

Figure 15. Flow of activities of persons (patients) at the Healing Center

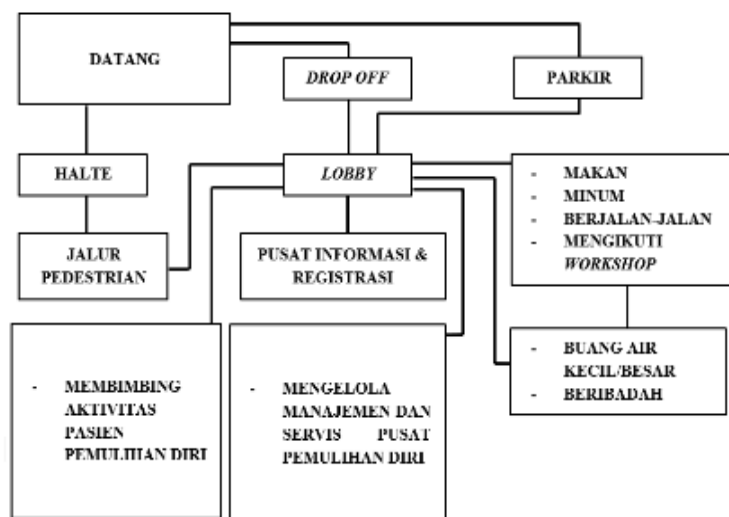
- b. Activity flow of actors (visitors & guests) of the Healing Center



[Source: Salafiyah, 2022]

Figure 16. Flow of activities of persons (visitors & guests) of the Healing Center

c. Flow of activities of persons (managers) of the Healing Center



[Source: Salafiyah, 2022]

Figure 17. Flow of activities of persons (visitors & guests) of the Healing Center

The following is the total space requirement of the Personal Recovery Center per floor.

Table 5. Total space requirements

No.	Floor	Room size
1	Semi basement floor	5263 m2
2	1st floor	2324 m2
3	2nd Floor	1134 m2
4	3rd floor	723 m2

[Source: Salafiyah, 2023]

Building Analysis



[Source: Salafiyah, 2022]

Figure 18. Transformation of mass composition

The mass of the building is adapted from natural forms. The butterfly shape was adapted to the Council Building and Management Office as a vocal design point. Butterfly itself has a philosophy related to the building's function as a Healing Center for ODMK (People with Mental Problems) and has the meaning of being a symbol of hope and struggle for mental health. This form provides boundaries and zoning of the space inside between the right and left wings of the building.

Adaptation of other natural forms is applied to the yoga studio building & painting from circular flower shapes. The building has many openings that are connected to the natural surroundings. The mass of the accommodation cabin is adapted from the form of a conventional residence with a triangular roof. This shape is a response to the Healing Environment theme which applies designs with a home-like atmosphere.



[Source: Salafiyah, 2022]

Figure 19. Considerations for responses to the healing environment theme

The design of the Healing Center carries the Healing Environment theme and applies concepts based on the human senses, including sight, hearing, touch and smell. Buildings that apply the Healing Environment theme aim to heal through design. The design is made by presenting ornaments that can respond to the human senses. Apart from the Healing Environment theme. Some of the building responses considered at the Healing Center include the following.

- Create gardens and large openings in buildings
- Provide paint colors to the interior based on the atmosphere that will be created
- Provides differences in material textures and motifs
- Provides a curved or blunt shape, providing a dynamic and relaxing effect
- Create a Healing Garden with vegetation that is classified as shade, aromatic and aesthetic.

Structural Analysis

The building structures being considered for application to the Healing Center include the following.

Table 6. Sensory analysis

No.	Structure classification	Type of structure
1	Bottom structure	• Mini pile foundation
2	Middle structure	• Mini bore pile foundation
3	Superstructure	• Foot plate foundation

[Source: Salafiyah, 2023]

Utility Analysis

The utility system considered for implementation at the Healing Center is as follows.

Table 7. Utility analysis

No.	Utility classification	Utility type
1	Lighting system	• Artificial lighting: Lamps
2	Air conditioning system	• Natural lighting: Openings in spaces that are accessible to sunlight.
4	Plumbing system	• Artificial ventilation: Air Conditioner (AC) with multi split system
3	Electrical system	• Natural ventilation: Ventilation openings and windows
4	Building transportation systems	• PDAM
5	Security system	• Water Tanks
6	Waste management system	• STP

[Source: Salafiyah, 2023]

Concept

The site design concept produces the main zones, namely, the counseling building & management office, the accommodation cabin area, the yoga & painting studio, and the healing garden which is then divided into 4 zones, including the sound therapy zone, the reflexology path zone, and the visual therapy zone. and aromatic, and pond.

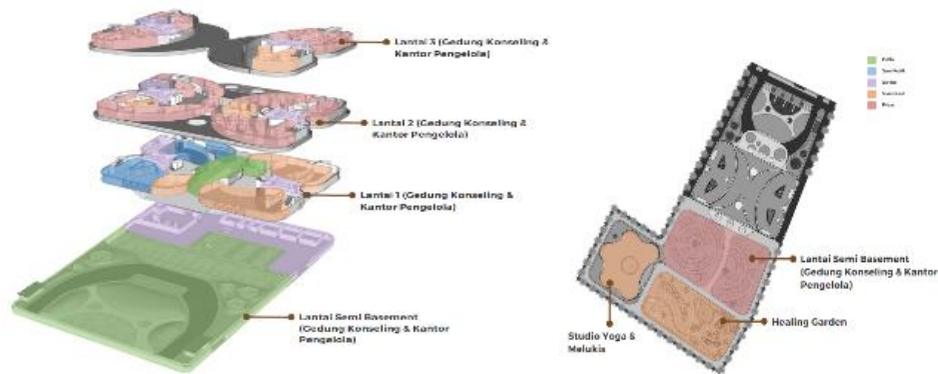
Vehicle circulation is made only to the limits of the Counseling Building and Management Office except for service needs and buggy cars as access to reach

users within the site. The southern area of the site is an area that focuses on Self-Healing and is far from the crowds.



[Source: Salafiyah, 2023]
Figure 20. Site design concept

Within the site Vegetation is classified into shade, aromatherapy, aesthetics. Vegetation with aromatherapy and aesthetic classifications is focused on the Healing Garden area (Visual and Aromatic Therapy).



[Source: Salafiyah, 2023]
Figure 21. Space concept

The room concept at the Personal Recovery Center focuses on semi-private and private zones in the South area of the site, floors 2 and 3 for the benefit of patient comfort in recovery. Meanwhile, more public and service zones are placed in the northern area of the site.

Building Concept

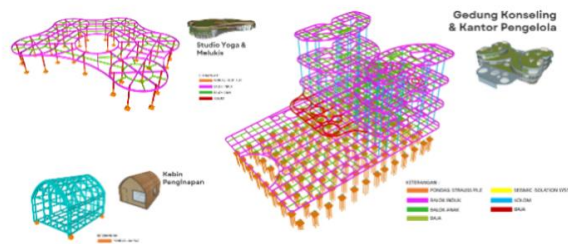
The resulting building concept includes providing many design elements that have color and a touch of nature. This is a response to the Healing Environment theme. Another response to this theme is providing lots of openings,

gardens and skylights so that it gives the impression that the building is integrated with the natural surroundings.



[Source: Salafiyah, 2023]
Figure 22. Building concept

The structure in the Personal Recovery Center is different and takes into account the shape and load to be borne. The counseling & management office building uses a reinforced concrete structure with a mini bore pile (strauss pile) foundation because the building only has a height of four floors. The structure is also equipped with a seismic isolation system to minimize earthquake shocks, because Lembang is an area prone to earthquakes.



[Source: Salafiyah, 2023]
Figure 23. Structure concept

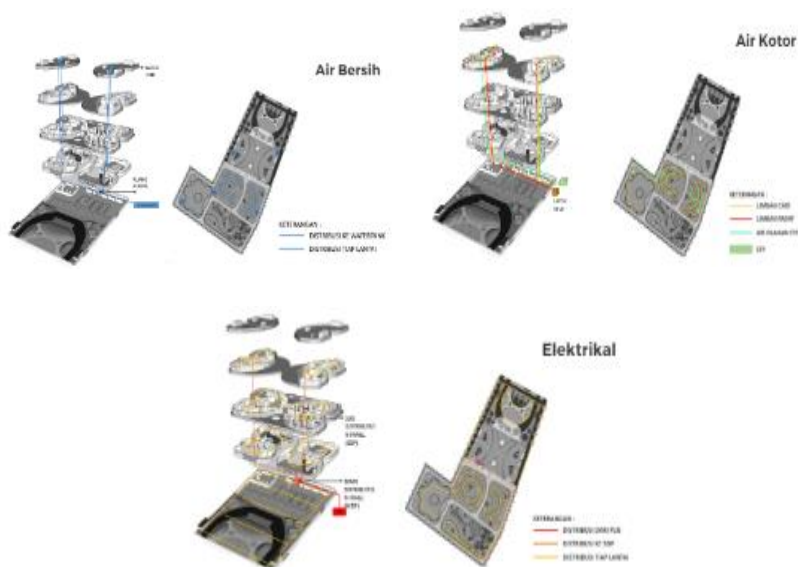
The structure of the yoga & painting studio building uses reinforced concrete with a footplate foundation, because the building is only one floor high. Meanwhile, the accommodation cabin building uses a holo steel structure with a umpag foundation and is covered with wood composite panels. The roof structure used in the building at the Healing Center is a concrete roof which is equipped with a green roof so that rainwater can be absorbed. The use of green roofs on buildings can also restore green areas to existing sites. The resulting utility concepts include the following.

Table 8. Utility analysis

No.	Utility classification	Utility types
1	Lighting System	The lighting system uses natural light during the day and spaces accessible to sunlight and artificial light at night.
2	Air Conditioning System	Air conditioning uses natural ventilation because the air in Lembang is still cool. Artificial ventilation is also used for rooms that have privacy, such as counseling rooms with multisplit AC systems

4	Plumbing System	Clean water comes from PDAM and ground water. Meanwhile, dirty water uses the STP system, so the water can be treated and reused. Rain water harvesting and infiltration wells are also implemented by building bodies because Lembang has quite high rainfall.
3	Electrical System	The electrical system implemented in the Healing Center uses an electricity source from PLN and a generator set which has an automatic switch system so that in less than 5 seconds it will switch electrical power from PLN to the generator set automatically.
4	Building Transportation Systems	The building transportation system used in the Personal Recovery Center is using goods lifts, passenger lifts, passenger stairs and emergency stairs
5	Security System	The security system implemented is CCTV in every corner of the building and site, fire fighting system in the building, emergency stairs, gathering points, evacuation routes and lightning protection.
6	Waste Management System	Providing waste shafts, waste bins grouped by type of organic, non-organic and B3 waste at several points within the Healing Center, as well as temporary disposal sites

[Source: Salafiyah, 2023]



[Source: Salafiyah, 2023]
 Figure 25. Utility concept

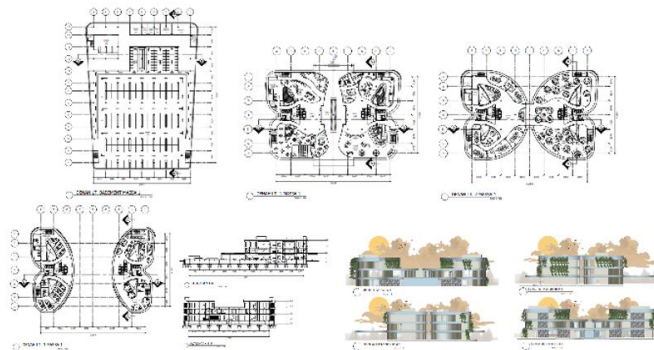
Design Drawings

The following is the site plan.



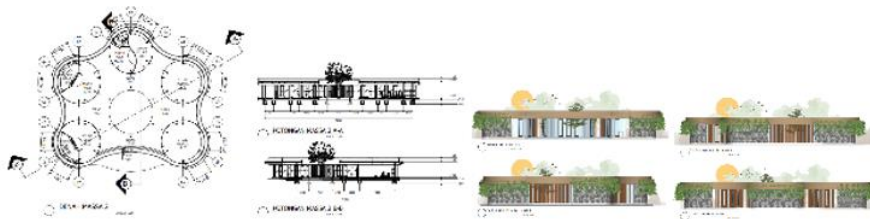
[Source: Salafiyah, 2023]
Figure 26. Site plan

The counseling building & management office can be seen in the following.



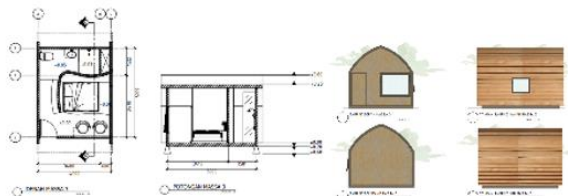
[Source: Salafiyah, 2023]
Figure 27. Image of the counseling building & management office

The following is yoga and painting studio.



[Source: Salafiyah, 2023]
Figure 28. Image of yoga and painting studio

The last is accommodation cabin.



[Source: Salafiyah, 2023]

Figure 29. Image of the lodging cabin

Conclusion

Healing Center located on Jalan Grand Hotel Lembang, Lembang, Kec. Lembang, West Bandung Regency, West Java, with an area of 2.5 hectares, was designed based on the high level of mental problems among people in the cities of Jakarta and Bandung. This building provides facilities that support treatment for ODMK (People with Mental Problems), including a counseling room, library, yoga studio, painting, music and accommodation cabins. This building applies self-healing methods and a healing environment in its functions and buildings to help treat patients with mental problems.

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Kembalikan Baliku Community's Concept of Janger Semara Ratih Dance and the Interest of Jakarta's Young Generation

Faizha Dyah Permata^{1*}, Ida Ayu Trisnawati², Ni Luh Sustiawati³

^{1,2,3}*Institut Seni Indonesia Denpasar, Indonesia*

***Corresponding Author:** faizha.ps@gmail.com

Abstract: This research was conducted to examine the concept of the Janger Semara Ratih dance work which aims to attract the interest of visitors to the Indonesia Kaya Gallery, especially the younger generation. This research was conducted using qualitative methods. This was carried out in an interview process with the Janger Dance choreographer Semara Ratih, founder of the Kembalikan Baliku Community. Apart from that, data can also be obtained from recordings of the Janger Semara Ratih dance, choreographer interviews from several media and supporting books that match the focus of the discussion. The traditional art of Balinese dance is still very popular among the younger generation, especially in the city of Jakarta, Indonesia. There is a dance community in Jakarta, founded three years ago which presents a dance performance entitled Janger Semara Ratih. This dance work has been performed at an annual event namely Indonesian Cultural Heritage and also at regular events at the Indonesia Kaya Gallery. The Janger Semara Ratih dance work was performed by several dancers who are members of the Kembalikan Baliku Community. This performance is presented to attract the interest of the younger generation in Jakarta to help preserve Balinese dance arts by providing story concepts related to the lives of today's young people.

Keywords: dance community, interest, Jakarta city, Janger Semara Ratih, young generation.

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Introduction

Social and cultural diversity in Indonesia is a factor in the establishment of a more global culture and arts. The existence of traditional arts is usually considered a cultural expression and identity based on local wisdom and uniqueness of a community (Siburian, et al., 2021: 32). Traditional arts are now of interest to the younger generation to fill their free time by trying and learning something new. This interest arose when there was a busy performance being shown in several communities, especially Jakarta, Indonesia. If art has become the property of all members of society, then the existence of that art also depends on the supporting community. This is because a form of folk art will continue to exist or survive if it has a certain function in society (Khutniah & Iryanti, 2012: 12).

An art can develop when there is a container or place that can accommodate and support the development of the art. In this modern era, many young people

have forgotten their ancestral heritage regarding traditional arts. Modernization is a process of change from one direction or origin to a more advanced direction, in other words improvements in various aspects of human life. Practically, modernization can be interpreted as a process of changing from traditional ways to new and more advanced ways, with the main aim of improving human welfare (Siburian, et al., 2021: 33). With this modernization phenomenon, there is a young figure who supports the development of traditional arts and creates a community with the aim of attracting other young people to help preserve this ancestral heritage. One of the driving communities that calls for cultural preservation is the Kembalikan Baliku Community (Kembalikan Baliku Komunitas/KBK). Kembalikan Baliku is here to maintain and revolutionize Balinese art and culture so that it can be absorbed by several groups, especially the younger generation.

Kembalikan Baliku was founded by one of the great-grandchildren of Indonesia's first President, Ir. Soekarno's name was Syandriasari, which was founded 3 years ago. She invited the younger generation to take part in preserving one of the traditional arts, namely Balinese dance, by opening Balinese dance classes and having several levels from beginner to advanced level. The young generation of Indonesia has more potential, which is expected to be able to maintain the preservation of Indonesian culture which is part of its identity. national nation of Indonesia (Siburian et al., 2021: 34). With the development of globalization in Indonesia, more and more young people are forgetting and putting aside Indonesian culture and developing western culture. Syandria wants young people in Indonesia to be able to appreciate and always remember Indonesian culture, because we have seen globalization here and there are so many foreign cultures that young people have forgotten our own culture (Syandria, in an interview with Kompas TV 2021). Asyari said that the young generation is a group of people who still have fresh souls, enthusiasm and ideas and people who have visionary thinking (Intani, 2019: 56).

With the influx of globalization into Indonesia, traditional arts are facing global challenges, because globalization is also a form of penetration (seepage) of new values originating from outside based on information, communication and technology, which is often abbreviated to ICT, which in the end relies on industrialization which always leads to market orientation (marketing oriented) (Sutiyono, 1994: 5). Modernism has changed the way we view art. Works that have beautiful value, have taste or determine the nature of pleasure, then the meaning can be explored more rationally or using reason (Supriatna & Suwarna, 2019: 29). Unexpectedly, many enthusiasts were interested in joining the ranks of cultural preservationists by taking part in the Balinese dance class. As time went by, Kembalikan Baliku had the opportunity to create creative dance works danced by members of the community.

The Janger Semara Ratih dance is the first creative result of Kembalikan Baliku which was performed at an annual Indonesian Cultural Heritage event organized by the WBI Foundation. Creativity grows best in an environment that allows a person to discover and explore his unique responses, and the drive towards creativity must be nurtured in a unique way (Hadi, 2003: 17). The Janger

dance itself is like a youth dance because this dance is danced by a number of young men called Kecak and a group of young women called Janger. They dance in pairs while singing rhymes (Djayus, 1980: 52). This event has a very good opportunity for Kembalikan Baliku to carry out its vision and mission as a community consisting of young people who want to continue to attract the interest of other young generations to participate in preserving Indonesian culture.

According to Fadelis E. Waruwu in Susanti (2019: 419) creativity is a person's ability to give birth to something new in the form of ideas or real works, either in new works or in combination with things that already exist. The creative results of Kembalikan Baliku were well received by several art lovers in Jakarta, so that in July 2023, the dance works were displayed again in a regular event at the Indonesia Kaya Gallery with a productivity process before finally being displayed at the Gallery. Productivity results in new production, which is a repetition of what has already been realized, although there is little experimentation or variation in existing patterns (Djelantik, 1999: 79).

By creating the Janger Semara Ratih performance, it is hoped that it can give a good impression and gain an aesthetic experience to the younger generation so that it can generate interest in traditional Balinese arts and culture. This pleasure that can give rise to a feeling of happiness is a unique, aesthetic experience. The greatest pleasure does not only lie with the creator, but also benefits other people who enjoy it, even if their abilities are modest (Hadi, 2006: 23).

Methodology

The method used in this research is a qualitative method. Data was obtained through interviews, documentation and observation of social media from the Kembalikan Baliku Community. Data analysis also refers to literature review and previous research.

The form of dance presentation is needed to form a dance work by prioritizing the elements in creating a new work. Soedarsono (1977: 119) based on the form of performance, elements and elements of dance form the structure of a performance, including movement, music, floor design, props, themes, make-up, costumes, lighting and stage.

Results and discussion

Figure The Establishment of Kembalikan Baliku

Kembali Baliku is a community that is opening a breakthrough to preserve one of the cultures in Indonesia, namely Balinese culture, which has been eroded by competition in the global entertainment industry, initiated by Syandriasari by receiving direct guidance from Guruh Soekarno Putra as an arts coach. The aim is to attract the interest of the younger generation and has carried out Janger Semara Ratih performances at the Jagantara and Cak Sesanghyangan Dedari events which will be shown at the Synchronize Fest in 2022. Kembalikan Baliku also regularly performs Balinese dances at the Sarinah Pavilion in Jakarta for various groups.



[Source: Dayintamelira, 2022]

Figure 1. Syandriasari and Guruh Sukarno Putra

Kembalikan Baliku was founded to support Balinese dance workers who were affected by the pandemic and also to help Balinese culture remain sustainable. The pandemic has caused the loss of livelihoods for several active artists in Bali whose livelihoods depend on providing entertainment performances held one day a week. The loss of art enthusiasts among foreign tourists who had left the Island of the Gods due to the widespread spread of the corona virus at that time, made Syandria's thinking open to local tourists who no longer loved traditional art, said Syandria in the Give Me Ten Youth interview. "Concerns about the shifting meaning of Bali and also the preservation of the cultural sector has always existed, that's why I founded Kembalikan Baliku," said Syandria in the Jagantara WBI Part 1 video uploaded by the YouTube channel Kembalikan Baliku. Starting with the formation of online classes, such as Balinese dance learning classes and also make-up for Balinese dance performances. All income earned from these online classes is completely donated to arts workers.

Traditional Balinese culture was chosen as the object of cultural preservation, because according to Syandria, Bali is a culture that is easily absorbed by the younger generation, besides that Syandria herself still has Balinese blood from her grandfather, namely Ir. Soekarno was still very man of blood and made him even more moved in preserving Balinese culture. The name Kembalikan Baliku is taken from a song written by Guruh Soekarno Putra in accordance with suggestions given by Guruh to Syandria. As time went by until the COVID19 pandemic was over, Kembalikan Baliku opened registration for offline classes to study together in the studio and is still running today. The strong influence of foreign culture should not make us forget our own culture, like our hometown, we also want to make the culture of our homeland a place to return home to, we miss our own culture. "Through Kembalikan Baliku, I try to invite you to learn together to deepen our culture, not only for yourself but for future generations," said Syandria in the video uploaded to the YouTube channel Kembalikan Baliku 2023.

The Concept of the Janger Semara Ratih Dance

The words "janger" and "kecak/tecak" are anamatope syllables of sounds sung repeatedly by janger and kecak dancers. Dance and sing songs in unison by moving your hands and body left and right while sitting. More specifically, it is said that janger is a female dancer in the "janger" dance (Laksmi, 22: 327). Quoted from the journal of the Indonesian Art Institute Denpasar, the Janger Performance Structure is generally divided into several parts. The first is *jasangeran* which is performed by a group of male dancers (*kecak* ± 16 people) and female dancers (*janger* ± 16 people) taking positions in two rows of *bersap* or *berbanjar*, and sometimes even in pairs between men and women. The second part is the play part, which takes short fragments. Then the closing song was performed, to end the entire series of performances.

Janger Semara Ratih tells the story of Dewa Semara and Dewi Ratih as the gods and goddesses of love. This dance depicts the turbulent love of young men and women, tells the story of Dewa Semara and Dewi Ratih who have extraordinary power of love, and shows how the power of love penetrates every human being. In general, the Janger dance can be said to be a soul mate search dance. The Janger dance itself is like a youth dance because this dance is danced by a number of young men called *Kecak* and a group of young women called *Janger*. They dance in pairs while singing rhymes (Djayus, 1980: 52). The Janger Semara Ratih dance is also equipped with songs that depict the story of the Janger Semara Ratih story.

Lyrics:

Singgih Ratu Idadane Sang Menonton

Dongpirengan Atur Titiang

Titiang Idekil Kelintang Kawon

Turin Jugul

Jagi Napi Punika Malih Panjangan

Mangkin Titiang Medabdaban

Separi Polah Anake Mejejangeran

Arakijang jangi janger kopiak epung

Arakijang jangi janger kopiak epung

Kopiak isetedo tedo pak tedopung

Kopiak isetedo tedo pak tedopung 2x

Sriag sriog sriog sriog sambilan

megendang gending

Sriag sriog sriog sriog sambilan

megendang gending

This Janger dance work is combined with the story of Dewa Semara and Dewi Ratih which is divided into 3 acts or structures, namely *Pepeson*, *Pengawak* and *Pekaad*. The dance structure includes *pepeson*, *pengawak*, *pecet*, and *pekaad* (Andriyanti, 2017: 6). *Pepeson* is the first part of a dance. *Pengawak* is a part of the composition that displays slow tempo dance movements. *Pecet* is a part of the composition that displays dance movements with a medium to fast tempo. *Pekaad* is a part of the composition that is characterized by fast tempo dance movements then slower to end the dance (Dewi, et al, 2019: 41).

The *Pepeson* section contains the initial story of the meeting between village girls and young people. In this part the Janger dancers sit on their knees and the

Kecak/Tecak dancers sit cross-legged while singing a rhyme and doing quite simple movements, just moving their heads to the right and left which are done repeatedly.



[Source: Mitha, 2023]

Figure 2. Janger Semara Ratih in the part of Pepeson

After that, when they entered the Pengawak section, the village girls and youth felt the seeds of love. It turns out that behind it all there was intervention from the god of romance, namely Dewa Semara and also Dewi Ratih who moved with the arrow of love. And in the third round, namely the Pekaad section, the beautiful charm of Dewi Ratih and the handsome Dewa Semara are shown, who have the power of love for all of us in this world.



[Source: Mitha, 2023]

Figure 3. Final part

Apart from that, there is a characteristic characteristic of the kecak performance with its drum patterns, namely the presence of rampak, alternating, alternating, alternating movements with a firm character, much influenced by pencak silat movements, making the kecak performance have the characteristics of a masculine dance style (Dewi, et al, 2019: 41). The Janger Semara Ratih dance also has a part with a drum pattern, with lyrics and documentation as follows:

Lyrics:

Arakijang jangi janger jang sek jang sir 4x

Tecak an tecak ecake sede pak serde pung 4x



[Source: Mitha, 2023]
Figure 4. Drum pattern

Conclusion

The Director of the Janger Semara Ratih dance performance Wulan stated, as time goes by, KBK has become a place for art lovers to gather and learn, especially Balinese dance. Now Kembalikan Baliku is starting to collaborate with several cultural preservation partners who have long been involved in the cultural sector, one of which is the Indonesian Cultural Heritage (WBI) for the event Keeping Heritage of the Archipelago (Jagantara). The Janger dance production process Semara Ratih collaborated with Balerung Stage in Peliatan, Ubud to create dance music accompaniment by combining classic Janger songs and modern Janger songs. In accordance with the vision and mission of Kembalikan Baliku, the Janger Semara Ratih dance production also continues to involve artists in Bali, from creating dance accompaniments involving A.A. Gde Oka Dalem, to the costumes used in the dance performance. Oka Dalem is a dance artist who has played a big role in the development of art in Peliatan Village, Ubud, where Peliatan Village is one of the cultural tourism destination villages that relies on performing arts as the main dish presented for tourist viewing (Putri, 2017: 5).

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I Dewa Putu Rai's Creative Process in Creating the Music Accompanying "Kumbang Atarung" Dance

I Wayan Arya Bisma^{1}, I Gede Yudarta²*

^{1,2}*Institut Seni Indonesia Denpasar, Indonesia*

***Corresponding Author:** yanbisma04@gmail.com

Abstract: This study was conducted to explore creativity in the dance's accompaniment musical work called "Kumbang Atarung" by a musical artist from Pengosekan, Ubud, Bali, Indonesia I Dewa Putu Rai so as to reveal his views and method of creating work. I Dewa Putu Rai is an artist who has courage, artistic intelligence, innovative spirit and high creative power. This study uses a qualitative descriptive approach, through observation and interview data collection techniques. One of the results of his creativity is the accompaniment to the Kumbang Atarung dance. The factors driving I Dewa Putu Rai's creativity can be explored through the theory of creativity drivers. As a dance accompaniment that combines elements of Kebyar and Legong, this work was created by exploring musical potentials as well as palegongan and kekebyaran playing techniques, which were then recomposed with other (new) opportunities.

Keywords: creative process, creativity, I Dewa Putu Rai, Kumbang Atarung

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Introduction

I Dewa Putu Rai is an artist who was born in Pengosekan, Ubud. His father, I Dewa Nyoman Sura, was a pioneer of sekaa percussion since the 60s in Pengosekan. Born in an environment that was intensely artistic, the activities of drumming and dancing became like the breath and expression of I Dewa Putu Rai's soul. In line with his father, he is known to have played a big role in Balinese musical art.

His works are an artistic expression or artistic activity resulting from his psychic reflection on his visual and aural world. Artistic activity, which is more of a process of psychological adaptation, will not take place without creative energy. According to Munandar, creativity is the ability to create something new, as the ability to provide new ideas that can be applied in solving problems, or as the ability to see new relationships between previously existing elements (Mudandar, 2012). Factors that influence creativity arise from various aspects, including: environment, previous life experiences, and personality.

In his works he depicts the high idealism of an artist. This is of course influenced by the artist's own point of view and approach to work, because each artist has a different point of view in creating works of art. One of his works is the dance accompaniment "Kumbang Atarung". This work is a work that combines two elements of Balinese art, namely kekebyar and pelegongan. This

work was born through an artistic engineering process, the creator's hard work and a long process. Art creators make maximum use of their courage, creativity and artistic intelligence.

The things that stimulate the creation of Kumbang Atarung's works can be studied through the discipline of art psychology. Art psychology is a part of psychology that focuses on the elements that support the artistic process, including: artists, observers and critics (Darmajanti, 2006). Among the three, artists receive the greatest attention. Artists in their work receive encouragement from the environment and the artist themselves, which then stimulates them to produce ideas, which are then executed through a creative process with different stages of creation for each artist, in other words, each artist has their own way of creating. This certainly needs to be studied more deeply through an art psychology approach, to find out more clearly the things that stimulated the creation of Kumbang Atarung and also to know I Dewa Putu Rai's artistic intelligence in responding to the ideas he got.

Methodology

This research refers to the qualitative descriptive research method. Bogdan & Taylor (Moleong, 2012) define qualitative research as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. The data collected comes from key informants and supporting informants, as well as literacy and documents relevant to the subject and object of research.

Data collection techniques were carried out by means of participant observation and interviews. Participatory observation is a method where the researcher is directly involved in the sustainability of the research object itself, where in this case the researcher is involved as a musician. With participatory observation techniques, the data obtained is expected to be sharper and deeper, and can be accounted for. The second data collection technique is interviews. In qualitative research, participant observation techniques are often combined with in-depth interviews. While conducting observations, the researcher also conducted interviews with the people in it (Sugiyono, 2020). In this case, an interview was conducted with I Dewa Putu Rai as the composer of the work Kumbang Atarung.

To dissect the factors driving I Dewa Putu Rai's creativity, this research uses the Creativity Encouragement Theory as a scalpel. This theory states that in order for a person's creativity to be realized, it requires encouragement from within oneself (intrinsic motivation) or from the external environment (extrinsic motivation) (Ramadhani, n.d.). In dissecting the creative process of creating the Kumbang Atarung dance accompaniment, the author refers to the stages of creation discovered by Alma M. Hawkins, which consist of: exploration, improvisation and formation.

Results and discussion

Factors Driving Creativity I Dewa Putu Rai

Kembali Driving factors can come from the environment (extrinsic) as well as from within (intrinsic) a person. A conducive environment will provide motivation, stimulation, or opportunities to learn so that an art creator has creative sensitivity in the form of the ability to explore, imagine, innovate to present works with novelty value (Mudandar, 2012).

Living in an artistic environment motivated I Dewa Putu Rai to pursue art from childhood. This motivated I Dewa Putu Rai to study musical art. I Dewa Putu Rai has studied Balinese art, especially gamelan, with his father and also art maestros in Bali, such as: the late. I Wayan Gandra, late. Guru Gede, late. I Wayan Sinti, late. I Wayan Berata and indirectly also studied with the late I Wayan Lotring. He is an artist who is very diligent in listening to the works of previous artists. The results of listening give rise to motivation and musical stimulation which can then be used as a reference in creating work.

The dominant activities of the Çudamani Studio had a big impact on I Dewa Putu Rai's creativity. Çudamani is known as a pioneer of new works of Balinese musical art that breathes both tradition and contemporary. Çudamani is one of I Dewa Putu Rai's creative spaces to explore and realize his ideas. Apart from Çudamani, I Dewa Putu Rai received space to work in certain areas, in banjar organizations or certain organizations. In 2022, he will also have space for creativity in the international arena. Invited as artist director in one of the gamelan groups in the United States called "Gamelan Sekar Jaya". While teaching at Gamelan Sekar Jaya he produced a dance accompaniment work entitled "Kumbang Atarung". This work was then preserved at the Çudamani Studio. So environmental factors gave I Dewa Putu Rai encouragement to be creative. Family background motivated I Dewa Putu Rai to pursue musical art and also organizations that played a role in providing space for I Dewa Putu Rai's creativity.

Personal factors relate to someone who is creative, someone who is unique in interacting with their environment. This uniqueness is triggered by psychological factors including intelligence, cognitive or intellectual style, and motivation (Mudandar, 2012). Intelligence refers to verbal ability, mastery of knowledge, skills, and maturity in determining implementation strategies and solving problems. Experience in art and the desire to study with maestro artists made I Dewa Putu Rai mature in his knowledge of musical art. Not only concerned with playing but mature in the principles and philosophy of Balinese musical art. Armed with this knowledge, I Dewa Putu Rai then had a strong footing which was then utilized in determining work strategies and solving every problem in his work.

Intellectual or cognitive style, relates to the ability to spontaneously imagine, explore to find something different, not placing conventions as something binding (Sudewi et al., 2019). As a cultivator, I Dewa Putu Rai has intellectual sensitivity in responding to the ideas he obtains. I Dewa Putu Rai's imagination was stimulated by his experience in art, both in listening to and playing previous works. Basically, I Dewa Putu Rai's imagination originates from

previous art which was then reinterpreted. Reinterpretation is an attempt to make a new interpretation of an existing interpretation. This method provides space, frames creative power to develop one of the works that was created in the previous process.

The Creative Process of Creating the Kumbang Atarung

Ideas that come to mind, or certain inner experiences and appreciations that touch the realm of feelings and imagination are processed creatively and aesthetically by always paying attention to artistic elements, so that a work of art is created (Bastaman, 1996). The creation of works of art cannot be separated from a creative process, namely a process that artists go through to produce a work. The creative process is a process where a composer in realizing a musical work has absolute 'freedom' as an individual (Sumardjo, 2016). The creative process of creating the Kumbang Atarung dance accompaniment can be explored through the three stages of the creation method proposed by Alma M. Hawkins, which consist of exploration, improvisation and formation stages.

Hawkins begins his description of the development of creativity by providing a view of creativity, which refers to the views of Malranx, a French novelist, who said that creating means observing, reducing and arranging arrangements. Furthermore, Hawkins also mentioned that although everyone has the ability to create, the level and quality of someone's success in creating varies greatly. The success of a creative activity will be largely determined by internal and external factors; a person's character and personal experiences (Dibia, 2020).

Exploration

The exploration stage is an exploration process, namely as an experience of responding to objects from outside, or activities that receive external stimulation. Exploration includes thinking, imagining, feeling and responding (Dibia, 2020). This initial exploration of the creation process begins with understanding the spirit in Kebyar and Legong itself. Understand the idioms that make up the characters of Kebyar and Legong, which are related to working patterns, structure and abet-abetan (a way of performing that takes into account dynamics, tempo, etc.). Armed with extensive experience and knowledge regarding these two arts, this made it easier for I Dewa Putu Rai to study the Kebyar and Legong idioms. Next, determine the musical references, which are obtained from the previous works of I Dewa Putu Rai and classical kebyar and pelegongan songs, such as: Kebyar Ding, Angklung, etc.

Improvisation

The results obtained at the exploration stage are then studied more comprehensively by carrying out a response or improvisation process (Bumi, 2021). Improvisation provides space and opportunities for an art creator to imagine, make selections and create. This can happen because in improvisation there is greater freedom for personal involvement from an art creator (Dibia, 2020).

Improvisation is oriented towards seeking or discovering new opportunities from aspects of Legong and Kebyar which have been established as sources of inspiration and references for working patterns. Several working patterns obtained from references to previous works were then sorted or selected. Then it is imagined to be rearranged into a work with new possibilities. In this stage, preparation is assisted by utilizing recording using the Balinese notation system.

The crew part of this work was designed using the musical composition by I Dewa Putu Rai which had been worked on previously, entitled "Kama Jaya". The Asta Windu drum pattern is the main reference in this form of kawak. Asta windu is a drum pattern consisting of eight types of pupuh kendang in one cycle of the gong percussion *telu pelegongan*, consisting of *pawiwit*, *selah tunggal*, *ngalad*, *nruktuk*, *nilti*, *ngregah*, *ngentrag*, and *nganduh* (Sadguna, 2011). I Dewa Putu Rai then designed this drum pattern using manipulation.

Several working patterns from classical pieces, such as: Kebyar Ding, Pelegongan Angklung, etc. were selected or selected which were then rearranged using the method of musical composition.

Forming

Composition or formation, is the final stage for a creator to determine the composition or form of the work he creates (Dibia, 2020). The working patterns obtained from the exploration and improvisation process, are assembled by considering the aesthetics of the Legong Kebyar art form. The principles of art forms, which include unity, balance, contrast, repetition, variation, and others, can be considered as parameters for evaluating a series that has been composed (Sudewi et al., 2019).

At this stage it was carried out in Banjar Sekar Jaya, which is one of the Balinese performing arts studios in America, involving musicians from Gamelan Sekar Jaya California, United States. The process of pouring the *gending* was carried out for 2 months, in March-April 2022, with approximately 16 meetings. After the entire piece is complete, an audio recording process is then carried out which can then be used in the process of creating the dance movements.

In reality, these three methods and stages of the process (exploration, improvisation, and composition) are not hierarchical but go back and forth or overlap one another. This happens because every step in the creation process does not escape assessment or evaluation. Evaluation or assessment is carried out continuously to obtain conformity between the concept and the realization of the resulting form (Sudewi et al., 2019).

Conclusion

I Dewa Putu Rai is an artist who was born into an artistic family. I Dewa Putu Rai's creativity is driven by extrinsic (environmental) and intrinsic (personal) factors. Living in an artist's family stimulated I Dewa Putu Rai to carry out artistic activities. Supported by his desire to develop his own potential in the field of art, he has become an artist with high creative power.

One of the results of his creativity is the accompaniment to the Kumbang Atarung dance. This work was created through a creative process which can be

explored in three stages, namely exploration, improvisation and formation. At the exploration stage, I Dewa Putu Rai explored the basic elements of Kebyar and Legong, then reviewed them again through the improvisation stage, resulting in a draft pattern which was then executed at the formation stage. Involving musicians from Gamelan Sekar Jaya California, United States.

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Tabuh Pat Lelambatan Pari Anom in the Karawitan Composition and Its Psychological Influence on Gamelan Players

I Nyoman Wiradarma Yoga^{1}, I Gede Yudarta², I Gede Mawan³*

^{1,2,3}*Institut Seni Indonesia Denpasar, Indonesia*

***Corresponding Author:** widarmayoga@gmail.com

Abstract: This study aims to explore Tabuh Pat Lelambatan Pari Anom within the framework of musical composition and the psychological influence on gamelan musicians. Tabuh Lelambatan is a form of musical system that exists in the Gong Gede gamelan in its classical form. As a system, the tabuh of the lelambatan accommodates various types of tabuh, one of which is the Tabuh Pat Lelambatan. In this research, the Tabuh Pat Lelambatan Pari Anom was used as the research subject because this tabuh has fluctuating dynamics in its compositional presentation which results in an influence on the psychology of gamelan players when playing it. This was the background for this research which was then carried out using qualitative methods. The transcription of Tabuh Pat Lelambatan Pari Anom notation was used as a scalpel in detailing the data and interviews were also used as a data collection technique. This tabuh which can reach the realm of psychology is an opportunity to become an additional point in achieving the aim of this research, namely as academic information related to the psychological role of the performance of Tabuh Pat Lelambatan, in this case, Tabuh Pat Lelambatan Pari Anom.

Keywords: karawitan, Lelambatan, Pari Anom, psychology, tabuh

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Introduction

Lelambatan actually comes from the word "slow", this means something or a dish with a slow tempo. As Asnawa explains in his writing, Lelambatan comes from the word slow which means slow but not generically, so slow but slow means the majority use a slow tempo (Asnawa et al., 2020: 100). Lelambatan is a musical system found in traditional Balinese gamelan music which has certain rules as a compositional design. Various types of compositions are summarized in one system at Lelambatan, complete with their respective rules, one of which is Tabuh Pat Lelambatan.

As the name suggests, Tabuh Pat Lelambatan has its roots in the phrase "tabuh pat" which is part of the composition of Lelambatan itself. According to Sukerta in his book about tabuh, it has the meaning of musical compositions, such as new creations of tabuh, kekunaan tabuh means old-fashioned music (Sukerta, 1998: 173). Tabuh in this case means a name for a gamelan work, while Pat is the name for the number four in Balinese. Therefore, Tabuh Pat

Lelambatan is part of the lelambatan composition which focuses on the four strokes of one of the gamelan instruments as a sign of the binding rules of the lelambatan musical system. The application of these Lelambatan principles is in the gamelan barungan Gong Gede (classical) and Gong Kebyar with a touch of contemporary elements. It was only in these two gamelan that this slowness grew until today.

Classically in this case, Tabuh Pat Lelambatan, it grows and survives in the Gong Gede gamelan. There are many gending reconstructions in Bangli Regency. One of them is the Gending or Tabuh Pat Lelambatan Pari Anom which is in the gamelan Gong Gede Batur, Bangli Regency. This tabuh is classified as a complete Tabuh composition, in the sense that it contains several complete constituent aspects of the composition, including: kawitan, pengawak, pengisep, bebatasan, embat-embatan, and gilak. Not all of these aspects are complete in every Tabuh Lelambatan. It really depends on the composer of the tabuh who tends to be anonymous but can produce masterpieces, one of which is this tabuh pat. When compared with other Tabuh Pat Lelambatan, this tabuh can really influence the psychology of the drummer (gamelan player) because it involves clear and unique compositional dynamics. In accordance with the characteristic of the slow motion itself, this tabuh can generally influence the psychology of gamelan players by providing a feeling of calm and coolness due to its sound composition. This is also influenced by the slow tempo of Pari Anom's movements which indirectly leads the drummer's heartbeat to slow down so that he reaches a point of mental calm.

Tabuh Pat Lelambatan Pari Anom is used contextually for the purposes of religious rituals. There is a question about why this tabuh must be served in the temple for ritual purposes and why is not just for the sake of psychiatric therapy. These questions involve contextual elements of the existence of this tabuh. So, these two questions can ideally be summarized into a single answer. This is related to the functions of the drum which are related to each other, in this case, the purpose of religious rituals is to cool the mind and feelings. Temples, rituals and psychology are very closely related. The temple is a place of ritual to unify the perception of clarity of conscience which psychologically has a huge impact on the people, both personally and collectively. The thing that can bridge all of this is tetabuhan, in focus this time, namely Tabuh Pat Lelambatan Pari Anom. Furthermore, Yanuarius' explanation in his thesis is that music with a fast tempo of 120-130 beats per minute has been found to simulate anxiety as evidenced by an increase in blood pressure and heart rhythm while slow music tempo of 50-60 beats per minute has the opposite effect (Yanuarius, 2019: 11). Based on the statement above, Tabuh Pat Lelambatan Pari Anom has a slow or slow tempo. If music with a fast tempo can stimulate anxiety (the feeling that arises when we are worried or afraid of something), then slow music can reduce anxiety, in this case, it is Tabuh Pat Lelambatan Pari Anom with a slow tempo and sound composition. which can create feelings of peace or reduce anxiety, in this context, its function is for psychological purposes and religious rituals in the broadest sense.

If you look at the compositional frame of Karawitan, the textual structure in Tabuh Pat Lelambatan Pari Anom also plays an equally important psychological role. In certain pieces, each palette (section) has a role in building dynamic movements which can be described as psychological fluctuations. Clever selection of tones can always shake the heart in composing the melody of the composition. Therefore, textually and contextually, Tabuh Pat Lelambatan Pari Anom is very complex in its arrangement within a Karawitan frame which can influence the psychology of gamelan players and listeners.

Methodology

In doing research, there is a need for methods to dissect viewpoints in depth and explicitly according to the reality being studied. The method used in this research is a qualitative research method. In accordance with the article by Somantri which emphasizes that qualitative research seeks to construct reality and understand its meaning. Thus, qualitative research usually pays great attention to processes, events and authenticity (Somantri, 2005: 58). In this research, a dissection was carried out on the structure and melodic flow of the Tabuh Pat Lelambatan Pari Anom in order to find out how the melodic flow and structure in this tabuh are intertwined. The process is carried out by transcribing the gending tabuh pat which leads to the psychological influence on gamelan players, starting from transcribing the parts of the crew, pengisep, to the gilak on this tabuh, which are parts that can really influence the psychology of the gamelan players.

The data collection techniques used in this research were notation and interview transcripts. An attempt is made to transcribe the notation to dissect the melody line by using the pattern of chopping and jublag strokes as a benchmark or dissecting knife. In addition, interview techniques were optimized as a way of collecting data to strengthen initial pre-interview data. The interview was conducted with resource person I Made Suartika, a seasoned musical artist from Mengwitani Village, Badung Regency.

Results and discussion

Based on Bandem's statement in his book entitled Balinese Gamelan on the Stage of History, the author quotes as follows:

"In Balinese Gamelan there are songs called Tabuh Pisan, Tabuh Ro, Tabuh Telu, Tabuh Pat, Tabuh Nem, Tabuh Kutus. The length and shortness of the song are determined by the blows of the kempur and kempli in one gong. The tabuh of Telu in the gamelan song Gong Kuna, for example, consists of three kempur strokes and three kempli strokes in one gong." (Bandem, 2013: 147).

Basically, the name of the tabuh is not necessarily determined by its length and shortness based on the kempur or kempli blows according to the name. However, the difference in name is only a distinction that this tabuh is different from other tabuh. As stated by Rembang in his book: "Pisan, telu, pat, nem, and kutus do not have to be interpreted as codes for the number of kempur and kempli blows in one gong. The names of the numbers here only indicate that this form is different from that form." (Rembang, 1984: 9).

To determine the difference between one form and another is to look at the compositional structure. We can see together that there are multiple interpretations of what the meaning or characteristic is that differentiates *tabuh pisan* from other *tabuh*. This is a sign that the *Slowness* is developing from year to year, making it something that is flexible or can change with the times.

A source named I Made Suartika alias Pakde Kun emphasized that *Tabuh Lelambatan* is currently developing very rapidly. For example, *tabuh dua*, this name was a new name in the early days of the development of *tabuh lemlahanan* which was created in *gong kebyar*. Previously there was no such thing as *tabuh dua*, only *tabuh pisan*, *telu*, *pat*, *nem*, *kutus*. Only recently was *tabuh dua* initiated with a scheme similar to *tabuh pat*, only the number of strokes of the *kempur* and *kempli* was reduced to just two strokes in one round of the *manned gong*.

The Psychological Side of Tabuh Pat Lelambatan Pari Anom

The interaction between psychology and music is also demonstrated by the development of the discipline of Music Therapy which contextually emphasizes the importance of musical experiences in human life (Djohan, 2020: 25). Likewise, in his book, Djohan states that the emotions experienced when listening to music are in some ways different from other emotions, so they are considered to require a separate explanation (Becker in Djohan, 2020: 96). The influence of music on emotions is not direct, but is interdependent on the listening situation (Djohan, 2020: 96). Negative emotions will arise as a result of an extreme imbalance between musical information and existing musical schemas. On the other hand, positive emotions are experienced when the musical information matches the listener's existing cognitive schema (Djohan, 2020: 97).

Music, or in this case musical instruments, involves emotions in conveying its main subject, namely sound. Emotions and sound are two objects that are interconnected and also related to musicians and *gamelan*. The drummer has musical emotions when playing the *gamelan*, while sound is the most basic element in the world of music or musical instruments. Sound involves vibrations or vibrations that are absorbed and heard by a sound player, in this case, the *gamelan* musician, directly which can influence the emotional response of the musician. In the *Tabuh Pat Lelambatan Pari Anom* sounds and emotions are assimilated in the complexity of changing dynamics (loud - quiet) and tempo (fast-slow) of this *tabuh gending*.

The Structure of Tabuh Pat Lelambatan Pari Anom

The From *Tabuh Pat Lelambatan Pari Anom* from a *Karawitan* perspective, it can be seen the composition of the melody and the dynamics of the piece.

In accordance with Figure 1, the explanation regarding the symbols used is 1 (cecek) as the *dang* sound, 3 (ulu) as the *ding* sound, 4 (tedong) as the *dong* sound, 5 (taleng) as the *deng* sound, 7 (suku) as the *dung* sound, (.) as a sign of a *gong* blow, + as a sign of a *kempur* blow, - as a sign of a *kempli* blow, ^ as a sign of a *jegogan* blow, the upward facing arrow determines the tempo and dynamics going up, the downward arrow means the tempo and dynamics go down.

Bagian Pengawak.		Menggunakan Pukulan Jublag																
Gtr	1	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
(.)
^+	.	^
^-
0+	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
^-	.	^-
^+	.	^+
0-	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
?+	.	?

[Source: Transcript of author's notations, 2024]

Figure 1: Notation for the part of the Tabuh Pat Lelambatan Pari Anom with reference to the blows of the jublag instrument

Figure 1 is a schematic of the Tabuh Pat Lelambatan Pari Anom. According to Sukerta's *Ensiklopedi Mini Karawitan Bali*, pengawak is the name of the initial part of the gending after the kawitan gending (Sukerta, 1998: 139). Please note, the kawitan part is the initial part which is not transcribed in this article because the psychological impact is found in parts other than the kawitan part, in the dominant sense. The Tabuh Guard section begins with the dong note or the gong falls on the dong note. In the Tabuh Lelambatan system, the number of kempur blows really determines the system used. The number of blows of the kempur is four times in one rotation of the gong. Apart from that, the arrow pointing upwards indicates that the tempo and dynamics of that segment have a fast intensity and tend to be a little loud, and vice versa. Viewed from a psychological perspective, changes in tempo can affect the breath of the drummer (personally) and the breath of the song being played (holistically). In practice, this is a category of advanced stages in Balinese gamelan playing or things related to breath control are often called ngunda bayu (breath regulation as a source of energy).

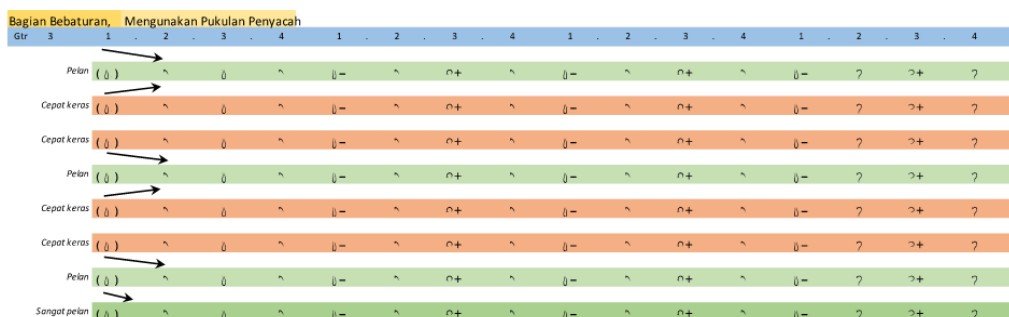
Bagian Pengisep.		Menggunakan Pukulan Jublag																
Gtr	2	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
(.)
0+	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
0-	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
^-	.	^-
?+	.	?
0-	.	0	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
?+	.	?

[Source: Transcript of author's notations, 2024]

Figure 2: Part of the Tabuh Pat Lelambatan Pari Anom with reference to the jublag blow

Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). Pengisep is the name of one of the gending which is located after the pengawak gending section.

(Sukerta, 1998: 141). The characteristics of the pengisep are the same as the pengawak, namely that there are four blows of the kempur and kempli in one round of the gong. This Tabuh Pat Lelambatan musician can be served repeatedly according to the needs of the gamelan musician, but ideally it is served twice. Then, what differentiates the pengisep from the pengawak is the tone of the gong blows and the movement of the melody of the piece. The pangisep melody gong falls on the dung note, and also has a relationship with the pengawak gong which falls on the dong note, namely that the dong note and the dung note have a nelu relationship (in pelog tunings, dong and dung produce a consonant harmony with a distance of three each tone).



[Source: Transcript of author's notations]

Figure 3: Part of the Tabuh Pat Lelambatan Pari Anom using the chopping blow as a reference

Next is the Bebaturan section. Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). Quoting from the statement about Bebaturan in the book Mecandetan by Asnawa et al, namely that Bebaturan is a musical form/musical design. The Bebaturan itself is a part of the pegongan slope with a short size (Asnawa et al., 2020: 99). In accordance with the figure 3, it can be seen that the size of Bebaturan Tabuh Pat Lelambatan Pari Anom is 16 beats per strutting with a 4/4 time signature. To determine what tempo is used, the author uses colors to differentiate between one tempo and another, as well as arrows to support the fast and slow tempo used. The light green color indicates a slow tempo with a soft blow intensity, whereas the dark green color indicates a slow and hard blow. Then, the orange color indicates a fast and hard tempo. In the author's interpretation of the explanation in the book Mecandetan by Asnawa et al, the Bebaturan is like an Undag (a kind of staircase in Balinese architecture). Bebaturan is analogous to a journey up the Undag.

Bagian Ngembat,		Menggunakan Pukulan Jublag															
Gtr	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Tempo Sedang	(0)	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Sedang	(?)	.	?	.	?	.	0	.	?	.	?	.	?	.	?	.	?
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Sedang	(?)	.	?	.	?	.	0	.	?	.	?	.	?	.	?	.	?
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Tempo Pelan	(?)	.	?	.	?	.	0	.	?	.	?	.	?	.	?	.	?
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Sangat Pelan	(0)	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Tempo Sedang	(?)	.	?	.	?	.	0	.	?	.	?	.	?	.	?	.	?
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Tempo Pelan	(?)	.	?	.	?	.	0	.	?	.	?	.	?	.	?	.	?
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
Sangat Pelan	(0)	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.
	?	.	.	0+	.	?	.	0-	.	?	.	?	.	?	.	?	.

[Source: Transcript of author's notations]

Figure 4. The ngembat part of Tabuh Pat Lelambatan performance using the jublag blow as a reference

Next is the Ngembat section. Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). Ngembat is an expression of playing a trompong instrument that uses the embat system or the distance of hitting notes like hitting an octave distance. As written in Rudita's article, this system is an illustration of the beauty of trompong playing, which in its sub-techniques is like Ngembat (Rudita et al., 2019: 100). In this tabuh, the ngembat part is the part that also has fluctuating dynamics. This is characterized by many changes in tempo starting from medium, slow, then very slow, then back to medium. This indicates a game that relies on the breath of the song which needs to be collectively agreed upon by all gamelan players. This section is marked by the playing of the trumpet which seems to carry the gending towards the trompong player's goal as well as the drum instrument as a guide for the breath of this part of the ngembat game.

Bagian Gilak,		Menggunakan Pukulan Penyacah							
Gtr	5	1	2	3	4	1	2	3	4
	(0)	?	0-	?	0-	?	0-	?	?
	(?)	?	0-	?	?	?	0+	?	0+
	(?)	?	?	?	?	?	?	?	?
	(?)	?	?	?	0	?	?	0-	?

[Source: Transcript of author's notations, 2024]

Figure 5: Gilak part of Tabuh Pat Lelambatan using the jublag blow as a reference

Gilak is the final part of Tabuh Pat Lelambatan. Regarding the explanation of the symbols, it has been explained in the previous paragraph (read the explanation in Figure 1). The Gilak tabuh has a pattern of 8 beats, 16 beats and 32 beats. In each of these patterns there is a fall in the kempur and gong colotomic system which is different in each region (Supriyadnyana et al., 2019: 61). This section of the Gilak tabuh uses an 8 beat Gilak which has a melody of four repeated melodic lines. In this presentation, the Gilak section is very strong with tempo changes commanded by the drum instrument as a rhythm changer. In the fourth line is the line that determines what rhythm will be used. In the presentation there are fast and slow rhythms, depending on the aesthetic side of the drum player. So, in the holistic working pattern, the role of the drum player here is very significant to build a rhythm according to the bayun gending (breath or energy) of the chant of this song.

Conclusion

As we know, Tabuh Lelambatan is a musical system that includes several subsystems under it, including: tabuh pisan, tabuh telu, tabuh pat, nem, & kutus. All the names of these tabuh instruments are not necessarily determined by the type of stroke of a particular instrument, in this case, the stroke of kempur and kempli. Rather, they are differentiated or determined through the structure used to construct the compositor side.

For example, Tabuh Pat Lelambatan Pari Anom, which is a Gong Gede gamelan tabuh in the Batur style, Bangli. This tabuh has a psychological aspect to the musicians who play the gamelan or tabuh. This is characterized by each part of the composition having fluctuating dynamics so that it can influence the psychological side of the gamelan player who plays the tabuh.

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The Influence of Music on Adolescent Psychology under Construction at Corpus Christi Lawang, Malang, East Java

Brill Obed Sabath^{1*}, Ni Wayan Ardin²

^{1,2}*Institut Seni Indonesia Denpasar, Indonesia*

***Corresponding Author:** brill.obed@gmail.com

Abstract: This research aims to determine the influence of music on the psychological aspects of teenagers involved in coaching at Corpus Christi Lawang in Malang District, East Java, Indonesia. The research method used is a qualitative approach using observation, interview, and literature study data collection techniques. The findings of this study highlight that music influences various psychological aspects of adolescents, including mood, behavior, self-identity, and social interactions. The results of this research provide an in-depth understanding of the role of music in the development of the young generation in Corpus Christi Lawang. The practical implications of this research can help foundation administrators design more effective coaching programs by utilizing music's power to influence adolescent psychology positively. Music's influence on adolescent psychology at Corpus Christi Lawang aims to influence a person's emotions and provide calm to the subconscious (id) which can be controlled and build emotional, spiritual, and social structures in the rhythm of music when listening and expressing it.

Keywords: adolescent psychology, musical instrument, youth training

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Introduction

Adolescence is an important stage in individual development, where they experience various physical, social and emotional changes. Adolescence is the development of adolescents from stage to stage which can influence a teenager's thought patterns, behavior and actions (Artha & Supriyadi, 2013). It is during this period that teenagers begin to form their own identities and face various challenges that can affect their mental health. They face questions about who they are, what they want, and how they want to be seen by the world. Adolescents also face various social challenges such as peer pressure, expectations from parents, academic problems, and questions about the future. Yosephine, Satiadarma, & Theresia (2019) said that one of the signs of adolescent development is the emergence of emotional instability. Thus, emotions and self-confidence play an important role in dealing with various problems, especially adolescent self-adjustment. This is why there is a need for youth development that pays attention to their mental health. Factors such as anxiety, depression and stress often affect teenagers, and proper support in

these areas can help them develop mental resilience and healthy emotional management strategies. Thus, future youth development provides positive encouragement, provides emotional understanding, and provides guidance that suits their needs and potential.

Corpus Christi Lawang in Malang District, East Java, Indonesia is a rehabilitation foundation that is also committed to the holistic development of adolescents, recognizing the complexity of this challenge and looking for ways to support the psychological development of adolescents. Corpus Christi Lawang handles the problem of juvenile delinquency resulting from bad relationships such as drugs, fighting, selling their parents' things, truancy and lying.

Music is a branch of art in the form of sound, which expresses thoughts and feelings through the main elements of music, namely rhythm, melody, harmony, tempo, dynamic timbre (Raharjo, 2007). Each element of music has a different influence on our mind and body (Wijarnako, 2010). Rhythm is a series of uniform movements that are carried out continuously and regularly (Jamalus, 1988). Meanwhile, melody is a series of notes that sound sequentially and rhythmically and express an idea, thoughts and feelings (Jamalus, 1988). Harmony is the sound of a combination of two or more notes that differ in height and functions as harmony in music (Afdhal, 2019). Tempo is the level of speed and slowness in music (Ardimansyah, 2022). Timbre is the color or character of a musical instrument (Raharjo, 2007). Dynamics is the level of hardness and softness changing from one to another. According to Wijarnako (2010) there are three important parts of musical elements that influence the emotional lives of teenagers, namely tempo, rhythm and harmony. This is because these three elements provide a therapeutic effect; provides a feeling of comfort, calming, relaxing, structured and universal which is closely related to the process of human life which must be orderly (Wijarnako, 2010). Effective music therapy is using music with the right composition in terms of tempo, rhythm and harmony that is adapted to the purpose of music therapy (Wijarnako, 2010).

Music is one of the human needs which is classified as integrative, namely enjoying beauty, appreciating and expressing feelings of beauty (Ratnasari, 2016). Music has long been recognized as having a powerful influence on the lives of teenagers. As a universal form of artistic expression, music has the ability to stimulate emotions, change moods, and influence behavior, especially in the lives of teenagers (Suryana, 2018). In fact, Djohan (2020) emphasizes that human behavior is also a portrait of their musical life. Music can be a dynamic component that can influence both psychological and physiological influences on listeners (Yuniantari et al., 2021). Physiologically, music is related to the sense of hearing, but psychologically music is related to various human psychological functions such as expression, mood and emotions (Khoiriyah & Sinaga, 2017). This is what is seen especially in teenagers, listening to music to express their thoughts and emotional feelings (Yosephine et al., 2019).

Previous research has shown that music can play an important role in developing teenagers, especially in providing a medium for their expression (Sinaga & Winangsit, 2023). As emphasized by (Ratnasari, 2016) that music has a role in teenagers' lives, such as healing feelings of anxiety, fear,

disappointment, happiness, pleasure, sadness, and even anger. Even music can cure depression (Ratnasari, 2016). Music is very effective for teenagers in facilitating positive self-concept and increasing self-esteem (Suryana, 2018). Carefully selected and thoughtfully presented music can be an effective tool in managing stress, improving mental well-being, and facilitating healthy self-expression (Djohan, 2020). According to Djohan (2020) there are several musical activities that are effective for use in music therapy, such as listening to music, reading musical notes, responding to music with movement, singing, and also improvising. However, the effects of music therapy can vary depending on factors such as music genre, cultural background, and personal experiences.

Therefore, the author is interested in conducting a more in-depth study of how music influences adolescent psychology in the context of coaching in Corpus Christi Lawang. Through a better understanding of teenagers' musical preferences, listening patterns, re-expressing them, and their impact on psychological development, this institution hopes to be able to design more effective and efficient development programs. This study will not only provide insight into the relationship between music and adolescent psychology, but can also help Corpus Christi Lawang identify appropriate intervention strategies to support holistic adolescent psychological development. Thus, it is hoped that this research can make a significant contribution to efforts to guide teenagers towards optimal welfare.

Methodology

The method used in this research is a qualitative method with a literature study approach (Munib & Wulandari, 2021). Literature study is a study of data from various references and previous research results that are relevant to the research to obtain a new theoretical basis for the problem to be researched. Data collection focuses on observation, interviews and literature study. The resource person for this research is the Supervisor of the Corpus Christi Lawang Foundation who is also an expert in educational psychology. The data that has been collected will be triangulated to validate the data. The results of data validation will then go through data analysis through three stages proposed by Miles and Huberman (1992), namely: data reduction, data presentation, and drawing conclusions.

Results and discussion

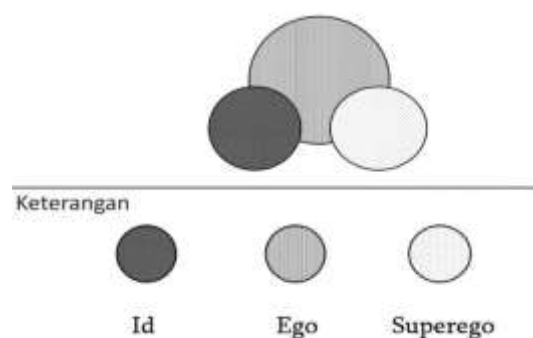
Adolescent development cannot be separated from the personality of the adolescent himself. Personality talks about a pattern of traits that differentiates one individual from another individual which describes that individual's behavior. Fatwikiningsih (2020) added that personality is also what determines an individual's adaptation to the environment. Thus, adolescent development is also influenced by the environment around them, which responds in the same way and repeatedly, causing the emergence of a habitual pattern.

The problem that arises in adolescent development is a personality that is less resilient, easily carried away by social conditions around them in a negative direction. In fact, people closest to the family can be a factor in this problem

(Artha & Supriyadi, 2013). This is what makes the psychology of teenagers very vulnerable to facing challenges, difficulties and pressure in life. As a result, quite a few teenagers fall into juvenile delinquency, even reaching the criminal stage (against the law) and become victims of narcotics. This is because many teenagers are unable to find the right solution to the problems they face, so they take paths such as committing suicide, committing crimes, and even taking out their anger by using illegal drugs. Artha & Supriyadi (2013) explains that to face these problems, you need inner ability or self-confidence to decide on every action you take to find a solution and find a way out. Thus, adolescent independence is very much needed in adolescent development.

Therefore, the aim of youth development is to build strong individuals who have good emotional knowledge and motivation, so that they will have psychological (mental) strength to face the challenges, difficulties and pressures of life. In the concept of coaching, the main thing concerns mental health, which specifically refers to aspects of a strong personality. Sinaga & Winangsit (2023) explains that mental health is an important factor in human life that influences a person's quality of life. Youth development is needed as an alternative medium to help individuals express and regulate teenage emotions. Good youth development will instill knowledge, emotions and good will in the teenager's personality.

Sigmund Freud explained the personality structure called psychoanalytic theory including: id, ego, superego (Fatwikiningsih, 2020). Id is an unconscious personality that provides an instinctive sense of satisfaction, pleasure, strength (Bertens, 2016). In the id, there is no conflict, in the sense that contradictions and opposites coexist. The ego is a conscious personality that functions as a mediator between the demands of the id and balances the basic needs of the id with social demands and reality (Bertens, 2016). The ego will control the id's impulses by replacing the pleasure principle with the reality principle (Bertens, 2016). Sometimes the ego can control the id, but at other times it loses control (Fatwikiningsih, 2020). Meanwhile, the superego is an aspect of personality which consists of morality and reality values (Fatwikiningsih, 2020). The superego is between the id and ego, which aims to suppress the id's desires which are considered wrong or unacceptable in society's social life (norms) (Bertens, 2016). Psychoanalytic theory explains that when the id, ego, superego are not controlled, an individual will experience anxiety (Sinaga & Winangsit, 2023). Anxiety is the impact of conflict which is a part of life which functions to warn individuals about the possibility of impending danger, and ultimately a feeling of anxiety or fear arises (Fatwikiningsih, 2020).



[Source: Fatwikiningsih, 2020]

Figure 1. Relationship between Id, Ego, Superego by Sigmund Freud

This is the focus in coaching, where knowledge will become the benchmark principle or superego (moral) in a person's life. As emphasized by Fatwikiningsih (2020), the superego regulates the ego in fulfilling the id according to values, rules, ideal standards. Through this knowledge, a person's ego and id (subconscious) will be controlled. This is where the most important coaching process is the formation of a strong personality.

The process of forming a strong personality cannot be separated from a person's emotional condition. Djohan (2020) stated that emotions are a practical aspect that influences the character of human behavior. Emotional conditions will influence a person's concentration and sincerity in accepting or ignoring the guidance given. This means that a person's emotional condition greatly influences passion, which refers to enthusiasm, interest and participation in the coaching process.

Talking about the influence of music on adolescent psychology in coaching at Corpus Christi Lawang, basically music is an important support in the coaching process at Corpus Christi Lawang. Music has types and characteristics known as genres. Music genre is a grouping of music according to technique, style, and musical themes. As stated by Giri (2017), the same musical genre usually has similar characteristic elements in the structure of rhythm, tone and harmony. Music genres characterize and identify the forms and characteristics of various music. This genre of music will be played according to the situation and conditions when training is carried out and controlling the emotions of someone who hears it. This is supported by Djohan (2006) that a person's emotions will be visible from the background of the song or form of music they listen to. Therefore, a person's behavioral personality is a portrait of his musical life (Djohan, 2020).

An example of the application of musical influence in Corpus Christi Lawang is that when he wakes up in the morning, he is given music with a spiritual nuance (genre), so that his soul can be involved in giving thanks to God. When exercising, music is given with enthusiastic characteristics, with a regular rhythm (beat), which aims to encourage a person's subconscious mind to follow movements based on the beat of the music heard. Likewise, during leisure hours, music with a motivational nuance is provided, either through the selection of song lyrics, words of motivation and wisdom accompanied by soft instruments. This is because music has several elements that can provide a sense of stimulation or

relaxation such as rhythm, timbre, pitch, harmony, dynamics (Djohan, 2006). Stimulative music often tends to increase the body's energy, causing the body to react, increasing heart rate and blood pressure (Djohan, 2006). Then, relaxation music provides calm stimulation to the body by reducing heart rate and blood pressure (Djohan, 2006).



[Source: Sabath, 2024]

Figure 2. Activities Influenced by Corpus Christi Lawang Music

By giving influence and expressing music to someone, a musical emotional response will arise. This musical emotional response is an emotional expression expressed by someone to describe their feelings (Djohan, 2006). In psychology, emotion is a specific process that is oriented towards responding to an action, and is very inherent in human behavior (Djohan, 2020). By giving teenagers a space to express their feelings (emotions), motivation, a sense of calm, a sense of self-confidence arises in these teenagers which is closely related to their behavior (Suryana, 2018). Teenagers will be more motivated, more social, more able to complete their life tasks, make choices and solutions more focused and correct (Suryana, 2018). Therefore, music has a function as a catalyst or stimulus for the emergence of an emotional experience, especially in adolescent behavior (Djohan, 2020).



[Source: Sabath, 2024]

Figure 3. Emotional expression on the influence of music in the forms of singing and dancing

So, the essence of music therapy carried out at Corpus Christi Lawang is to influence a person's emotions and provide inner peace to the soul. It is from the influence of emotions that provide calm that the subconscious mind (id) can be controlled and carried away by the regularity of the rhythm (beat) of the music it listens to.

Conclusion

Adolescent development cannot be separated from the personality of the adolescent himself. Teenagers' personalities are definitely influenced by their surrounding environment. A bad environmental situation will have a negative influence on a teenager's personality. Youth development is needed to help teenagers express and regulate their emotions. One form of youth development is providing music therapy which has an effect on adolescent psychology. The influence of music on teenagers in Corpus Christi Lawang provides a musical emotional response, giving teenagers space to express their feelings (emotions). By giving teenagers space to express their emotions, it will have a big impact on their behavior, such as being more motivated, being more social, and making more focused and correct choices and solutions. So, the essence of the influence of music on adolescent psychology carried out at Corpus Christi Lawang aims to influence a person's emotions and provide calm to the subconscious (id) which can be controlled and build emotional, spiritual and social structures in the rhythm of music, when listening and expressing it.

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Aji Susanto Anom's Black and White Photographic Works: A Study of Visual Psychology

Ni Wayan Widhi Widhiyanti^{1}, I Made Saryana²*

^{1,2}*Institut Seni Indonesia Denpasar, Indonesia*

***Corresponding Author:** wayanwiidhiwidhi@gmail.com

Abstract: This study aims to map the aesthetics and emotional content implied in black and white photographic works by Aji Susanto Anom, a leading photographer from Indonesia. This research uses a visual arts approach and literature study to analyze various aspects which include techniques, compositions, themes, and messages conveyed in the works of Aji Susanto Anom. The research method used is a qualitative analysis of a number of black and white photographic works of Aji Susanto Anom that have been carefully selected. By paying attention to every visual and narrative detail, this study will identify the unique aesthetic characteristics and emotional content implicit in each work. It will also involve an understanding of the context of these works, including cultural influences, traditional values, and Aji Susanto Anom's career journey as a photographer. The results of this study are expected to provide a deeper understanding of how aesthetics and emotional content in black and white photography can be expressed through the works of Aji Susanto Anom. The findings of this study are also expected to contribute to the development of our understanding of black and white photography as a powerful artistic medium in conveying profound and inspiring messages.

Keywords: black and white, composition, photography, visual psychology.

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Introduction

Black and white photography has long been a powerful medium in the visual arts, producing a distinctive beauty and revealing great emotional depth. In the Indonesian context, the term photography comes from two words in Greek, namely *photos*, which means light, and *graphein*, which means drawing (Charpentier, 1985). Black and white photographic works have become an integral part of the development of visual arts, enriching cultural insight and unique artistic expression. One Indonesian photographer known for his inspiring black and white works is Aji Susanto Anom. Using a visual arts approach and literature study, this research will explore visual psychology in Aji Susanto Anom's black and white photographic works. According to Barthes, photos have denotative and connotative meanings. A denotative meaning is a descriptive sign as a result of the fusion of signifier and signified. The denotative meaning is the literal meaning, it can be an analogon. Meanwhile, connotative meaning is the way people reach out to communicate what they think (Wijaya, 2018).

In this case it is important to understand that black and white photography is not just a photography technique, but also a form of profound artistic

expression. The aesthetics of black and white photography include subject selection, visual composition, use of light and shadow, and contrast processing that can strengthen the message and emotions to be conveyed. In the context of Aji Susanto Anom, his work often presents dramatic urban views, intense facial expressions, or cultural objects that contain deep meaning. Black and white photos are very simple photos, so if they are not processed creatively they will not produce anything. Because almost all the subjects in front of the photographer contain a variety of colors or colors, a black and white photographer is required to be able to translate the colors contained in his subject into black and white gradations. (Herlina, 2003).

Apart from that, in the context of photography, art psychology can help in understanding how the visual and aesthetic elements in black and white photography influence the feelings and emotions of art viewers, especially photography. Black and white autography has a unique charm and is able to produce a deep influence on the feelings and emotions of art viewers, especially in the context of photographic art, namely considering its influence, there are several factors that can be explained. First, the monochromatic aesthetic beauty of black and white photography can inspire feelings of nostalgia and romance. Without the distraction of color, black and white images often highlight details and contrast that create a dramatic and impressive feel. It can evoke deep feelings of melancholy, stimulate memories of the past, or create a sense of wonder at the immortalized subject.

Second, the use of tonality in black and white photography can strengthen artistic expression. The sharp contrast between highlights and shadows provides a visual dimension of depth, allowing for stronger emotional expression. For example, dark shadows can create a mysterious atmosphere or emphasize solitude, while bright highlights can convey brightness or warmth.

Apart from that, black and white photography is also able to direct the art viewer's focus on composition and visual structure. By removing color, attention is drawn to form, texture and pattern, creating a more immersive aesthetic experience. The photographer's skill in utilizing these elements can evoke a deep sense of awe and appreciation for the work of art.

Another feature of black and white photography is its ability to communicate narrative and emotional power without words. A black and white image can depict a complex story, touch the heart, or convey a deep message just through its visuals. This allows art viewers to experience and interpret the work according to their own experiences and perspectives.

Furthermore, black and white photography is also often used in historical documentation, where it can trigger strong emotional reactions from the viewer. Through images depicting important events or historical moments, black and white photography is able to convey depth of emotion such as joy, sorrow, courage, or hope.

Black and white photography has the extraordinary ability to influence the feelings and emotions of art viewers. From its timeless visual beauty to its ability to convey powerful narratives, black and white photography continues to play an

important role in conveying profound and universal human experiences through the visual medium

It is very important to pay attention to photographic composition when taking each photo object, namely as a means of arranging each visual element in such a way that the resulting photo is not only beautiful but also more interesting and able to clearly express the photographer's aims and objectives, namely what is being communicated, and what the photographer wants to convey to every lover of the art of photography, both in selecting objects and locations to include in photographic works. a good composition that is pleasing to the eye or eye. Regarding whether it is delicious or not delicious, it goes back to the perception of the photo viewer. (Wulandari, 2015).

With a good composition, the photo will more effectively display the creator's message and have a stronger impact (Herlina, 2007). How to arrange it as a shooting technique with the desired concept in order to produce a photographic work that has artistic value. content Emotions in black and white photography can vary greatly, from joy, sadness, confusion, to awe and solemnity. Black and white photography has the unique ability to convey emotions in a universal way, considering that the limited use of color can focus attention on the essence of what is intended. delivered by the photographer. Black and white photography produces dramatic photographs and creates its own world in the photograph. Colors are lost and it is made as if the colorless world has its own message which can be produced from geometric shapes, color contrasts, and shadows cast (Zen, 2022).

The visual arts approach will make it possible to analyze every visual element in Aji Susanto Anom's works, starting from shooting techniques, visual composition, to the message to be conveyed. Literature study will also be an important part of this research, because it will involve an in-depth understanding of the cultural context, history and development of fine arts in Indonesia which is the background to Aji Susanto Anom's works.

With this research, it is hoped that new insights can be found about how the aesthetics and emotional content of black and white photography can be expressed through the works of Aji Susanto Anom. It is also hoped that the results of this research will provide a deeper appreciation of black and white photography as a medium that is rich in meaning and inspiration in the visual arts. Every form of work produced from photography has nothing but a goal and concept of creation which starts from a basic idea which develops into practical implementation with the support of equipment and techniques expressed through visual language. Furthermore, through experimentation and exploration of the exposure target and the process of presenting it until it becomes the subject matter of the photographic work. (Rahman, 2008).

Methodology

The current study comes from many perspectives which is different from the two previous studies, namely those conducted by Kayansa & Wirakesuma (2023) and Putra et al. (2023). Kayansa & Wirakesuma (2023) took the object

on the bicycle and Putra et al. (2023) takes the object of women workers in Badung Market. These two studies do not address black and white photography.

Research that explores the visual aspects in Aji Susanto Anom's black and white photographic works offers a deeper view of the creative process and artistic expression in photography. In-depth analysis of composition is an important step in understanding how each visual element is placed in a work. The visualization of black and white monochromatic photography is capturing and speaking through photos without the presence of color by relying on strong and clear visualization of depth and contrast. The strong visual implications of conveying messages through black and white monochrome photography can present emotionally evocative images, regardless of the recording media used. In the world of modern digital photography there are many conveniences, both in the form of hardware and software, which continue to develop in line with technological developments, which if utilized properly will produce extraordinary visual implications. (Sutedja & Fairuz, 2021)

This research uses a qualitative analysis approach which allows researchers to pay attention to and explore the meaning and values contained in each photographic work. This research involves in-depth observation of every visual and narrative detail in photographic works. Researchers will identify elements such as composition, lighting, shooting techniques, as well as the message or emotion the photographer wants to convey. The results of the analysis will be interpreted to reveal the unique aesthetic characteristics and emotional content implicit in each work. To support qualitative analysis, researchers may refer to theories or concepts in the fields of visual arts, aesthetics and cultural studies. For example, composition theory in photography, semiotic theory to analyze visual symbolism, as a reference for understanding the emotional content in a work.

Kamus Besar Bahasa Indonesia (KBBI) states that the meaning of the word psychology is the science of the soul, including individual behavior and the mental processes that occur therein. This includes the study of thoughts, feelings, motivation, perception, as well as interactions between individuals and their surrounding environment. In a broader context, psychology also includes research on human development, psychopathology, and various other psychological aspects that influence human behavior and experience. The word psychology emerged around the 16th century and comes from Greek, namely from the words "psyche" which means soul and "logos" which means science. If interpreted literally, psychology is the science of the soul or the science that studies mental symptoms. So psychology was originally knowledge about the human soul (Ariyani, 2014).

According to Kamus Besar Bahasa Indonesia (KBBI), visual is an adjective which means something related to sight or things that can be seen. This includes everything related to the process or ability to see with the eyes, or things that can be seen visually, such as images, colors, shapes, and so on. In a broader context, this visual term can also refer to fields of study or science related to human vision, such as visual psychology or visual design.

Sutedja & Fairuz (2021) explains that visualization of monochromatic black and white photography is capturing and speaking through photos without the presence of color by relying on strong and clear visualization of depth and contrast. The strong visual implications of conveying messages through black and white monochrome photography can present emotionally evocative images, regardless of the recording media used. In the world of modern digital photography, there are many conveniences, both in the form of hardware and software, which continue to develop in line with technological developments, which if utilized properly will produce extraordinary visual implications.

Research that focuses on contributions to the study of visual arts, especially in black and white photography, has very important value. Through the research results, a deeper understanding of the aesthetic and emotional aspects of photography will be obtained. This is not only useful for researchers who want to develop further studies, but also for artists and art observers who want to deepen their understanding of black and white photography.

Results and discussion

Figure 1 with a description of the work (Night one suro changes mother's face, many guests visit not only because they miss her) Evening one suro #1 parangkusumo, 2023.



[Source: Aji Susanto Anom's Instagram Social Media, 2023]

Figure 1. One of the Aji Susanto Anom's black and white photographic works

The work in Figure 1 shows a black and white photo with lots of human shadows which can create a very dramatic and attractive atmosphere. These shadows often add visual depth and give a mysterious feel to black and white photographs. With many human shadows, each shadow can represent a variety of things, from actual physical presence to deeper symbolism. These shadows can also give rise to feelings of an unreal or hidden presence. Image composition and photography techniques are aspects that influence the purpose and representation of a photo. Choosing the right photography technique when shooting is an important thing that must be done by photographers. (Kurniawan, 2017).

Shadows displayed in an arrangement that looks beautiful and harmonious can create a very strong aesthetic impression. The resulting contrast between the shadow and the background can also add dimension and visual sharpness. In photography, three-dimensional subjects are transformed into two-dimensional images. Some of the subjects will form image areas. It can be a plane in the form of a regular curve, such as a car wheel or window shutter. It can also be an area in the form of an irregular curve, such as the silhouette of a human body or something else (Sadono, 2015). Human shadows can be interesting subjects for psychological analysis or as symbolic representations of concepts such as the past, memory, or presence. The contrast between dark and light areas is also very important in the visualization of black and white photos. Strong contrast can provide strong dramatization to an image, highlight the main subject, or create an interesting combination between visual elements. Taking photos must pay attention to the composition of supporting objects in each frame so that the main object remains a POI (Point of Interest) (Atnin, 2018).

In addition, black and white photo visualization often strengthens emotional expressions. By focusing on shape, line, and composition, we can better capture the essence of the message the photographer wants to convey, whether it is about beauty, strength, sadness, or other emotional forces. The semiotic theory that influences contrast in the visualization of black and white photos can be seen through the use of strong visual symbolism. Many photographers still uphold the originality of a photograph, so digital manipulation carried out by digital applications is considered to eliminate the originality of the photo (Mulyanta, 2007).

In this context, the contrast between dark and light areas can be interpreted as representing a duality or contradiction in the message the photographer wants to convey. In semiotic theory, the semiotic concepts of signifier and signified can be applied. The strong contrast between dark and light areas becomes a signifier that strengthens the signification of the message to be conveyed. In this case, it can be seen in the photograph above, the strong contrast between darkness and light can depict the conflict between strength and weakness, life and death, or happiness and sadness.

In this work, human shadows also have the ability to evoke emotions in the audience. The expressions and poses of these shadows can depict various emotions, ranging from happiness, sadness, busy situations with their respective interests. These emotions penetrate the thoughts and feelings of the photo viewer, creating a deep experience and arousing feelings of empathy and sensitivity to various human feelings. as a work of fine art, photography can be studied as an effort to explore the images behind the specific symbols that are the object of study (Salam, 2017).

Conclusion

The study of aesthetics and emotional content in black and white photography by Aji Susanto Anom through a visual arts approach and literature study provides a deep understanding of visual beauty, dramatic subject selection, use of strong contrast, and deep emotional expression. These works show that

black and white photography is not just a photography technique, but is also a form of artistic expression that is capable of conveying deep messages and arousing the emotions of the viewer. Through this research, it is hoped that we can continue to develop an understanding and appreciation of black and white photography as a powerful artistic medium for conveying deep and inspiring messages. Thus, this research not only aims to understand the aesthetics and emotional content of black and white photography individually, but also to find out how these works contribute to the development of understanding of visual art and how deep messages can be expressed through a photographic work. Thus, it is hoped that this research can provide inspiration and a deeper appreciation for the art of black and white photography as a medium that is rich in meaning and emotional values.

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