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Study of Literary Arts Education by Applying Basic Technique Learning Media of "Masatua" Bali

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Abstract: The existence of application media can facilitate the learning system, because it can be used anytime and anywhere. All of this can affect the learning outcomes of students, especially in the field of Balinese past (telling *satua* Bali or Balinese fairy tales or stories). This paper aims to find out the study of interdisciplinary science contained in art and literature education (the *Satua* Bali) through the application of learning media on the basic techniques of the Balinese past. The method used in this study is a descriptive qualitative approach method. A qualitative approach is in the form of expressions, sentences and descriptions of form, aesthetics and meaning in *satua* Bali, as well as other scientific studies contained in *satua* Bali. *Masatua* Bali lessons are very important to be instilled in students, because indirectly they can learn various other scientific studies through *satua* Bali. The lack of utilization of instructional technology media is also one of the triggers for students' lack of interest in learning Balinese past which will certainly affect student outcomes.

Keywords: Balinese fairy tales, interdisciplinary science, learning technology, *satua* Bali, student

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Introduction

Advances in information technology affect learning media very rapidly. Beginning with *mesatua* (telling fairy tales) as an entertainment story for children before going to sleep, as a medium for learning orally. Then continued with the learning media by drawing fairy tales which were traditionally developed in the 1930s by the painter Pita Maha, then the method of learning to draw freely by the Penestanan children, Ubud by Arie Smit (Karja, 2019). Given the significance of the values contained in *satua* Bali (Balinese fairy tales), the Bali Provincial Education Office, on 4 February 2023 held a competition to draw *Satua* Bali which was attended by children from cities/districts in Bali (Karja, 2023).

Along with the times, students have started to use a technological medium in the learning process, one of which is a smartphone, the use of smartphones in the learning process can make it easier for students to find information related to learning. Besides being able to facilitate the learning process, smartphones can also attract students' interest to be more enthusiastic about participating in the learning process, because smartphones have provided various forms of applications, one of which is a learning application which is very helpful for the education sector. The use of learning applications in the form of smartphones as

learning media is realized to be very helpful for learning activities both in the classroom and outside the classroom.

The existence of learning application media can facilitate the learning system, because its use can be used anytime and anywhere which can affect student learning outcomes. The teaching and learning process must also touch on three domains, namely attitudes, knowledge, and skills. During learning educators must be able to encourage students to think critically, analytically, and appropriately in identifying, understanding, solving problems, and applying learning material. Learning outcomes are the ultimate goal of carrying out learning activities in schools, which can be improved through conscious effort that is carried out systematically leading to positive changes which are then called the learning process. The results of this assessment and evaluation are feedback to find out how far the teaching and learning process has been carried out, especially in Balinese learning.

Satua Bali is a variety of traditional oral literature that grows and develops in Balinese society. Suteja (2008: 302) states that, *Satua* Bali is not just a tradition of solace, but is able to become a topic of education and educate in various situations, especially education in the non-formal and informal sense. Such an important cultural position in people's lives requires culture to be a source of value in cultural education and national character (Faturrahman, 2012: 49). The thing that can be done to preserve *Satua* Bali so that its existence is maintained is that *Satua* Bali needs to be instilled in early childhood. Because remembering the moral values contained in *Satua* Bali is very good for the formation of children's character and can also instill a sense of respect for local culture and habits in children.

Based on the observations of researchers at various elementary schools in the Pejeng Kawan Village environment related to Balinese parenting learning, the researchers focused on examining more deeply the Balinese childhood learning at Sekolah Dasar (SD or elementary school) 2 Pejeng Kawan. *Masatua* Bali learning at the school is applied to Balinese language and literature subjects. SD Negeri 2 Pejeng Kawan is one of the schools that still applies Balinese learning using conventional methods.

Ni Putu Suastini, a teacher of Balinese language and literature at SD Negeri 2 Pejeng Kawan, stated that:

"Balinese old learning, especially in class V, I still use the lecture method. But most students are less enthusiastic in participating in learning. Sometimes some are sleepy and some even daydream, so there is a lack of reciprocity from students. So this affects the learning outcomes of students, especially Balinese parents who do not meet the standards set by educators. It is hoped that with the application of the Balinese basic techniques, students will be more enthusiastic about participating in learning" (interview 1 May 2023).

Based on the results of interviews with Suastini as a teacher of Balinese language and literature at SD Negeri 2 Pejeng Kawan, she still uses the lecture method in the Balinese learning process, so there is a lack of reciprocal responses from students. For this reason, with current technological developments, relevant learning media is urgently needed to be applied in Balinese learning, so that

students learn it more easily and are able to apply the values of character education contained in *Satua* Bali into everyday life.

The lack of utilization of instructional technology media is also one of the triggers for students' lack of interest in learning Balinese past which will certainly affect student outcomes. Looking at the learning outcomes of Balinese seniors at SD Negeri 2 Pejeng Kawan, after the researchers made further observations that the learning outcomes of Balinese senior students did not meet the specified standards. There is a need for a new innovation related to the method or use of learning media that is relevant in Balinese learning.

The learning and learning process also requires a learning technology that can support the learning and learning process. There are many types of learning technology, one of which is in the form of learning applications. In an era like now or often called the era of the industrial revolution 4.0, everything that is desired by humans will be realized very easily, as well as in the education sector, learning technology grows and develops from educational practices and the audiovisual communication movement. Seeing this, learning technology is needed in the learning process in order to achieve the goals that have been set.

Many scholars have researched about Bali, including Arsini (2020), Eliyani et al., (2023), Margunayasa & Riastini (2021), Puspasari et al., (2013), and Puspasari et al., (2019). The reality is that no one discusses the study of literary arts education by applying basic technique learning media of "*masatua*" Bali. That is why this research is relevant and significant.

This paper aims to find out the interdisciplinary studies contained in art and literature education (*Satua* Bali) through the application of learning media on the basic techniques of *Masatua* Bali. Based on the explanation above, this paper is very interesting to study, which later is expected to be a reflection or guideline in the Balinese old learning process, as well as being able to provide brainstorming related to other interdisciplinary studies that can be learned through the Balinese past

Methodology

The method used in this research is a qualitative approach with a descriptive research type. A qualitative approach is in the form of expressions, sentences and descriptions of form, aesthetics and meaning in *Satua* Bali, as well as other scientific studies contained in *Satua* Bali. Descriptive method is an activity that includes data collection in order to test hypotheses or answer questions concerning the ongoing state of one research subject. The main objective in using this method is to describe the nature of a condition that is temporarily running at the time the research is being conducted and examine the causes of a particular symptom, while this type of research is a type of experimental research that aims to find the level of change of a variable in relation to other variables so that can be resolved.

In this study, the authors obtained data from artists in charge of the *Satua* Bali and teachers or educators at SD Negeri 2 Pejeng Kawan as one of the informants or resource persons who are in accordance with their fields of research, but do not rule out the possibility that there are other informants as

supporting informants. Secondary data is a source that does not directly provide data to data collectors, for example through other people or through documents. The secondary data that the authors use in this research is a study of documents or written sources in the form of books, previous research, and other written sources.

The data collection technique that the researchers used in this study was a library study of document studies at research sites related to research variables in the form of research photo data and research locations. Observations were made by participating in classroom learning carried out or attended by respondents. Researchers participate in the activities of respondents but not fully. The interview technique is a method used to obtain data by conducting direct interviews with informants.

Results and discussion

Satua Bali is included in the scope of oral Balinese literature in the form of prose which in literary terminology is called a fairy tale. Etymologically, the word satua according to the speech language of the Balinese people can mean to speak or tell stories. Satua Bali are generally in oral form, but recently, for the sake of their preservation, they have been transcribed into Satua Bali texts which are kept in Gedong Kirtya Singaraja, Bali. According to Bagus (1979: 13), traditional Balinese literature when viewed from the form of presentation can be divided into; oral literature, and written literature. Satua Bali can also be classified into fables, legends, and myths, for example, some tell about the ready (chicken character), lutung (monkey character), humorous tales and some others. Each fairy tale has several variations that differ according to the place and the storyteller. Therefore, the fairy tales are delivered orally, so these fairy tales have a distinctive style, different from written literary styles.

Masatua Bali learning is still being implemented at SD Negeri 2 Pejeng Kawan, friends, apart from aiming to foster character values for students, it also aims to produce outstanding students, one of which is through the Masatua Bali competition. Balinese fairy tales competitions are held every year, such as Student Art Sports Week (PORSENIJAR) competitions, Bali Arts Festival (PKB), sub-district and district level competitions). Seeing the conditions on the ground like that, so there is a need for special guidance from the supervising teacher at the school to train the abilities of students in the field of Balinese elders. The application of learning the basic techniques of Masatua Bali is expected to be able to increase knowledge and make it easier for students to learn Masatua Bali. Remembering the old Balinese lessons is very important to be instilled in students, because indirectly we can learn various other knowledge through Satua Bali.

Interdisciplinary studies that can be linked to this research include studies of philosophy, anthropology of literature and learning technology. Philosophy of

science provides strength for the development and progress of a science and at the same time the moral values contained in every science at the level of ontology, epistemology and axiology. Each type of knowledge certainly has specific characteristics to answer what (ontology), how (epistemology), and for what (axiology) a science is structured (Mudana, 2020). Literary anthropology is a theory or study of literature that examines the relationship between literature and culture, especially to observe how literature is used daily as a tool in social action. The study of literary anthropology is to examine the structure of literature (novels, short stories, poetry, drama, folklore) and then relate it to the concept or context of the socio-cultural situation.

Learning Media Application of Masatua Bali Basic Techniques

Seeing the problems in the field, after the authors made observations related to Balinese learning in several elementary schools in the Pejeng Kawan Gianyar Village environment, especially at SD Negeri 2 Pejeng Kawan, students found that students were less enthusiastic about participating in the learning process. Because educators at these schools still use conventional learning methods, this causes students to pay less attention and often fall asleep. Besides that, educators also do not understand how the basic techniques of Masatua Bali actually work. Therefore it is necessary to develop teaching materials to support the Balinese learning process. Seeing this, the authors are interested in developing digital teaching materials in the form of a media application for learning basic Balinese old techniques, to increase students' interest in the learning process for Balinese fairy tales in the form of a media application for learning basic Balinese old techniques. In addition, students can find out about other scientific studies contained in Satua Bali.

This product is a learning medium in the form of an Android-based learning application, which contains profiles of designers and resource persons, material and videos on basic Balinese old techniques, as well as quizzes in the form of objective and practical questions. As an evaluation material to determine the understanding and skills of students in presenting Satua Bali after learning to use the application. This learning media is in the form of a video containing a demonstration of the Masatua Bali, writing in the form of an explanation of the basic techniques of the Masatua Bali, and combined with the narrator's voice to make it easier to explain the presentation of the Masatua Bali technique. The eleven sub-materials are described in accordance with the contents of the Masatua Bali basic technique learning application, including (a) the main menu, (b) sub-profiles of creators and resource persons, (c) Masatua Bali definition sub-material, (d) language or vocal sub-material, (e) body movement sub-material, (f) expression and appreciation sub-material, (g) material mastery sub-material,

(h) message or mandate sub-material, (i) Masatua Bali sub-performance as a whole, (j) unit list sub-group Bali, (k) sub questions, will be presented as follows;

a). Main course

In the main sub there is a display of the contents of the Masatua Bali Basic Engineering application, then in the upper left corner contains the ISI Denpasar logo and in the upper right corner contains a user profile photo. It contains female and male character models that cover their hands, and below is a list of materials that are described in the application. Like; Masatua Bali definition material, language and vocal material, body movement material, expression and appreciation material, material mastery material, message or mandate material, mesatua appearance, collection of Satua Bali lists, and questions.



[Source: Dewi & Karja, 2023]

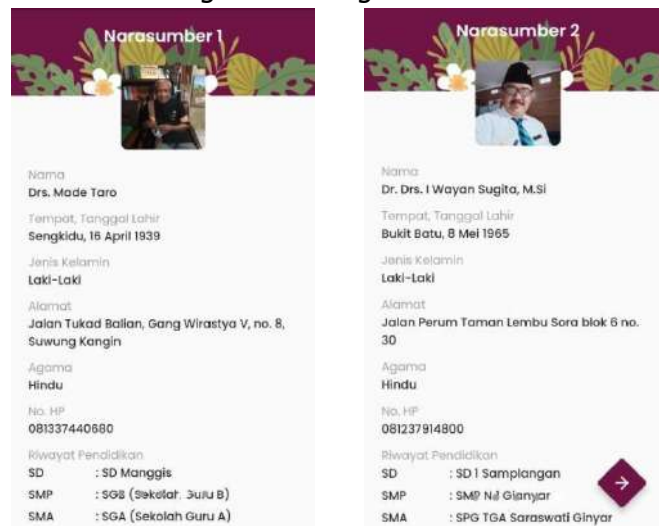
Figure 1. The main sub menu in the Masatua Bali Basic Technique application

b). Sub Profiles

In the sub profile section there are three profiles, the profile of the Masatua Bali Basic Engineering application designer and the profile of the resource person. The profile section contains photos and biodata from the designer and resource person.



[Source: Dewi & Karja, 2023]
Figure 2. Designer Profile



[Source: Dewi & Karja, 2023]
Figure 3. Resource People Profile

c). Masatua Bali Sub-Definition

In the sub chapter on the definition of Masatua Bali, a description of the meaning of Masatua Bali and the language used in Masatua Bali is displayed. As for Balinese, according to the type of presentation, it can be divided into two types (oral literature and written literature). Likewise, it is explained about the function of the Satua Bali.



[Source: Dewi & Karja, 2023]

Figure 4. Sub-definition of masatua in the application of the Masatua Bali Basic Technique

d). Sub Language or Vowel

The language or vowel sub-chapter contains language or vowel definitions followed by a video menu option on how to practice language or vocal techniques. Then it is also equipped with voice dubbing which functions to clarify the material, because seeing the ability of students to capture material varies. For students who understand material more quickly through the sense of sight, options are provided in the form of text images and for students who understand more quickly with the sense of hearing, this is done by pressing the speaker tolls.

The language or vocal techniques used greatly influence the quality of the units delivered. The art of speaking or rhetoric is very influential in attracting listeners' sympathy, because what is conveyed can be amazing and interesting. Being a storyteller is closely related to the science of rhetoric or the science of speaking. The art of rhetoric is able to attract listeners' sympathy, because what is expressed sounds very interesting and easy to understand. This is inseparable from the use of the language used, as well as in fairy tales the language used is also packaged so that listeners can easily understand the contents of the units being delivered. Through language delivery, correct vocal accuracy, and clear articulation in the delivery of Masatua Bali, it can make it easier for listeners to interpret the values contained therein.

The language structure used in Satua Bali generally uses kepara language or the language used in everyday life in interacting with the interlocutor. This is still adjusted to the anggah ungguhing (procedures) in Balinese such as AMI (alus mider), ASI (alus singgih), ASO (alus sor), and BK (basa kasar).



[Source: Dewi & Karja, 2023]

Figure 5. Sub language or vocals in the Masatua Basic Technique application

e). Sub Body Movement

The body movements sub-chapter contains the definition of gestures followed by a video menu option on how to practice gesture techniques. Then it is also equipped with sound dubbing which functions to clarify the material, because it sees the ability of students to capture material both through the sense of sight and the sense of hearing. So if the student is more dominant in the sense of sight, then he will choose material in the form of text images. Vice versa if the student is more dominant in the sense of hearing, then he can choose material by pressing the speaker buttons.

Gesture techniques also support the appearance of the storyteller or story teller. Even though gestures are the right of the storyteller or story teller, gestures are still related to expression, don't make movements artificial. Therefore, the style of storytelling is related to the character of the character played.



[Source: Dewi & Karja, 2023]

Figure 6. Sub-gestures in the application of the Masatua Basic Technique

f). Sub Expression or Understanding

The expression or appreciation sub-chapter contains the definition of expression or appreciation which is followed by a video menu option that contains instructions on how to practice expression or appreciation techniques. Then it is also equipped with voice dubbing which functions to clarify material that can be suppressed on speaker tolls.

The technique of expression involves the inclusion of the story characters into the soul of the storyteller, so that what the storyteller says does not represent himself, but represents the required character. This expression is used to express how the characters are hard, soft, funny, innocent. Appreciation concerns the ability to present a play, so that it can touch the taste of art connoisseurs. When telling a story the most important thing is wirasa (understanding). Because after we really appreciate the character of the character being played, automatically the wiraga, wirama, and mastery of the material flow according to the storyline.



[Source: Dewi & Karja, 2023]

Figure 7. Sub-expression or appreciation of the application Masatua Bali Basic Techniques

g). Sub Mastery of Materials

In the mastery of the material displays a description of the mastery of the material. Explain how important mastery of the material is in conveying a story or fairy tale. Mastery of the material must really be mastered by the storyteller, so that listeners can more easily grasp the meaning contained in the story.

The material mastery technique in question is how a storyteller is able to master the storyline as a whole. The integrity of this plot can make it easier for listeners to understand the meaning of the story. Stories do not have to be memorized, but understand the plot and then tell it in their own language.



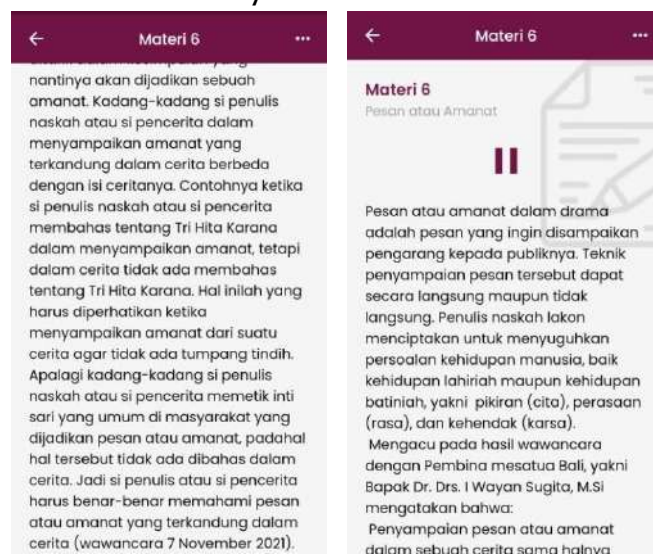
[Source: Dewi & Karja, 2023]

Figure 8. Sub mastery of the material in the Masatua Basic Technique application

h). Sub Message or Mandate

This sub displays a description of the message or mandate that explains the things that must be considered in conveying a message or message in a story before it is conveyed to the public.

The message or message technique in drama is the message that the author wants to convey to the public. The technique of conveying the message can be directly or indirectly. The scriptwriter creates to present the problems of human life, both outer and inner life, namely thoughts (*cita*), feelings (*rasa*), and will (*karsa*). The delivery of messages contained in a story must really be adapted to the meaning contained in the story.



[Source: Dewi & Karja, 2023]

Figure 9. Sub-expression or appreciation of the Masatua Bali Basic Technique application

i). Overall Masatua Bali Sub Appearance

In the Masatua Bali performance sub-chapter as a whole, it presents the Masatua video as a whole to be used as a reflection after students learn the basic Masatua Bali techniques that have been presented in the previous menu.



[Source: Dewi & Karja, 2023]

Figure 10. Sub appearance of Masatua Bali as a whole

j). Bali Satua List Sub Collection

In the Bali unit list subset, several Satua Bali lists are displayed. In this menu students can choose the story as desired as material for learning.

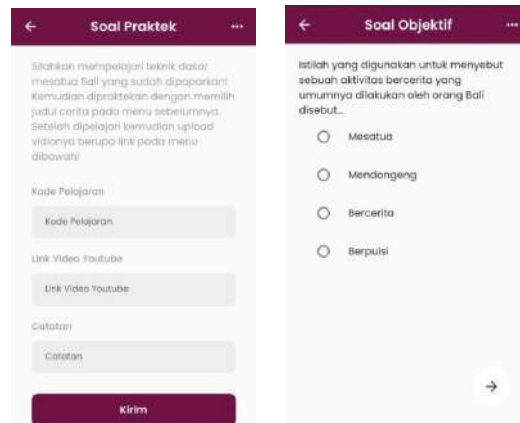


[Source: Dewi & Karja, 2023]

Figure 11. Sub-set of Bali unit lists in the application Masatua Bali Basic Techniques

k). Sub Question

In the sub-question section, there are two types of questions, namely objective questions and practical questions. The sub questions are equipped with scores, so that students are able to measure their potential after and before learning the Masatua Bali technique through the Masatua Bali basic technique learning application.



[Source: Dewi & Karja, 2023]

Figure 12. Masatua Bali Basic Technique Sub Questions

Multi-disciplinary Approach in the Application of Masatua Bali Learning Media

The connection between old Balinese learning and the concept of philosophy of art education can be seen in the old Balinese cultural tradition if it is related to aspects of ontology, epistemology, and axiology in accordance with the concept of philosophy of art education, as follows.

In language, ontology comes from the Greek word origin is "Ontos" and "Logos". Ontos is "that which exists" while Logos is "knowledge". Simply put, ontology is the science that talks about what exists. In terms, ontology is a branch of philosophy that deals with the nature of life about an existence which includes the existence of everything that exists and that may exist.

Learning the Balinese past when viewed from the ontology aspect is that the Balinese past learning is a tradition of telling stories or storytelling originating from Bali. In ancient times, this Balinese tradition was carried out to put children to sleep at night. In ancient times, the Masatua Bali tradition was carried out by parents or grandparents.

In language, epistemology comes from the Greek word Episteme means "knowledge" and logos means "science". In terms, epistemology is a science that examines the sources of knowledge, methods, structures, and whether or not that knowledge is true. If learning Masatua Bali is seen from an epistemological aspect, that is through learning Masatua Bali we will gain knowledge in the form of knowing various Satua Bali stories, knowing the meaning contained in Satua Bali stories, knowing the educational values contained in Satua Bali stories, and knowing how to the characteristics of the Balinese past learning.

Axiology comes from the Greek words axion which means value and logos which means knowledge. Simply put, axiology is the science of values. Axiology basically talks about the relationship between knowledge and values, whether science is value-free and whether science is value-bound. Because it relates to

values, axiology relates to good and bad, relates to appropriate or inappropriate, inappropriate or inappropriate. Based on the knowledge gained from learning the Balinese past, we can understand and practice the meaning and values of character education contained in the Satua Bali story in everyday life.

The connection between the learning of the Masatua Bali and the philosophy of action can be seen in ethics and aesthetics. Ethics is a branch that talks about morals and human actions. Whether it's a good deed or a bad perputan. The term ethics is simply defined as the manners and manners carried by a person. This branch of philosophy that studies ethics also has another branch of science that specifically studies it, namely behavioral psychology.

Aesthetics in the branches of philosophy is touted as the philosophy of beauty or the philosophy of beauty. Where is the science that studies and talks about the beauty of an attitude or non-attitude. Learning the Balinese past with aesthetics and ethics is expected to be able to instill the essential values of character, morality and ethics that are in touch with human problems and various things slowly and indirectly.

The most effective unit is one that can efficiently and honestly interpret aspects of the human condition. It is in this connection that the content of the unit tries to present and interpret it in its own way, perhaps in the form of a funny story or a story about life in a world far away or perhaps it also resembles a social portrait wrapped in aesthetic value. It is these aesthetic values that make literature able to infiltrate far deeper to the ends of conscience and even to the bottom of humanity.

Approach to the Study of Literary Anthropology

Literary anthropology is the last link in interdisciplinary analysis. Literary anthropology is as if a combination of psychological and sociological analysis, as a sociopsychological orientation. In a broader sense, literary anthropology implies the role of literature to promote cultural diversity. In short, even though literary anthropology is the latest developing discipline, it does not rule out the possibility that this science has the greatest relevance.

Literary anthropology is a theory or literary study that examines the relationship between literature and culture, especially to observe how literature is used daily as a tool in social action. The study of literary anthropology is to examine the structure of literature, both oral and written literature (novels, short stories, poetry, drama, Satua Bali, folklore) and then relates it to the concept or context of the socio-cultural situation. The literary anthropological approach tends to be applied with long-term observations. The presence of the study of literary anthropology is one of the efforts to trace the relationship of universal cultural elements in a literary work.

Literary anthropology is used as an approach in this research. Anthropology is the study of science that explores the relationship between humans and culture (culture). Furthermore, it has developed into literary anthropology, namely the interdiscipline between literature and anthropology in which it raises questions about the relevance of anthropological aspects to literature. Thus, the literary anthropology approach is an analysis and understanding of literary works, especially the Balinese period in relation to cultural elements (Ratna, 2011: 31). Therefore it is clear that literary works are the dominant elements, while anthropological elements are complementary. As a relatively new interdisciplinary science, literary anthropology has characteristics related to culture, intensity in the past and insensitivity to content. The literary anthropology approach looks at it in terms of its intrinsic aspects, namely in works that contain themes, messages, worldviews, and values of human life, culture in general, especially those related to the past (Ratna, 2011: 46). These intrinsic aspects are manifested through language, language style, and certain points of view (first and third person), and the composition of the story as a whole.

In line with the opinion above, Endraswara (2013: 107) states that literary anthropological research can focus on two things. First, researching ethnographic writings with a literary smell to see their aesthetics. Second, examine literary works from an ethnographic point of view, namely to look at the cultural aspects of society. Thus, apart from examining the literary aspects of ethnographic writings, the focus of literary anthropology is to study the cultural aspects of society in literary texts. We can see the ethnographic aspect of writing in the oral literature of Satua Bali when viewed from the aesthetic value, starting from the way the contents of the story are conveyed, in which joke accents can be added to the storytelling to attract listeners' interest. Then it can be seen from the type of story told, the language used, the expression of the story teller when playing the character, and the body movement of the story teller when playing the character.

The second aspect of literary works is from an ethnographic point of view, namely to look at the cultural aspects of society in the oral literature of the old Balinese. Balinese ancient culture has become a hereditary culture in Balinese society. Masatua Bali culture has existed since ancient times, in ancient times the Masatua Bali tradition was passed on orally by grandparents or parents. However, nowadays it is rare for parents to tell Balinese stories to their children, this is due to the busyness of their respective parents. They prefer to give their children gadgets rather than telling about Bali. Even though Satua Bali is full of moral teachings, which can be used as a reflection in instilling character education in children. Seeing this, there needs to be a new innovation to restore

the old Balinese tradition, one of which is by creating technology-based learning media. Because today's children tend to prefer playing gadgets rather than reading or listening to Satua Bali. It is necessary to develop technology-based learning media, so that it can attract children's interest in learning Balinese past through their gadgets. So that the old traditions of Bali are not extinct among Balinese people.

According to Endraswara (2013: 60), an anthropological analysis of literature should reveal various things, including the following. (1) Past habits that are repeated over and over again in a literary creation, (2) Revealing the roots of tradition or subculture and beliefs reflected in literary works, (3) Research can be directed at aspects of ethnographic literary connoisseurs, why are they so obediently carry out the messages contained in literary works, (4) Researchers pay attention to how the process of inheritance of traditional literature from time to time, (5) Research is directed at ethnographic or cultural elements of society surrounding literary works, (6) Research on symbols -a symbol of mythology and the mindset of society.

From the description above, the author examines Satua Bali oral literature using literary anthropology, which reveals past habits that are repeated over and over again in Satua Bali oral literature, and reveals how the process of inheriting traditional Masatua Bali literature from time to time. Revealing past habits that are still repeated in a literary creation in the Balinese past, past habits in Balinese that are still often spoken today are when there are questions from the listeners that cannot be answered by the storyteller then the answer will be "want to start keto" meaning "that's right".

The researchers paid attention to how the process of inheriting traditional literature from time to time, regarding the inheritance system of the Masatua Bali tradition, can be seen from the culture of the first (oral) period of Masatua Bali. In this era, the inheritance of masatua makes parents the main actors in Masatua Bali. In ancient times, the Balinese elders were passed down orally from generation to generation by our parents. In the past, Satua Bali was used to lull children to sleep or as a bedtime story told by their parents or grandparents. The parents convey the fairy tale (satua) orally through narration and chanting songs in the local Balinese language with pupuhs starting from pupuh ginada, pupuh ginanti, pupuh pucung, pupuh sinom to pupuh semarandana and others that are unique and interesting to be inserted in each section the old Balinese style performed by parents and grandparents with their hoarse voices that seem to be able to bring children's imaginations.

In the second period of Balinese childhood culture (book literature, 1993-2017), the role of parents as actors in the previous period was assisted and almost replaced by teachers at school by reading fairy tales (satua) contained in

Satua Bali books and school teaching materials . This condition is felt in big cities and has also penetrated into rural areas. Starting from the revitalization of the second period of Balinese culture (book literature) several book authors collected Balinese fairy stories (satua) with the aim of introducing and disseminating the Satua Bali story, besides wanting to pick up content which mostly refers to education and also as entertainment, especially for children. With the spread of the Satua Bali book, it was hoped that students and students would be able to use and enjoy it, and they would not experience difficulties in obtaining story material, which at that time was a school assignment from Balinese Language and Literature teaching teachers.

The third period of Masatua Bali (digital visual, 2017-present), the phenomenon of change in the Masatua Bali cultural inheritance system from oral to digital visual which is loaded into social media in the form of illustrated stories (common stories) and in the form of an application of Masatua Bali basic techniques. The invention of modern technology that is all sophisticated, effective, efficient and practical greatly influences the pattern of human life which demands physical and spiritual well-being. Society lives in a situation and atmosphere of competition and a race against time. Such a situation threatens the loss of the masatua cultural tradition (storytelling) in the household which is characterized by a recreational atmosphere, two-way communication, and close relationships within the family. It was acknowledged that the old Balinese cultural tradition (storytelling) which is full of moral values and character education is still needed.

Seeing the current technological developments, relevant learning media is urgently needed to be applied in Balinese learning, so that it is easier for children to learn and be able to apply the values of character education contained in Satua Bali into everyday life. One of them is in the form of a media application for learning basic Balinese old techniques, which is expected to attract children's interest in learning and listening to Balinese stories. This learning application can save time because it can be accessed anywhere and anytime.

Learning Technology Science Study Approach

The world of education is currently required to develop a learning approach in accordance with the dynamics of Indonesian education, which is rooted in the 1945 Constitution and Law number 20 of 2003 which is rooted in religious values, Indonesian national culture and responsive to the demands of the times and in accordance with science and technology development. The main purpose of learning technology is as a problem solver in learning, and learning technology as software in which there are systematic ways to solve problems because of the sophistication of technology. In learning technology can solve problems related

to the learning process and can be a real guideline of learning resources that can be referred to for learning. Learning technology can improve the quality of learning, in technology-based learning can run effectively and in control, here the educator is not only a teacher but also a facilitator learning for students.

Improvements in technology in the world of education have a positive influence and also provide choices to improve the learning process and also students need to get general information and also multimedia facilities that can provide interesting, creative, innovative, visual and interactive learning. With the rapid development of technology, the internet can become a learning center using this technology, learning is done using the regular internet or it can be called technology or web learning.

The existence of the development of instructional technology media in the realm of education is very influential on student learning outcomes. One example is the development of a media application for learning basic Balinese old techniques. With this application, it can attract students' interest in learning Balinese culture, because with this application students can study anywhere and anytime. Then, with the application of learning media for basic Balinese old techniques, educators and educational institutions can use them as guidelines or new teaching materials to achieve predetermined educational goals.

Conclusion

The existence of learning application media can facilitate the learning system, because its use can be used anytime and anywhere which can affect student learning outcomes. The lack of utilization of instructional technology media is also one of the triggers for students' lack of interest in learning Balinese past which will certainly affect student outcomes. Seeing this, the authors are interested in developing digital teaching materials in the form of a media application for learning basic Balinese old techniques, to increase students' interest in the learning process for Balinese fairy tales in the form of a media application for learning basic Balinese old techniques. In addition, students can find out about other scientific studies contained in *Satua* Bali. This product is a learning medium in the form of an Android-based learning application, which contains profiles of designers and resource persons, material and videos on basic Balinese old techniques, as well as quizzes in the form of objective and practical questions. As an evaluation material to determine the understanding and skills of students in presenting *Satua* Bali after learning to use the application. This learning media is in the form of a video containing a demonstration of the *Masatua* Bali, writing in the form of an explanation of the basic techniques of the *Masatua* Bali, and combined with the narrator's voice to make it easier to explain the presentation of the *Masatua* Bali technique.

The application of learning the basic techniques of *Masatua* Bali is expected to be able to increase knowledge and make it easier for students to learn *Masatua*

Bali. Remembering the old Balinese lessons is very important to be instilled in students, because indirectly we can learn various other knowledge through *Satua Bali*. Multidisciplinary scientific studies that can be linked to this research include studies of philosophy, anthropology of literature and learning technology. This paper aims to find out the interdisciplinary studies contained in art and literature education (*Satua Bali*) through the application of learning media on the basic techniques of *Masatua Bali*.

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The Kalpika Natha Mascot Dance: A Substance of Anthropological, Semiotic, and Aesthetic Studies

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Abstract: The creation of a mascot dance entitled Kalpika Natha at SMP Negeri 2 Abiansema is one of the ideas to create a symbol or identity through performing arts including dance, vocal art, and karawitan. In this interdisciplinary research, anthropological, semiotic, and aesthetic approaches are used. In anthropological studies, the art of mascot dance can be studied from the point of view of cultural and social aspects. The Kalpika Natha Mascot Dance as a representation of organizational identity can be a reflection of societal values and norms. Apart from that, the Kalpika Natha Mascot Dance can also be a medium to introduce and promote the culture of a region or country. Semiotic studies can assist in understanding the meaning and symbols contained therein which are interpreted through semiotic analysis to reveal the message the choreographer wants to convey. Furthermore, in the study of aesthetics, it can be seen from the form, the weight of the content of the Kalpika Natha dance. In this research, interdisciplinary studies of anthropology, semiotics, and aesthetics can provide a more comprehensive understanding of mascot dance as a form of performing art and promotional media. Thus, this research can provide broader implications for the development of the Kalpika Natha Dance in the future.

Keywords: aesthetics, anthropology, mascot dance, semiotics, symbol.

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Introduction

Bali is one area that has a diversity of arts and culture. There are various kinds of traditional traditions that are still maintained today. In addition, the arts in Bali include vocal arts, wayang, dance, drama, karawitan, and various fine arts and crafts. The development of arts in Bali is not only about religious ceremonial activities, but a spectacle that can be enjoyed by the public. In the current era, art is used as an identity in each region. One of them is about the creation of a mascot.

A mascot is a form of visual personification that is created through a design thought process as a figure of decoration, identification, imagery and as a symbol of luck (Kusuma et al, 2020). The shape of a mascot is part of the communication that shows the characteristics that occur in a certain area/place. In the Big Indonesian Dictionary, the word mascot means a person, animal or object that is treated by a group as a symbol of bringing good luck or safety (KBBI edition III, 2002: 720).

Related to this, the creation of a mascot, especially in schools, mostly carries themes related to education. Of the several schools in Abiansema, one of them

is SMP Negeri 2 Abiansema which is located in the village of Sedang, Abiansema, Badung. The school's great desire for the realization of an identity is because several schools in the Badung area already have their own identity. Therefore, the school was moved to make this happen by creating a mascot dance.

According to Maryono (2010: 6) argues that dance is an expression of the human soul which is expressed artistically through the main medium of the dancer's body movements to appreciate beauty. Meanwhile, Humardani (in Maryono, 2015: 1) states that dance is human movement which is differentiated based on the nature of human movement and works of art. Broadly speaking, the art of dance is expressed through human gestures accompanied by the expressions and feelings carried out by a dancer. Referring to this, the mascot dance that is well known today is a form of creative dance, in general, it functions as a welcoming dance and is performed both in formal and non-formal events, or in the implementation of certain activities in an area. In other words, this dance can be danced anytime and anywhere according to the activities carried out.

In an interdisciplinary study of the Kalpika Natha Mascot Dance, anthropology plays an important role in understanding the cultural context in which the dance is performed. Anthropology studies humans and culture in their various aspects. In this context, anthropology will assist in understanding the cultural meaning behind costumes, characters, movements, and dance procedures. Anthropology will answer questions such as how the dance is related to the cultural identity of a group, whether there are certain rites or traditions associated with the mascot dance, and how this dance is inherited and maintained by certain communities.

In addition, semiotics also has an important role in this study. Semiotics studies the signs and symbolic systems used in human communication. In the context of the art of Mascot Kalpika Natha dance, semiotics will help analyze the signs contained in the variety of movements, the colors of the costumes, and their appearance. In addition, semiotics can also explore meanings that may be different for audiences who come from different cultural backgrounds or contexts. This dance aesthetic study has rich and varied aesthetic implications. In the Kalpika Natha Mascot Dance, aesthetic implications include an understanding of the elements of dance that are connected to the cultural and social context of Bali. Aesthetics will answer the form, content, and weight of the dance performance.

Based on this explanation, efforts are needed to learn and pass on the process of creating the Kalpika Natha Mascot Dance so that it is better known by the community at school, especially in the school environment. This research examines Kalpika Natha as a representation of organizational identity which can reflect the values and norms of society. Apart from that, the Kalpika Natha Mascot Dance can also be a medium for introducing and promoting the culture of a region or country. Then in the study of semiotics it can help in understanding the meaning and symbols contained in the mascot dance art and then interpreted through semiotic analysis to reveal the message the choreographer wants to

convey. Furthermore, in aesthetic studies, it can be seen from the form, weight, and content of the Kalpika Natha dance.

Methodology

This research method uses arts-based research or arts-based educational research as stated by Leavy (in Siregar, 2019: 142). Leavy who is a leading arts-based researcher explains that the practice of arts-based research is a set of methodological tools. This approach uses a qualitative descriptive approach including data collection, analysis, interpretation, and representation. This approach has the potential to carry out visual studies, generating data that would not appear with just written or verbal communication (Leavy in Karja, 2023).

In this study, it is intended to obtain detailed and detailed information about the Kalpika Natha Mascot Dance. With the type of research used in narrative and action. Where the action in question is the researcher goes directly to the field in the process of creating works of art. In the method of collecting data using observation, observing the school about the process of creating the Kalpika Natha Mascot Dance. Observations were made by observing aspects of movement, costumes, music, and social responses. After that, interviews were conducted, namely interviewing school principals, dancers, and artistic figures to gain an in-depth understanding of the meaning, function, and cultural context of the dance. After the data has been collected, a content analysis process is carried out, namely analyzing narratives, symbols, movements, and cultural contexts in the existing mascot dance art. This stage involves observing and analyzing the dance elements contained in the Kalpika Natha dance.

In interdisciplinary studies, it is important to combine methods and approaches from various disciplines (Klein, 2006; Newell & Green, 1982; Newell et al., 2001) to gain a holistic understanding of dance. This research will help uncover and analyze the symbolic meaning contained in the Kalpika Natha Mascot Dance and how that meaning is received and interpreted by the audience.

Results and discussion

Results Description of Kalpika Natha Dance

The mascot dance for SMP Negeri 2 Abiansemal is entitled Kalpika Natha. The creation of this dance was inspired by Pawintenan Saraswati for Hindus, namely Kalpika. Kalpika is a symbol of the radiance of the power of the Tri Linga and Tri Murti, which means controlling and sharpening the mind so that it is ready to receive knowledge. While Natha means king or leader in the main sense. Kalpika Natha symbolizes a student in gaining knowledge with a clear mind who will later become an intelligent person with intellectual, emotional and spiritual balance to be able to become a wise and authoritative person in creating harmony in the world based on Tri Hita Karana.

Mascot Dance is a form of dance that describes a sense of pride and is synonymous with being used as an icon that reflects the uniqueness of a region or region (Gunarta, 2020: 143). In its development, mascot dance can take the form of welcoming dance, creative dance, or other forms and can be widely disseminated. Like the Kalpika Natha Dance which is the mascot at SMP Negeri 2 Abiansemal. The launching of this dance was held on 1 April 2023 and was

inaugurated by the Head of the Badung Regency Sports Education and Youth Service which took place at the Wantilan of Dalem Temple, Sedang Village, Abiansemal, Badung.

In Bali, hibiscus (*kembang sepatu*) is used as *Kalpika/Kartika*, which is a tool that is always used by *Sulinggih*, a holy man who usually leads, or as a ceremonial puddler. *Kartika* is made from a hibiscus leaf and its flowers are red and Japanese flowers (*frangipani*) are white. The hibiscus leaves are folded so that they form a rectangular rhombus, wrapping Japanese flowers and hibiscus flowers. The *Kalpika* color symbolizes: Trimurti: the green/black color represents Vishnu, the red color represents Brahma and the white color represents Shiva (Maharlika, 2017: 71; Karja, 2020). In Bali the meaning of color is very significant, representing forms and symbols in everyday life based on the philosophy of Hinduism (Karja, 2021).

Based on an interview with I Dewa Gede Putrayadnya (interview 30 December 2022) it was explained that a concept would be realized in dance. The concept was inspired by a prayer facility, namely the *kalpika* flower. *Kalpika* is usually used after doing wreaths as a symbol of self-purification for Hindus. The power of the *Tri Linga* is where you place something good so that later it can be used properly. From this presentation, the choreographer created a dance piece inspired by the *kalpika* flower which symbolizes the character of grace, energy and majesty performed through beautiful movements.

Form of Kalpika Natha Dance

The *Kalpika Natha Dance* is realized in the form of creative dance. It can be explained that creative dance is a new dance creation that is no longer bound by classical or traditional dance standards and in its expression emphasizes freedom of expression, both movement and facial expressions (Gunarta, 2020: 143). So creative dance can also be said to be a dance inspired by the movement patterns of classical dance or traditional dance which is processed and given a creative touch by the creator so that it has elements of novelty.

The *Kalpika Natha Dance* is danced in groups of 5 female dancers. The selection of female dancers is meant to represent the tenderness, majesty, firmness, and uniqueness of the *kalpika* flower character. While the selection of 5 dancers is intended as a fulfillment of choreographic needs. In addition, the determination of the number of five dancers is also intended to be able to form attractive, dynamic, and flexible floor pattern designs or compositions, both when danced in a large stage area or in a narrow stage area so that they still look good.

Presentation of *Kalpika Natha Dance* with a duration of 8 minutes, while the presentation structure is divided into three. *Pepeson* is the first part of a dance performance which begins with musical accompaniment, followed by the dancers entering the arena to start the dance (Dewi et al., 2019). In this section, the *Kalpika Natha Dance* depicts the symbol of the *kalpika* flower and by doing the gesture of the welcome symbol.



[Source: Wulan & Karja, 2023]

Figure 1. Nyakup Bawa pose as a welcome greeting to the pepeson part of the Kalpika Natha mascot dance of SMP Negeri 2 Abiansemal

Pengawak is a core part in dance performances and contains symbolic movements that describe the values, meanings, and themes raised in the dance (Dewi et al., 2019). In the part of the crew of the Kalpika Natha Dance, it describes the majesty of a leader (principal) in an activity attended by students. The movement of this part expresses a majesty.



[Source: Wulan & Karja, 2023]

Figure 2. The crew member depicts the majesty of a leader as seen from the floor pattern, which is a person with a high level

Pangecet is a part of the dance which displays dynamic movements in harmony with the musical accompaniment of the dance and is rich in rhythm. Then the pakaad is the closing or final part of the dance performance and contains conclusions regarding the discourse or meaning contained in the dance.

From the pancet to pekaad section, it describes joy and cheerfulness, causing a feeling of happiness (Dewi et al, 2019).



[Source: Wulan & Karja, 2023]

Figure 3. This section describes a person's joy by doing the meebed-ebedan movement.

Kalpika Natha Dance Concept

In the creation of the Kalpika Natha dance, the dance moves are based on Balinese traditional dance movements, namely palegongan and rarejangan with the character of bancihan. Based on traditional dance forms, the authors as the choreographer then tries to re-explore, develop, and create them so that they can present dance movements that have a novelty value. As for some of the movements contained in the Kalpika Natha Dance, among others, mentang laras, nyakupbawa, ngelo, ileg-ileg are movements that give a soft and graceful impression. While the ngicig, ulap-ulap, trisig movements give a more dynamic impression. Movement development is carried out on aspects of movement including (design, volume, space, and level) and rhythm through variations in counting patterns according to the creativity of the choreographer and the dancer's technical ability in dancing the Kalpika Natha Dance so as to create elements of beauty.

Accompaniment of Kalpika Natha Dance

Dance accompaniment music can be in the form of internal music, which comes from the rhythm of the dancer's body when moving or in the form of external music using musical instruments or gamelan. The musical instruments used to accompany the Kalpika Natha Dance are a set of gamelan gong kebyar. The use of gamelan gong kebyar is able to convey the impression of being gentle, majestic and dynamic according to the movements of the mascot dance. In addition, the potential that exists in SMP Negeri 2 Abiansemal only has gamelan gong kebyar to make it easier in the creation process. The accompaniment of the Kalpika Natha Dance was worked on by I Gusti Ngurah Bagus Harta Yana who is also the coach of the extracurricular percussion at the school.

Makeup and Dressmaking

The type of make-up used in the performance of the Kalpika Natha Dance is stage make-up with princess characters. The use of eyeshadow with shades of yellow, red and blue, as well as quite thick eyeliner on the eyelids, is a characteristic of stage make-up, especially in Bali, in order to strengthen the expression and sharpen the eyes of the dancers.



[Source: Wulan & Karja, 2023]

Figure 4. The make-up and fashion of the Kalpika Natha Dance

Dressmaking is an important element in supporting the dance. To strengthen the appearance of the Kalpika Natha Dance in the performance, the dance costumes have also been designed according to the concept of the dance movements. Dance costumes must be able to beautify dance movements and be comfortable when used by dancers. Dressmaking or costume design is one of the elements that also determines the success of a dance performance. The dress code for the Kalpika Natha Dance is as follows.

1. Pants below the knee: Green is used to cover the legs up to the knees.
2. Anklet: Used on the green ankle with leather decoration.
3. Angkeb paha: The decoration on the thighs, sides and back is made of light green cloth with a combination of white, triangular in shape and decorated with notes.
4. Kamen: The kamen is in the form of a red lancingan decorated with prada motifs.
5. Angkin: Decoration to cover body parts made of white cloth with a combination of green.
6. Ampok-ampok: Decoration on the waist, made of cowhide which is carved and engraved.
7. Long sleeves: Green in color to cover the hands
8. Gelang kana: Used on the forearms and wrists are green with leather decoration.
9. Sesimping: Decoration on the shoulder, made of carved and prada cowhide.
10. Gelungan: Ornament for the head, made of cowhide which is inlaid and prada.

11. Rumbing: Ear decoration.

12. Hairpiece: Additional ornaments or hair attached to the back of the head.

Anthropological Studies in Kalpika Natha Dance

Interdisciplinary studies in mascot dance art research involve combining various disciplines to understand and analyze this phenomenon comprehensively. Below, researchers will discuss studies from each discipline, one of which is anthropological studies.

The strength of anthropological studies on dance as a material object, necessitates being able to reveal the depth of meaning of a dance in various communities, because it is the only approach with a complete and comprehensive observation of dance as a cultural phenomenon. In exploring anthropological aspects, there is an emergence of a description of the Kalpika Natha Dance, which discusses the origins of creation and the function of the Kalpika Natha Dance, especially at SMP Negeri 2 Abiansemal.

The Relation of Semiotic Studies in the Kalpika Natha Dance

In an interdisciplinary study of the Kalpika Natha Dance with the substance of semiotic studies, this approach will explore the use of signs and symbols in the game. Semiotics is the study of signs, including verbal and nonverbal signs, and the way they are used to convey meaning. In the Kalpika Natha Dance research, semiotic analysis can be used to understand the meaning contained in the movements, costumes, facial expressions, and attributes used by the mascot. This research will identify the signs and symbols associated with the Kalpika Natha Dance and gain an understanding of how these symbols interact and produce meaning.

In the study of semiotics, iconicity refers to the relationship between a sign and its object based on visual or physical similarity, while indexicality refers to the relationship between a sign and its object based on causality or direct connection. In this study, semiotics can pay attention to how the Kalpika Natha Dance expresses an identity through strong visual representations, as well as how movements and other physical signs create body language in communication with the audience. From the explanation above, in the study of semiotics in the form of presentation of forms, the concept of dance includes movements, accompaniment and make-up which are the markers in the Kalpika Natha Dance.

Aesthetic Studies in Kalpika Natha Dance

In an interdisciplinary study with the substance of aesthetic studies, where knowledge studies and talks about the beauty of a dance itself. All aspects of beauty can be realized through art because it contains aesthetic elements in it. All artistic objects or events in the Kalpika Natha Dance are meaningful forms or forms of an art, perceptually they can be imagined through the eyes and ears. The concept of being consists of form and structure. Content or weight is not just seen, but must be felt and internalized as the meaning of the embodiment of these aspects. Weight in art consists of atmosphere, idea, figure, and message.

Then the last is presentation or appearance, which is the way an art is presented and served to observers or connoisseurs of the Kalpika Natha Dance.

Conclusion

In the creation of dance works, ideas, imagination, and creativity play a central role in producing original and innovative dance works. The Kalpika Natha Dance as a newly created dance and the mascot of SMP Negeri 2 Abiansema is a concrete example of how these aspects combine in a work of art. Anthropological, semiotic, and aesthetic approaches provide a comprehensive understanding of this dance. In terms of anthropology, the description of the Kalpika Natha Dance reveals the origins of the creation and function of dance in the context of SMP Negeri 2 Abiansema. This provides insight into how local traditions and school culture interact with the creation of new dances, making them more than just works of art, but also a means of expression of identity and a link to cultural roots. Through a semiotic approach, this dance is broken down into signs and symbols that form a deeper meaning. These symbols include dance movements, musical accompaniment, and make-up which become the visual identity and aesthetics of dance. Semiotics studies help us understand how these elements communicate to convey messages and meanings to the audience. Aesthetic studies provide a perspective on the values of beauty in the Kalpika Natha Dance. This includes artistic values in dance movements, the harmony between music and movement, as well as the overall visual presentation. Aesthetics explores the depth of the aesthetic satisfaction felt by the audience, encouraging a deeper appreciation of this work.

Kalpika Natha Dance is not only an art. It introduces local culture to students and parents at SMP Negeri 2 Abiansema, maintains and respects heritage traditions. As the school's mascot, this dance advances the arts in schools. Students do not just watch, but participate in performances and even develop in other arts. This dance bridges the tradition of the old generation and the new generation. With the collaboration of tradition and contemporary elements, this dance fosters dialogue between generations. With innovative elements, students are encouraged to think creatively and understand art more deeply. The Kalpika Natha Dance increases a sense of pride in school and cultural identity and has an impact on the development of dance in society at large.

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The Musical Aesthetics of "Likad" Composed by Dewa Ketut Alit

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Abstract: The music "Likad" was composed in 2020 by Dewa Ketut Alit, a composer born and living in Pengosekan Ubud, Bali. The purpose of this study is to explore (1) the process of formation, the form of the work which consists of, (2) the form, (3) the content or things discussed in this work, and (4) the aesthetics of the form "Likad". The reason for carrying out this research is considering that the work "Likad" contains innovations that are important to examine for clarity, as one manifestation of the development of gamelan music, especially Balinese gamelan. This research is qualitative in nature which reveals the clarity of the creative process, the form of "Likad". The data source for this study is the work of "Likad" himself. The values contained in the work of "Likad" were examined by theory of musical form and theory of aesthetics. Data in this study were obtained through observation, and interviews. The results of this study, among others, the title "Likad" which means 'difficult' is reflected in the kotekan pattern of this work which is made more complex than the Balinese traditional pattern. Most of these works present interlocking patterns and a kind of ostinato or short rhythm with repetitions that tend to be more intense. This work raises the issue of Covid-19, in which many parties are 'likad' or unable to do activities freely.

Keywords: Aesthetics, music, likad, salukat.

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Introduction

The creation of musical works that are oriented towards achieving a higher level of creativity, quality, and novelty (hereinafter referred to as valuable musical works) is generally carried out through a long, selective, and complex process. Perseverance, knowledge, sharp intuition, and of course inventiveness or creativity are certainly very much needed in creating work of value. Sumardjo (2016: 43) states, "Those who are only knowledgeable and skilled but less creative, will certainly be 'artisans' who are different from 'artists'," (in the sense of someone or something that stands out thanks to their creativity).

Valuable music is of course created by talented composers who always create works with critical thinking in their fields and even the urgency of human life in general. As stated by Lachenmann, an art critic from Germany that, "If someone opens himself to all criteria and traditions critically, then at this time he is capable of doing everything" (Mack, 2001: 169). Lachenmann's opinion is relevant to the ability of several composers, especially in Bali, who carry musical, contemporary or similar novelties in their works. They are known not only for

being able to create such music, but also for being skilled at creating compositions using Balinese traditional grammar.

Dewa Ketut Alit, or better known as Dewa Alit, is one of several Balinese gamelan music artists (hereinafter referred to as Balinese composers) who deserves to be said to be diligent in creating valuable musical works. More or less since the early 2000s, the basis used by Dewa Alit in creating music has been different from the creation of traditional Balinese gamelan music in general. In the tradition of Balinese gamelan music composition, the intensity of the use of compositional principles that are recognized from generation to generation or standard is more dominant and in thematic terms which often raise natural phenomena.

Dewa Alit's music can be said to represent breadth, depth, expressiveness, and innovation, or it can also be called "art music" (Dermott, 2013: 37). He has been intensely creating gamelan music works that contain new offerings from idioms and forms of his work. The contents of each of Dewa Alit's works often raise human issues. Most of his works are created using gamelan that he designed himself, namely the gamelan "Salukat". Initially, the tuning for the Salukat gamelan was a seven-tone pelog or saih pitu. However, in its development, the gamelan Salukat has undergone three tuning system changes where currently the number of tones in one octave is claimed by Dewa Alit to be eleven tones.

Dewa Alit is an artist who deserves to be considered as giving a new color to the tradition of creating music, especially for Balinese gamelan. This statement is of course based on his music which has been the subject of discussion several times by major media and especially foreign academics. The album "Chasing the Phantom" by Dewa Alit which is played on the gamelan Salukat, is included in the ten best classical music albums on www.bandcamp.com and the musical work "Likad" is included in the nomination for best classical contemporary music in 2022 according to The New York Time's version, one of the leading mass media in the United States.

A number of presentations discussing several of Dewa Alit's works have also been made by several foreign academics and can be watched on the Nusantara Arts Youtube channel. Some of these presentations included, (1) Compositions of Dewa Alit Pt.4: Ngejuk Memedi" Michael Tenzer Gamelan Masters Guest Lecture #20 , (2) Compositions of Dewa Alit Pt.3: Genetik" Oscar Smith - Gamelan Master Guest Lecture # 19 (Smith, 2020), and (3) Compositions of Dewa Alit Pt.1: Geregél" Wayne Vitale Gamelan Masters Guest Lecture Series #17.

Dewa Alit and the Salukat group have performed a number of performances in the last fourteen years or so. Based on the official website of Salukat (www.dewaalitsalukat.com) that the Salukat group toured in 2009 and 2010 at an event entitled "A House in Bali". The event was part of a series of United States tours and was staged at several venues such as (1) Zellerbach Hall, Cal Arts, in Berkeley, (2) Cutler Majestic Theatre, Emerson College, in Boston (3) Next Wave Festival, Brooklyn Academy of Music, in New York. In 2013 and 2015

the Salukat group toured Malaysia at the International Gamelan Festival, at Universiti Teknologi Mara, Kuala Lumpur.

In 2018 the Salukat group underwent a European tour at (1) International Gamelan Festival, in Munich, Germany, (2) Sommerscen Festival, in Malmo, Sweden (3) Roskilde Festival, in Denmark, and (4) Rudolstadt Festival, in Germany. A year later, in 2019, Salukat went on tour to Sharajah, United Arab Emirates to be precise at the 2019 Sharajah Architecture Triennial. They are back on their European tour in 2022 at two events, namely the Rewire Festival, in The Hague, Netherlands, and Bourse de Commerce, in city of Paris, France.

Everything about the concept of creating new music offered by Dewa Alit is currently formed from a process that is not short, as previously explained, this process was formed for more than two decades. Evidence of this statement can be seen from his work "Geregel" which was created in 2000 on the Semara Dhana gamelan. The work received appreciation from Wayne Vitale and was analyzed in the music journal "Perspectives on New Music". Vitale said that this work opens a new offer for kebyaran musical compositions which do not have to be created in a five-tone pelog gamelan, but can also be made in a seven-tone pelog gamelan (Vitale, 2002: 1).

The researcher's observation of the quality of the content and form of music offered by Dewa Alit led to the researcher's intention to study one of his works, namely "Likad" as a research object. The process of realizing the musical work "Likad" certainly contains a lot of knowledge of "new" music composition (new music, contemporary music, or the like) and even valuable music. Music that has value cannot be separated from the background of its creators based on experience, compositional skills, and conception techniques (designs) of musical works that deserve to be said to promote creativity.

It should be emphasized that the musical piece "Likad" being studied this time is played in the gamelan Salukat and will be released in 2022 on www.bandcamp.com and Youtube. This research examines in more depth what motivated, inspired, or moved Dewa Alit to create this work. An investigation into the music of "Likad" is mapped in terms of (1) form consisting of extrinsic content or ideas of the work and intrinsic or form of this work, and (2) the aesthetics of the musical work "Likad" through transcripts in the form of notations made and loaded in such a way. this research. This research is also a form of effort in uncovering Dewa Alit's thoughts, knowledge, and experiences in composing both in general (from the time he started working until now) and specifically (in the creation of the musical work "Likad").

Broadly speaking, the compositional concept and value offer from Dewa Alit which is realized through the form of the musical work "Likad" are the main goals or objectives revealed through this research. The phenomenon of Dewa Alit's music must be analyzed more clearly in order to create a clear purpose and impact of the musical concept, which is specifically revealed and studied through the form and aesthetics of "Likad" music. As is the case with contemporary music which emphasizes the principle of working at the end of the art development that is involved (Mack, 2001: 35), especially in the world of Balinese gamelan music

composition, it still reaps pros and cons from a number of parties, both non-academics and even music academics.

Through this research, the researcher seeks to reveal the clarity of (1) the purpose and (2) the impact of valuable music with contemporary spirit and grammar which is hypothetically quite in line with the orchestration and grammar of the musical work "Likad", through scientific theories of art. The quality of the content and form of the musical work "Likad" is simultaneously examined from several points of view based on several theories, statements or statements from relevant academics, curators, art critics, and others.

The researcher's motivation in carrying out this research is to broaden references in (1) conceptualizing every artistic idea that comes to mind (determining the stages of the creative process) (2) making musical works with the concept of novelty and (3) devising ways or tricks to realize them in the medium . These three things have strengthened the interest of researchers to investigate the phenomenon of an object, especially musical works that can be observed to contain quality and value, as happened in the music of "Likad". It is hoped that this research will be useful for those who work in the field of music as a reference in analyzing music and composing.

Methodology

This research is the result of qualitative research based on in-depth interviews (Sugiyono, 2014; Moleong, 2018). The advantage of this method is that it shows a consistent picture of the thoughts of the research object.

Determination of informants using purposive sampling technique involving key informants, expert informants, and additional informants. The data in this study were obtained through observation, interviews. Observation in simple terms can be interpreted as the activity of observing human activities, the physical characteristics of social situations, and how it feels when you are part of that situation (field conditions). Interviews were conducted to obtain information that cannot be observed or cannot be obtained with other tools (Murdiyanto, 2020). The data obtained was then analyzed using qualitative techniques with domain analysis methods that examine the research variables.

The results of the analysis were reviewed again using the triangulation method, between the results of key informant interviews by comparing the results of key informant interviews with other informants, comparing interview results with observations, comparing interviews with scientific writing (which supports this research), comparing observations with scientific writing. All data that has been reviewed through these stages is presented formally through diagrams, notations, and informally in the form of descriptions.

Results and discussion

A work of art certainly has a form or something that can be observed from it. *Kamus Besar Bahasa Indonesia* (The Big Indonesian Dictionary) (2016) defines "existence" as something that can be touched and the existence (existence) of something. According to Djelantik (1999) and Djelantik (2004), form in a work of art refers to a reality that appears concretely (can be perceived with the eyes or

ears) or a reality that does not appear concretely (abstract) which can only be imagined as something told or read in books (Sabatari, 2015: 241). This is of course in accordance with the notion of the form of an artwork that is built by content (extrinsic or ideas in the form of thematic things) and form (intrinsic or something in the form of audio-visual).

It should be known in advance that extrinsic value can simply be understood as the value behind the senses. It can be clarified again that the phrase "behind the senses" is meant things related to ideas, ideas that cannot be sensed. Only the mind can digest ideas, and ideas after ideas (Sumardjo, 2016: 156-157). The value of form after form or things that can be sensed in works of art is called intrinsic value. Basically, works of art can be observed audio, visual or both. This value refers to what we can observe and enjoy from hearing, seeing or both. Texture, curves, dynamics, transitions, and other tangible elements of a work of art are things that lead to an understanding of the form of a work of art.

Dewa Alit had the opportunity to convey his views on Balinese culture and what he thinks is important to pay attention to through his experience in the world he is involved in, namely Balinese gamelan music, whether as a musician or as a composer in an essay. He commented that, "Bali is very fortunate to have such a profound and meaningful form of traditional gamelan music. This cultural wealth needs to be properly maintained and become the foundation for the continuation of traditional music in the future. It is part of our cultural design that gives Bali its unique reputation. Preservers of culture must realize that this does not happen by itself. This was born from a long process from generation to generation. However, in the 'living tradition' there is an unavoidable contradiction. Gamelan is only considered as a musical medium, in very limited circumstances. It is tied to the notion of 'living tradition'. The rules, which are essentially just guidelines, have become the framework for percussion composition. If we, as Balinese, become apathetic towards core issues in the development of our own art form, then should we hope that non-Balinese will take care of things we have so far neglected?" (Smith, 2019: 16).



[Source: www.dewaalitsalukat.com, 2023]
Figure 1. Dewa Ketut Alit

In the essay, Dewa Alit also said that Balinese gamelan music must always change and be without boundaries. This mission has motivated him to design and build a gamelan ensemble or barungan Salukat and sekehe (community club) to perform "new" music in the ensemble. What he has done is a strategy that has allowed Dewa Alit to more freely realize "new" musical ideas in a strong traditional environment. This, he said, is a situation that is analogous or similar to contemporary Bali itself and ultimately gives meaning to his own work, not just because it maintains a traditional identity. More importantly, empowering and positioning gamelan music as the best "own host" so that it can give birth to a musical lifestyle that is resistant to attacks by global capitalism that is increasingly widespread.

Gamelan Salukat is one of Dewa Alit's inventions, as an object created from his thoughts about musical culture, especially through Balinese gamelan (Sutika, 2016; denpasarkota.go.id, 2018; Sudiani, 2018). Laras Salukat, which was originally a seven-tone pelog or saih pitu, was again developed by Dewa Alit. Discussions, conversations, and what he observes from other cultures while teaching gamelan to several countries have certainly contributed significantly to how Dewa Alit behaves and develops through his works. Dewa Alit even claims that for eighteen years he has always been invited to teach gamelan. The result of many years of traveling around the world has initiated him to develop the tuning system for the gamelan Salukat, which has been changed three times where currently the number of notes in one octave is claimed by Dewa Alit to be eleven tones. What Dewa Alit did was in line with how he views music culture, especially composing in Bali.



[Source: www.dewaalitsalukat.com, 2023]

Figure 2. Gamelan Salukat

Dewa Alit's views have also been represented through his works, one of which is his musical work entitled "Likad". It was reiterated that the work was created by an artist whose full name is Dewa Ketut Alit. He was born on May 21, 1973 in Pengosekan, Ubud. The artist, better known as Dewa Alit, is known as a Balinese gamelan player and composer. The work "Likad" was created in Pengosekan and performed by the gamelan group Salukat, a gamelan group started by Dewa Alit since 2004 and officially formed as a *sekaa* or group in 2007. This group often performs works from Dewa Alit for gamelan Salukat and in several time also performed works by other composers such as those by I Made Regog and I Wayan Gandra.

The title of the work which is used as the object of this research leads to the word 'likad' which in *Kamus Bali-Indonesia* (the Balinese-Indonesian Language Dictionary) (2016) means 'difficult'. In everyday life, this word is often used to express an 'unusual' or 'uncomfortable' situation. The author had interviewed Dewa Alit on March 29, 2023 at Pondok Salukat, Pengosekan. He said that the work "Likad" actually began to be designed since the lockdown during the Covid-19 pandemic, which peaked in 2020. Around that year, he began designing the work "Likad" and tuning the newest Salukat gamelan system. In the end, this work was officially released in 2022 on the website www.bandcamp.com, (a site that provides online music playback services which also allows users to sell and buy the desired piece of music) and YouTube. The content or idea of the work "Likad" was inspired by human activities that were uncomfortable and not free during the lockdown of the Covid-19 outbreak (Alit, 2023).

Dewa Alit's representation of the word *likad* can also be observed from the presentation of the form of this composition. Many of the textures that he presents in *Likad* are different from the traditional Balinese composition models which tend to be homophonic or composed of *ngembat*, *ngempyung*, and so on. According to Michael Tenzer (a professor of ethnomusicology at the University of British Columbia, Canada who is widely known for his works and writings involving Balinese gamelan) there is a certain hierarchy in the orchestration and texture of traditional or conventional gamelan music as the most efficient is characterized as heterophonic, with orchestral layers. rhythmically graded and regular that tunes on the same pitch scale with regular metric accents (Smith, 2019: 10).

It should be noted that the term "texture" in the field of music is understood as the unique arrangement and relationship of melodic and harmonic factors in music (Miller, 2017). Another aspect that is also touched on in texture is sonority, which is about richness (diversity) and thinness in terms of the sound unity of a piece of music. This term is also used to discuss the manifestation of a composer's musical instincts into a piece of music. Each composer generally has the same musical instincts, even though their artistic paths are different. When talking about the texture of a piece of music, the aspects that are reviewed are its construction, thematic ideas, figuration (close to comparisons), and harmonic distance (Wagner, 1959: 3).

Orchestration, which is simply defined as "musical arrangement for orchestra", is actually a highly specialized component of musical composition.

This requires a thorough knowledge of the theoretical musical subject (harmonies, counterpoints, form, etc.) and a comprehensive understanding of the characteristics and peculiarities of all the instruments used in a contemporary symphony orchestra. Things like pitch range, technical capacity, possible combinations, as well as the various tonal limitations, strengths and weaknesses of each instrument. It is an essential part of any orchestral technique. According to Joseph Wagner, this kind of technique can be obtained in exactly the same way (from one musician and composer to another), so that facilities in playing musical instruments and composing music become possible and practical, through real practice. Orchestration of any kind is impractical and impossible until the purely technical elements of the musical structure have been properly recognized, assimilated and evaluated. This aspect of the subject as a prerequisite for assessment is, in essence, recognized in this text as the essence of a good and applicable assessment technique (Wagner, 1959: 2).

What was conveyed by Tenzer is in accordance with the results of an analysis conducted by Wayne Vitale on the orchestration and texture of conventional Balinese compositions. Heterophonic texture leads to a combination of kotekan systems that combine monophonic systems (which are horizontal or melodic) and homophonic (which contain a *kempyungan* or some kind of chord) with other instruments that are homophonic, even polyphonic (which can be played by *ugal* instruments) although basically this polyphonic system "tied" by the register (high and low pitch) of the *jajar pageh* melody (which is generally sung by the instruments *pemcah*, *calung*, and *jegogan*). The following is the general texture of Balinese gamelan music referred to and denoted by Wayne Vitale (Vitale, 1990: 14).



[Source: Vitale, 1990]

Figure 3. Balinese Gamelan Tone Texture Hierarchy

In the context of this research, the researcher did not describe the form of "Likad" in detail, bearing in mind that there are certain limitations based on the format of this article that must be adhered to, so it was decided that this research would examine the aesthetics of the form of "Likad". One more thing is that this research will also refer to the video by "Likad" which was uploaded by Dewa Alit's account (<https://youtu.be/xw1nIDrTmW0>). This work presents musical materials, some of which are *kotekan* (interlocking), patterns of blending tones, accents, and structures that are made with a scheme that avoids Balinese

gamelan music in general. The sentence "avoiding Balinese gamelan music in general" is of course very reasonable. The tuning of the Salukat gamelan system, which does not use pelog or slendro tunings, of course causes the tonal combination patterns of this work to become new (especially in the context of Balinese musical culture). Another thing that the researcher observes from Likad's work is the polyrhythmic system in the form of the use of 5/8, 7/8, 10/8, 11/8 and so on, coupled with kotekan patterns, most of which do not return to the usual pattern at all. like the scheme notated by Vitale above. Based on Vitale's scheme, it can be concluded that the Balinese kotekan scheme is usually suitable for 2/4, 4/4 or multiples of it (if viewed in Western music theory). Unlike the case with performances in this music which contains emphasis or repetition of kotekan which is not in accordance with the 4/4 rhythm or its multiples. Try to observe the following scheme.

♩ = 90

Piano 

3

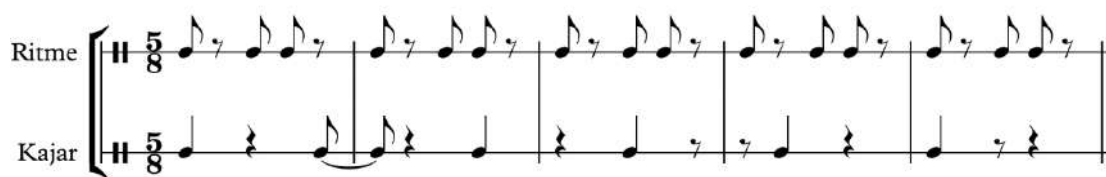
Pno. 

[Source: Sentana, 2023]

Figure 4. A model of the kotekan rhythm pattern at the beginning of "Likad"

The snippet of the kotekan rhythm is a small part of the entire work "Likad" which offers a scheme of "avoiding" Balinese traditional music material in general. The above notation is made only by taking the rhythmic pressure on one of the kotekan patterns of the pemade instrument at the beginning of the work "Likad". It can be clearly observed that the repetition of the rhythm pattern above does not show a match with 2/4, 4/4 measures or their multiples like the Balinese kotekan pattern in general. If we review that a note with a red head fills 3 beats and a note with a black head fills 2.5 beats. This is one of Dewa Alit's offerings in composing through interlocking patterns or kotekan that are presented.

There is a cut of the emphasis or accent model that was also created by Dewa Alit in the work "Likad" which can be observed at 4:53 in the video accessed via the link above (hereinafter read: video). The accent model that the researcher is referring to this time meets the 5/8 level. This is certainly in accordance with what the researcher conveyed regarding one of the measures used by Dewa Alit in the work "Likad". If this rhythmic model is juxtaposed with a quarter pitch pattern which amounts to one beat () then a musical phenomenon will occur which is usually called nyingklak in Balinese gamelan music. The term is understood as a condition when the rhythm or melody seems to be emphasized in the half-beat position above the main tempo (if it is played according to a quarter pitch) which is usually played (sounded) by the kajar instrument. The notation below shows the explanation that the researcher means in this paragraph.



[Source: Sentana, 2023]

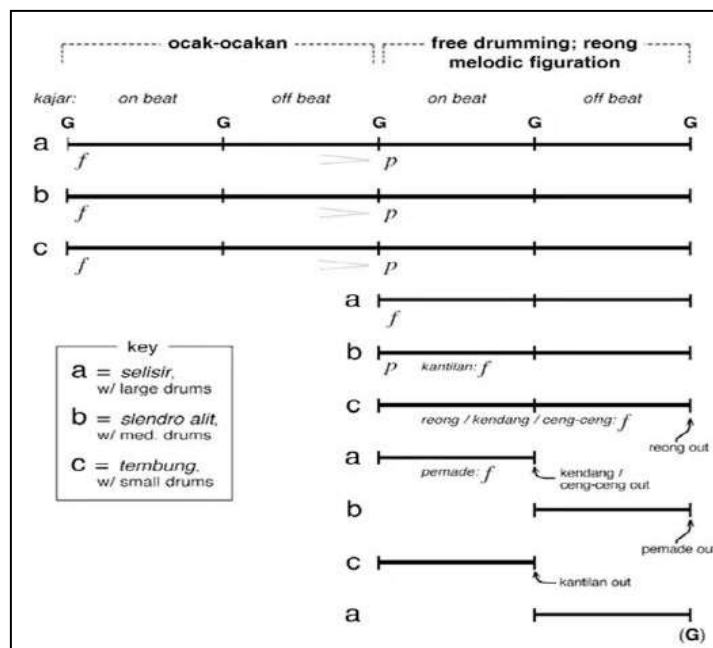
Figure 5. One Model of the Accent Pattern at the Beginning of "Likad"

He has actually started to develop some of the interesting things offered by Dewa Alit since the early 2000s. Based on an interview conducted by researchers on March 29, 2023 at his residence, namely Pondok Salukat, Dewa Alit said that the music that is present today is inseparable from the experience he had when he was "in contact" with various cultures and views in creating. Before he actively worked for the Cudamani gamelan group, Dewa Alit also often performed works by I Wayan Beratha, I Nyoman Windha, Ketut Gede Asnawa, Komang Astita, and works by other composers who were more senior than him. He also admits that his works are inseparable from the influence of these Balinese composers. This can be observed from several of Dewa Alit's works, for example, namely "Gregel" and "Caru Wara". Based on the analysis conducted by Wayne Vitale, that in the work "Gregel" still uses the ruffle motif, namely the interlocking system which tends to be monophonic (a single string of melody, without harmony), in contrast to kotekan which tends to be homophonic, filling a quarter beat of the main tempo. with a plain (on beat) and sangsih (off beat) motif system that processes 1/8 and 1/16 rhythms.

The image displays a musical score for the work "Geregel". At the top, it specifies a tempo of $\text{♩} = 30$. The score is organized into three systems, each with five staves. The instruments are labeled on the left: *Sva*, *reong*, *loco*, *penyachah jublag + suling*, *jegogan*, and *gongs*. The first system includes dynamic markings *p* and *Slendro gede*. The second system includes a dynamic marking *p* and the word *Selisir*. The third system also includes the word *Selisir*. The notation includes various rhythmic patterns, rests, and articulation marks.

[Source: Vitale, 2020]

Figure 6. Model Analysis Made by Vitale of the Pengadeng Section (Slow Tempo Section) of the work "Geregel"



[Source: Vitale, 2020]

Figure 7. Analysis Model Created by Vitale for the Dye Section of The Work "Geregel"

The work "Caru Wara" also contains a musical sentence which is widely known in Bali as gegenderan. This is reinforced based on the analysis conducted by Pete Steele of the work. The term gegenderan in general (in the concept of kebyaran music composition) can be understood as a musical sentence that contains the playing of the musical texture of the blade-shaped gamelan instrument. Gegenderan contains more complex interlocking patterns, but is still "bound" by rules such as the inclusion of basic melodies (which are colotomic or have cycles of repetition and sentence breaks, marked by the beating of a gong). Then the melody is filled with kotekan (plain and sangsih) which involves four tones according to the saih or patet used.

It can be observed that these two works still contain textures that are still thick with the grammar of the kebyaran genre music, and what is understood as "percussion of new creations". As well as the existence of kebyar, gender, and per-instrument texture play. Dewa Alit's works also still use the traditional Balinese kotekan pattern, both as noted by I Made Bandem (2013) in *Balinese Gamelan on the Stage of History* and other patterns that are widely known among Balinese gamelan musicians.



[Source: Steele, 2020]

Figure 8. Analysis Model Created by Vitale of the Preliminary Part of the Work "Caru Wara"

This is different from the works he created with the Salukat gamelan group and ensemble, especially "Likad" which tends to be influenced by Dewa Alit's interactions with art academics, composers, art observers and foreign artists while teaching gamelan abroad from 2000 until now. Like the kotekan rhythm model by "Likad" described above, this work still applies a plain and sangsih kotekan system but with a different texture, namely by involving tone registers more broadly, in other words far apart. In fact, Dewa Alit started to make a cacophony model like this in his work "Genetik" and in his work "Likad", the cacophony model was developed again.



[Source: Smith, 2019]

Figure 8. Notation of Two Pairs of Opposite Parts of Cattlean Moving in Opposite to Create a Helical Shape (As if Rotating)

The idea and snippet of the form of the work in the form of chants from the work "Likad" have tried to achieve what is understood as sublime music. This music is said to be a life lesson, reflection, teacher of human life (Dermott, 2013: 34). The Covid-19 incident which claimed many victims, was caused by human oddities, and even human negligence is a life lesson to always weigh our actions and be alert to something urgent that is happening around us. The feeling of not being free during the lockdown process has been tried to be interpreted by Dewa Alit through presenting musical material by "Likad" which is not like "ordinary" Balinese gamelan music, in accordance with the explanation that the author did

above about the material displayed from the work when compared to material Balinese gamelan music in general.

Conclusion

The contents or ideas of the work "Likad" were inspired by human activities that were uncomfortable and not free during the lockdown period. The author observes that Likad's work presents musical material, some of which are kotekan, patterns of blending tones, accents, and structures made with a scheme that avoids Balinese gamelan music in general. The sentence 'avoiding Balinese gamelan music material in general' is of course very reasonable. The use of 7/8, 10/8 measures and so on, coupled with the mostly interlocking pattern, is not at all a return to the common Balinese kotekan scheme. As we know that one of the Balinese kotekan schemes usually fits 2/4, 4/4 or multiples thereof (when viewed in Western music theory).

The author has observed that each generation should give certain things to the next generation with their own identity. Great composers such as I Made Regog, I Wayan Beratha, I Nyoman Windha, and others have their own identity which seems to develop a perception of work from their predecessors. Philosopher Nietzsche once said that, "Only that which has no history can be limited. Stone and wood perhaps have no history and thus can be defined. But art and culture have history, have development, and thus it is difficult to define boundaries."

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The Riau Islands Province Arts Building in Tanjungpinang City

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Abstract: The activities of art actors in Tanjungpinang City are not well developed because they are not supported by the existence of supporting art activity facilities. This study aims to plan and design the Riau Islands Province Arts Building in Tanjungpinang which can accommodate various forms of art in it. The theme "Malay Stage" (Panggung Melayu) with the concept of Post-Modern Architecture, namely the Metaphor to Natural and Cultural approach can be used as a solution in responding to the problems that occur. This approach focuses on designing forms by analyzing the surrounding nature and culture today. The design of this arts building uses a qualitative descriptive research method, namely design by research. The use of Malay ornamentation and the choice of roof shape bring the historical atmosphere of Malay buildings to the present. Balanced with the use of building facade materials and roof parts by giving a neutral and bold color creates the impression of modernism in the building and can be used to organize art activities for the people of the Riau Islands Province. This study has resulted in the plan and design of the "Riau Islands Province Arts Building in Tanjungpinang", which is hoped to become a medium for all kinds of Malay art forms in it. The theme "Malay Stage" with the concept of Postmodern Architecture used in this study is considered appropriate to be used as a solution in responding to problems that occur in the Riau Islands, especially in the aspect of preserving Malay arts and culture.

Keywords: Arts building, Malay Stage, postmodern architecture.

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Introduction

Tanjungpinang City is the capital of the Riau Islands Province. As part of the territory of Indonesia, Tanjungpinang has tourism potential and development that is very attractive to local and foreign tourists. Based on data from the Riau Islands Central Statistics Agency (BPS), the level of the number of tourist arrivals entering Tanjungpinang City in the 2022 period reached 1,965 visits, this figure has decreased from the previous year. Tourists visiting Tanjungpinang City in 2022 are dominated by Singaporeans (BPS Kepri, 2022).

The majority of Indonesian people know the Riau Islands as Batam City only, while the capital city of the Riau Islands is Tanjungpinang City, where Tanjungpinang City is the center of government, tourism center, and arts and culture center. However, the problem now is that the Riau Islands does not have its own arts building which is adequate and can accommodate the creativity, art and culture of the Riau Islands community.

Referring to data from the Information Technology Center of the Ministry of Education and Culture in 2020, a total of 168 artists in Tanjungpinang City were

recorded. This data intersects with the results of interviews with the head of the arts department of the Riau Islands Province Culture Office that the reason why many artists have not been recorded is due to the unavailability of facilities that can support their creativity. This can be interpreted that the performers of the arts in Tanjungpinang City are less developed because they do not have sufficient platforms for artistic activities.

Based on literature studies and surveys, the Riau Islands Province already has an Arts Building. This building is located in the Tanjungpinang, named "Aisyah Sulaiman Building". According to the management, this building has become a cultural heritage building for the Riau Islands Province and continues to function as a center for artistic activities. However, due to the relatively small area, this building is not optimal for community activities (Manager of the Aisyah Sulaiman Art Building, 2022). When compared to other provinces, the Aisyah Sulaiman Arts Building is still far from adequate and adequate and its very small area makes this building unable to accommodate the entire cultural heritage and artists and people of the Riau Islands Province.

Based on these problems, a new container is needed that can accommodate all artistic activities which are also supporting facilities for local tourism. Therefore, in order to have an arts building, a design concept for an arts building is needed as a center for arts and culture in the Riau Islands Province. This arts building will be managed by the Regional Government of the Riau Islands Province by providing access to the building to the community which is expected to become a landmark for the Tanjungpinang City. As well as providing a forum for the people of the Riau Islands Province to be creative and continue to optimize Malay arts and culture along with facilities and infrastructure in the fields of fine arts, music, dance, theater arts, and literary arts that are unique to Tanjungpinang which can be featured and exhibited to the public, Local and International tourists.

In preparing the design concept for the Riau Islands Province Arts Building in Tanjungpinang, a number of references will be made to enrich the understanding of the definition of an Arts Building and its supporting facilities. Art must have its own meaning and purpose in a work, to lead to beautiful art, the process of creating experiences an artistic process, namely the quality process before making a physical work, the process of expressing meaning that must be prepared to become a beautiful masterpiece (Ardhiati, 2017)

Art is something that can be seen from various points of view that was created to be enjoyed and appreciated. Because art can beautify the environment, some works of art are made for the same reason, namely to beautify a place or room, a work of art becomes a decoration that will enhance visuality and quality. Artwork is very intertwined with life, many artists create works of art to express themselves or religion (Felix, 2012).

The Riau Islands Province has a lot of charm and is known as the root of the birth of Malay culture in Indonesia. The following are some of the arts and culture of the Riau Islands Province.

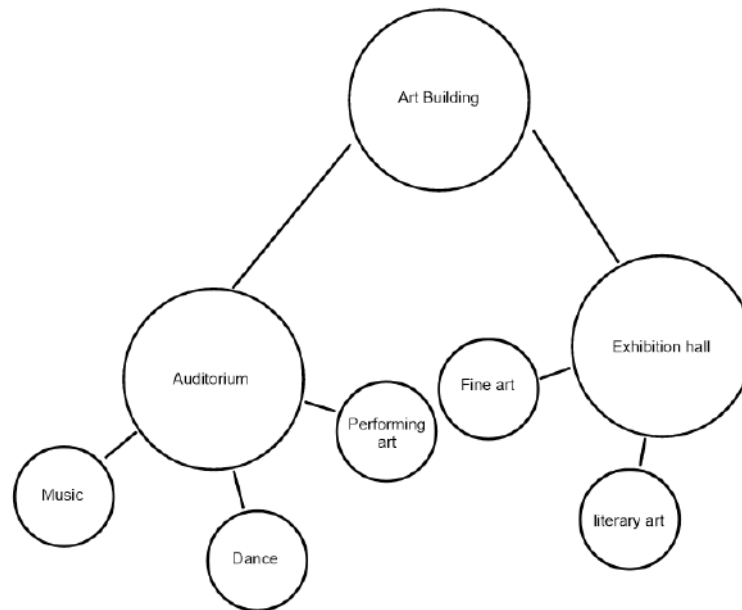
Table 1. Types of Art in the Riau Islands Province

No.	Types of Art	Name of Art
1	Literary Arts	- <i>Gurindam</i> <i>12</i>
		- <i>Hikayat</i>
		- <i>Pantun</i>
		- <i>Karmina</i>
		- <i>Seloka</i>
		- <i>Talibun</i>
		- <i>Syair</i>
2	Sculpture	- <i>Ukiran</i> <i>Melayu</i>
3	Music	- <i>Nobat</i>
		- <i>Langgan</i>
4	Dance	- <i>Tari</i> <i>Sekapur</i> <i>Sirih</i>
		- <i>Tari Zapin</i> <i>Melayu</i>
		- <i>Tari</i> <i>Melemang</i>
		- <i>Wayang</i> <i>Cecak</i>
5	Performing Arts	- <i>Mak Yong</i>
		- <i>Boria</i>
		- <i>Silat</i> <i>Melayu</i>
		- <i>Barodat</i>

[Source: Kholis, 2022]

The arts building is a facility for developing artistic activities and a means of educating about the arts. A building that will accommodate all artistic activities and produce a work of art from various artists and can be appreciated by the community by taking into account the cultural values of the region (Lamia & Karongkong, 2016).

Based on the function, an arts building must be able to accommodate various forms of art in it. Below is a schematic from Table 1 and if it is adjusted to the type of art based on the theory above, a presentation or performance space is needed.



[Source: Kholis, 2022]

Figure 1. Table of Presentation Media Space Art Accommodate

The performance hall is expected to make the organizers comfortable in expressing all the series of performances until they are finished. The classification of the types of Performance Spaces can be differentiated based on the performance system (Ramdana, 2018). While the stage is divided into several types of stage forms, namely: (a) Proscenium Stage, a stage that is on 1 (one) side of the performance space in a conventional form. The audience can only see from 1 (one) side so that the stage is stretched backwards (Doell, 1985) (b) Open Stage, and (c) Flexible Stage (Doell, 1985). The exhibition room is a presentation space for works of art by displaying a work that can only be seen and felt. The exhibition space must: (a) Be protected from tampering, theft, moisture, dryness and dust. (b) Something specific to a public building. The design of the Riau Islands Province arts building will carry the main theme, namely "Malay Stage".

The definition of *Panggung Malayu* (Malay Stage) is expressed by Ardhiati (Ardhiati, 2013a, 2013b) as a spirit that animates the National Monument Area with sequences or spatial sequences like a drama stage thus confirming the existence of Drama Analogy in the process of architectural presence, as well as containing the concept of "shock" by requiring visitors to cross narrow and long halls. so that before witnessing a giant building in the form of a Cup of Monument and National Monument as high as more than 100 meters.

The use of the Malay Stage theme requires an architectural design approach that is appropriate to the times, namely postmodern architecture which refers to the 'Metaphor to Natural and Cultural' as one of Charles Jenck's (Jencks, 1980) 13 theories of ideas. Referring to the 'Metaphor to Natural and Cultural', the design

of this arts building maintains the cultural elements that exist in the Tanjungpinang City, namely Malay culture and the concept of responding from the surrounding environment as natural elements that will maximize its function. The following are 10 characteristics of postmodern architecture: (a) It contains communicative elements that are popular, (b) Reviving history, (c) Has an urban context, (d) Reapplying ornamentation techniques, (e) Is representational in nature, (f) Has a metaphorical form, (g) Generated from participation, (h) Reflects general aspirations (i) Has a plural nature, (j) Has an eclectic/mixed nature (Aini & Hayatullah, 2019).

The following are 4 (four) buildings that became a precedent study in the design of the Riau Islands Province Arts Building in Tanjungpinang. First, the Aisyah Sulaiman Arts Building, which is located in Tanjungpinang, Riau Islands, which has existed since the colonial era to the present. The name of this building is taken from the name of a great writer from Penyengat Island, namely Raja Aisyah Sulaiman. This arts building only has a performance function because what is contained in the building is a function that supports theatrical performances, this building is often used to read literary arts by the local community.



[Source: Kholis, 2022]

Figure 2. Aisyah Sulaiman Arts Building

Second, the Jakarta Art Building is a building originating from the British colonial era in Batavia (Gani, 2012). In the past, this building was used for plays and English works. When the Dutch were in Indonesia, this building was used as a place for ballet, opera, theatre, musical plays and various other arts. Then by the Japanese, this building was used as the headquarters of the Japanese army.



[Source: Kholis, 2022]

Figure 3. Jakarta Arts Building

Third, the Taman Ismail Marzuki Theater Building (TIM), is currently a space for expression to present works of art to the public. This building is a space for thinking and creativity towards high quality art.



[Source: wisatanusantara.online, 2023]

Figure 4. Taman Ismail Marzuki (Ismail Marzuki Park) of Jakarta

Fourth, the Hedar Aliyev Cultural Center is a building located in Baku, Azerbaijan designed by world-renowned architect, Zaha Hadid. This building is famous for its distinctive structure and has a flowing curved style and its very dynamic shape.



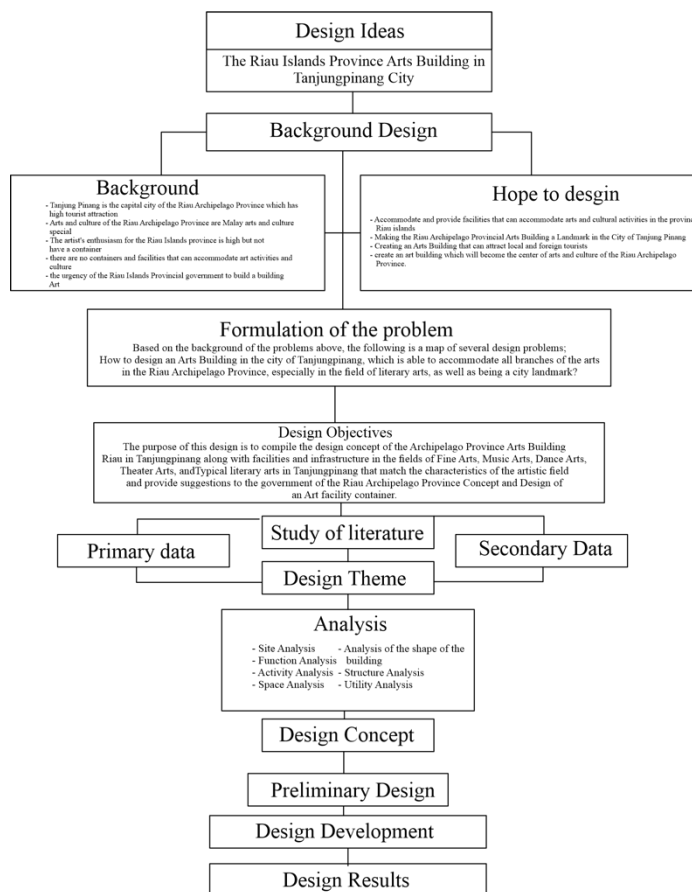
[Source: Archdialy.com, 2023]

Figure 5. Heydar Aliyev Cultural Center

Methodology

The design concept for this arts building applies the design by research method (Ramdana, 2018; Tedjo, 1988) with a qualitative descriptive research method. For this reason, research was carried out at the design location to sharpen understanding of the arts in the Tanjungpinang City.

As suggested by (Ardhiati, 2014, 2022; Gunawan & Ardhiati, 2022; Luthfianto & Anggita, 2022), the design stages used are (a) collecting data, (b) conducting analysis, (c) pouring out the design concept or programming, and (d) developing concepts or design ideas until (e) becoming designs at the studio stage.



Source: Kholis, 2022

Figure 6. Overview of Thinking Framework

Results and discussion

Design Location

The design location is focused on the Dompok area, Bukit Bestari sub-district, Tanjungpinang City. According to the results of surveys, interviews and data collection, this arts building must be located in the city center and can be reached and used by people who want to do art activities. The selection of this site is based on the Tanjungpinang City Spatial Plan (RTRW). The design location is on Jalan Raja H. Abdullah, Dompok, Bukit Bestari District, Tanjungpinang City, Riau Islands Province and the site has an area of 24,200 M2 (2.42 Ha).

Table 2. RTRW of Selected Sites

Regulatory Provisions	Description
Site Designation	Tourism
KDB (60% Max)	14,760 m2
KDH (30% Min)	7,380 m2
KLB (2,0)	49,200 m2
KTB (60% Maks)	14,760 m2
GSB	20 m2 (Arterial Road)

[Source: Kholis, 2022]



[Source: Googleearth.com, 2022]
Figure 7. Site Design Location

Site Analysis

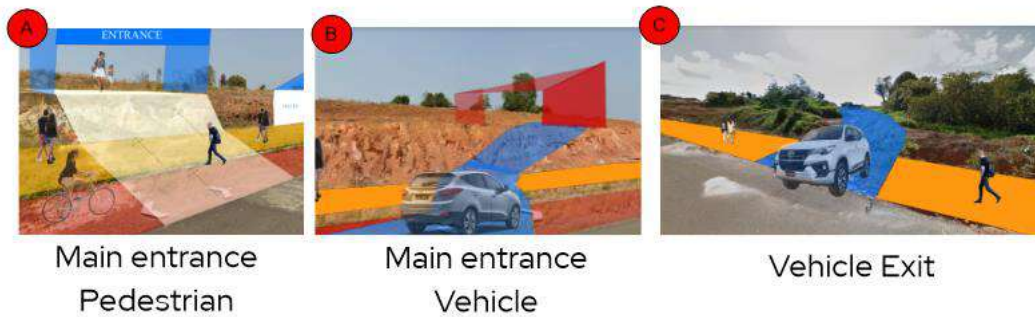
1. Tread Circulation

Site circulation to circulation outside the site does not yet have its own health insurance, because the site is empty land which is only filled with irregular vegetation. The following is a picture of the circulation that passes through the site.



[Source: Kholis, 2022]
Figure 8. Circulation on the Site

Figure 8 shown a circulation scheme outside the site area and inside the site. In the northern part of the site, there is a primary Ateri road with a width of 30 m² which is the main road on Jalan Bukit Bestari District, Dompak. After conducting a survey and analysis, the site has no roads for pedestrians and entrances on both sides of the road that passes through the site. Based on the existing and analysis it is necessary to add circulation inside the site and outside the site based on the path that does not yet exist, here is a picture of additional circulation on the site.



[Source: Kholis, 2022]
Figure 9. Circulation Synthesis

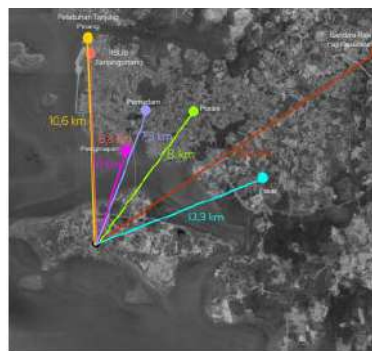
2. Accessibility and achievement of the site

Tread is at the center of government of the Riau Islands Province. The existing site is easy to reach by any vehicle. The site can be passed by 2 main routes, namely the dampak crossing bridge (Ramayana District) and the dampak across bridge. The two sides of the bridge are very far apart and not close together so that the site can be accessed via the 2 main routes.



[Source: Kholis, 2022]
Figure 10. Main Road to the Site

Points A and B are points that are often passed by to get to the dampak, passed by several vehicles, namely cars, motorbikes, public transportation, and cyclists.



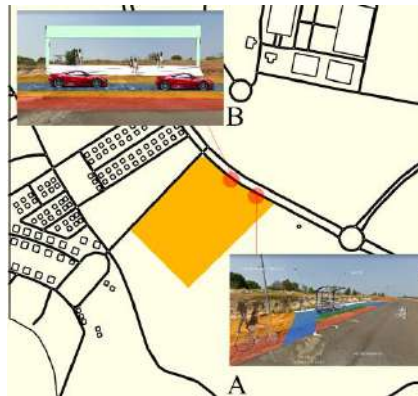
[Source: Kholis, 2022]
Figure 11. Accessibility to Supporting Buildings

Table 3. Site accessibility to supporting buildings

Supporting Buildings	Distance
Site Designation	Tourism
KDB (60% Maks)	14,760 m ²
KDH (30% Min)	7,380 m ²
KLB (2,0)	49,200 m ²
KTB (60% Max)	14,760 m ²
GSB	20 m ² (Arterial Road)

[Source: Kholis, 2022]

The site needs to be provided with facilities such as public stops for private vehicles and public transportation as well as signs indicating directions to the site. The following is a synthesis of accessibility and achievement of the site.

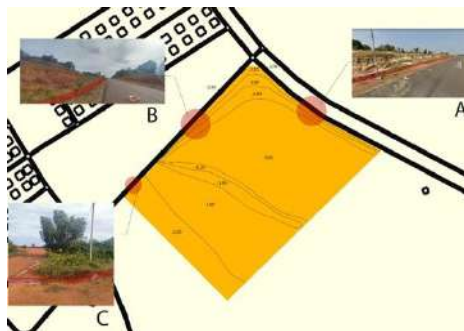


[Source: Kholis, 2022]

Figure 12. Synthesis of Accessibility and Site Achievements

3. Site topography and drainage

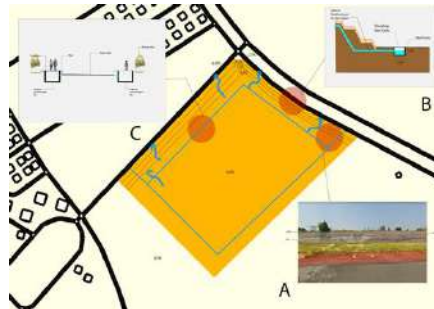
Tanjungpinang City has an uneven and hilly topography, but the center of Tanjungpinang City is in the lowlands and coastal areas. The site is located at an altitude of 13.8-23 m above sea level, this should be of more concern because the site is close to sea level. The existing tread tends to be flat and has no contours.



[Source: Kholis, 2022]

Figure 13. Existing Condition of Site Contour and Drainage

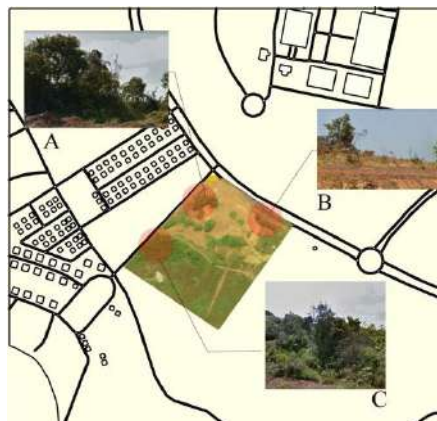
After conducting a site analysis, it is necessary to adjust the contours and several drainage points that will be added and repaired on the site, the site will be cut and filled with the elevation of the site being 2 m² higher than the main road due to anticipation of natural disasters.



[Source: Kholis, 2022]
Figure 14. Contour Synthesis and Site Drainage

4. Site Vegetation

Around the site there are many types of vegetation, inside the site there are several types of vegetation that are not arranged and grow wildly in the existing area.



[Source: Kholis, 2022]
Figure 15. Existing Vegetation of the Site

Figure 15 needs to be a concern because unorganized and dead vegetation can be detrimental to the site such as accumulation of garbage and obstruction of the drainage path on the site.

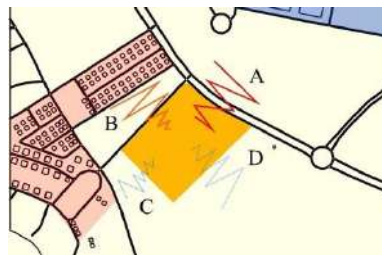


[Source: Kholis, 2022]
Figure 16. Site Vegetation Synthesis

On the site will apply vegetation that surrounds every corner of the site and the application of vegetation types so that it is orderly and organized, namely, directional vegetation, shade vegetation, noise dampening vegetation. The following is an application of the types of vegetation.

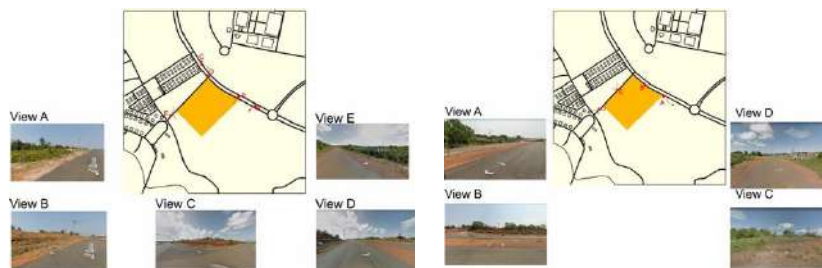
5. Sensory Palm

The site is close to settlements, offices, natural attractions and the coast so that noise enters the site and can disrupt activities on the site. This is the source of the incoming noise.



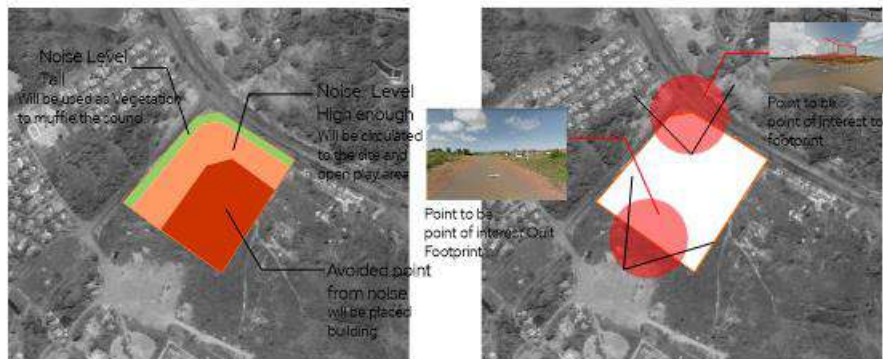
[Source: Kholis, 2022]
Figure 17. Noise Analysis on the site

The site is located close to the government center of the Riau Islands Province and the site is close to the coastal area, from several views from the outside to the site and from the inside to the outside the site needs to be adjusted to the orientation of the building and the location of the building. The following is data and analysis from views on the site and on the outside of the site.



[Source: Kholis, 2022]
Figure 18. View Analysis of the Site

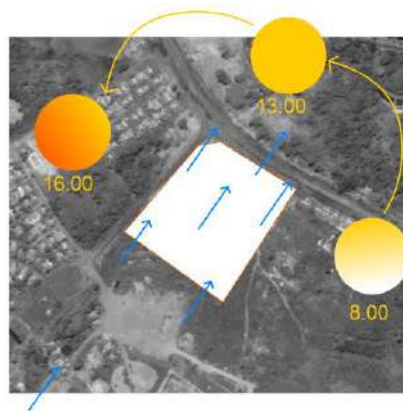
Based on the sensory analysis, it is necessary to make some adjustments to the site and to the building, here is a sensory synthesis of the site.



[Source: Kholis, 2022]
Figure 19. Sensory Synthesis of the Site

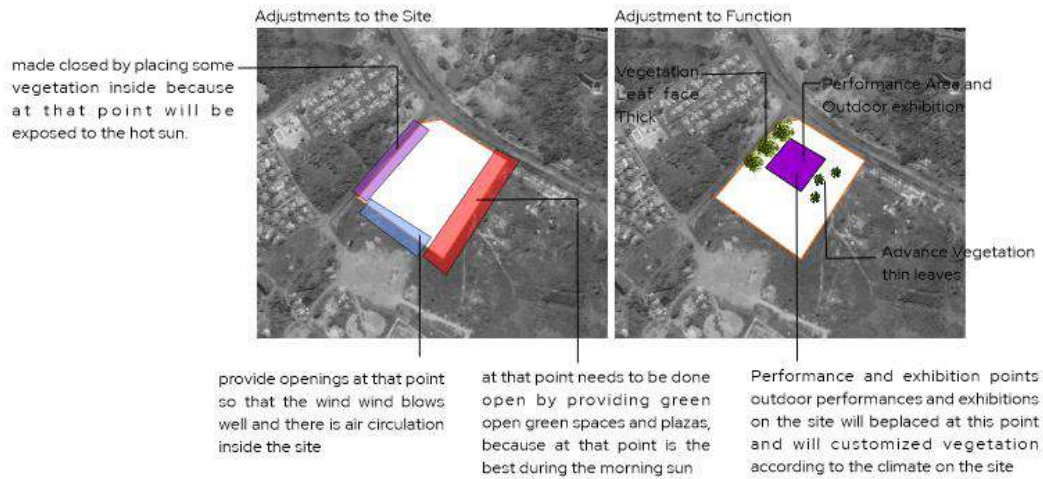
6. Site climate

Tanjungpinang City, especially in Bukit Bestari District, Dompak is an area with a tropical climate and has an average temperature of 22°-32° with an average rainfall of 349 mm per year, the site is close to the coast and has a wind speed of 18 km/h. The following is a picture of the existing climate of the site.



[Source: Kholis, 2022]
Figure 20. Existing Site Climate

On sites that have not been utilized and adapted to the local climate, site adjustments must be made to the climate.



[Source: Kholis, 2022]

Figure 21. Climate Synthesis of the Site

Space Program

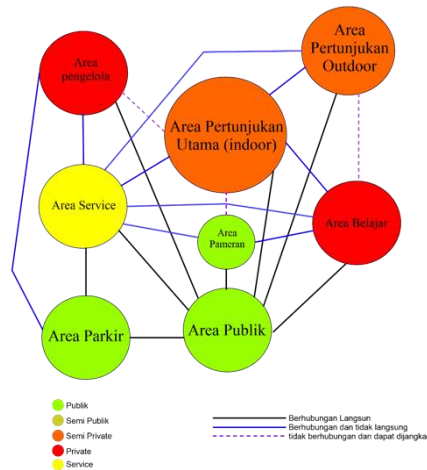
The concept of spatial zones and spatial relationships will be placed based on the type of zoning, building functions and the relationships between spaces that have been analyzed, zoning in this design will be divided into public, semi-public, semi-private, private and service areas.

Table 4. Overall Size of Space

Area	Size
Parkir	20571 m2
Public Area	3106,56 m2
Indoor Performance	4152,96 m2
Outdoor Performance	1136,4 m2
Exhibition Area	2396,52 m2
Study Area	2148,96 m2
Management Area	755,52 m2
Service Area	1635,984 m2

[Source: Kholis, 2022]

The following is the Spatial Relations between rooms to find out the proximity between rooms, which will later be known about the zoning of the rooms and become a reference for making floor plans and room layouts.



[Source: Kholis, 2022]

Figure 22. The Overall Spatial Relations

Site Concept

The site design concept is based on the results that have been carried out on site analysis, covering building orientation, vegetation placement, circulation and zoning on the site. The site with an area of 24,200 m² has a KDB of 14,760 m² which will maximize the use of the KDB. The placement of the building mass adjusts the composition of the mass facing the main road and provides green open space on the side of the site and as an elevation on the site with the height of the main road to the site which is +2.00.



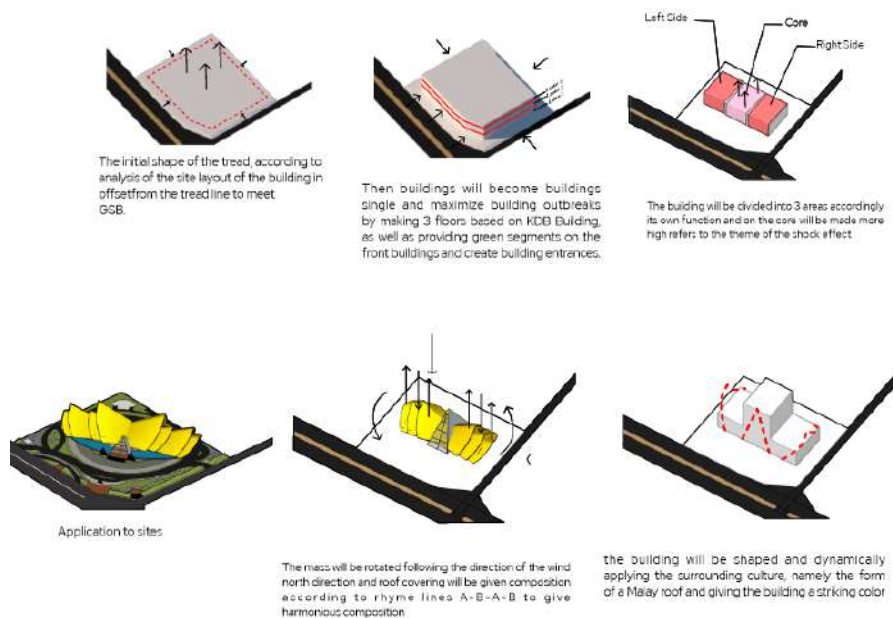
[Source: Kholis, 2022]

Figure 23. Site Plan Concept

Building Concept

The selected mass composition concept is in alternative 1 with reference to the Malay Stage theme. This mass composition becomes a single building and provides zoning differences based on the elevation applied to the composition, the smallest to the largest elevation will be given according to its function. By applying the Postmodern Architectural design approach 'Metaphor to Natural and

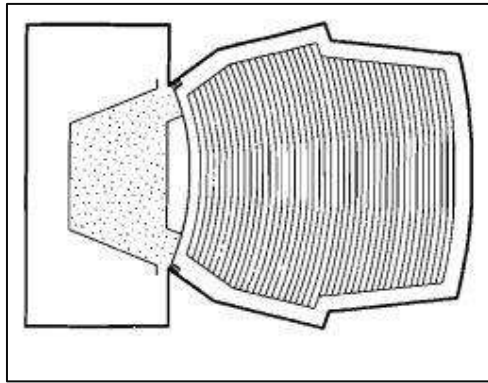
Cultural', at first the form of the composition responds to the shape of the site so as to provide the basic form as a natural application. on the roof from small to large refers to the theme that has been stretched, namely the Malay Stage which creates a shocking effect if the composition is seen from the point of interest that has been analyzed on the site.



[Source: Kholis, 2022]
Figure 24. Mass Composition Concept

Architecture Concept

The theme "Panggung Melayu" in this architectural concept applies an analogy to drama which contains the concept of shock with the concept of spatial zoning and the concept of form. The application of the Malay Stage theme requires a Postmodern Architecture approach, namely 'Metaphor to Natural and Cultural' by applying building forms that respond to the surrounding nature and local culture using ornaments on the walls and roof forms of Malay buildings with a blend of harmonious concepts and the spirit of today's. By applying the color of the building, the yellow color symbolizes greatness and white symbolizes purity which means that there will be great and pure art born in the Riau Islands Province to be shown to the public and foreign countries and ornaments will be applied to buildings.



[Source: Doelle, 1985]

Figure 25. The architectural Concept of the Proscenium Stage

The architectural concept of the performance area is adapted to the theme of the Malay stage, so the type of opera performance area is applied because it has the character of separation between the audience and the stage and the type of proscenium stage which is focused on 1 point with application to indoor and outdoor performance spaces, on the stage.

Structure Concept

There are three divisions of the structure in this building, namely:

a. Bottom Structure

The substructure used is the pile foundation. This foundation can adjust the depth according to the ground pavement and is commonly used for high-rise buildings and wide-span buildings.

b. Middle Structure

The middle structure used is a steel frame consisting of columns and beams. In the middle structure there is a wall that uses ½ brick walls and uses a Curtain Wall facade, Aluminum Composite Panel (ACP) and the use of carvings that adapt to culture.

c. Upper Structure

The upper structure used adapts the function of the building, namely using a wide span structural system with a space frame system in the free space for the columns and using a GFRC (GlassFiber Reinforced Concrete) roof covering so that the color and shape can be adjusted.

Mechanical Electrical and Plumbing Concepts

a. Lighting System

Building lighting comes from 2 sources, namely natural lighting (sunlight) and artificial lighting (electric lights). The concept of this lighting system will adjust to the area of the room.

Table 5. Lighting System Concept

Area	lighting application
Public Area	Natural and artificial lighting systems
Indoor Performance	Artificial Lighting System
Outdoor Performance	Natural and artificial lighting systems
Exhibition Area	Natural and artificial lighting systems
Study Area	Natural and artificial lighting systems
Staff Area	Natural and artificial lighting systems

[Source: Kholis, 2022]

b. Ventilation System

The building's ventilation comes from 2 sources, namely natural ventilation (wind circulation) and artificial ventilation (central AC and split AC).

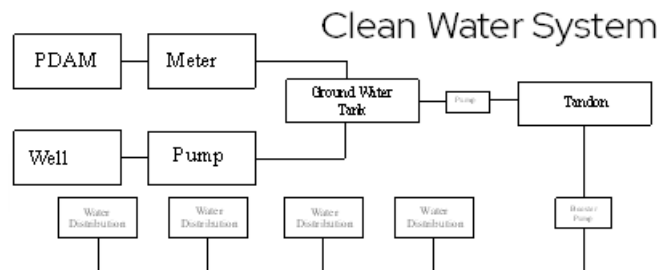
Table 6. The concept of ventilation systems

Area	lighting application
Public Area	Natural and artificial ventilation systems
Indoor Performance	Natural Ventilation System
Outdoor Performance	Natural and artificial lighting systems
Exhibition Area	Natural and artificial ventilation systems
Study Area	Natural and artificial ventilation systems
Staff Area	Natural and artificial ventilation systems

[Source: Kholis, 2022]

c. Clean Water System

Around the site there is a PDAM source and within the site there is a source of groundwater that can be used for activities inside the building.



[Source: Kholis, 2022]

Figure 26. Clean Water Distribution Concept

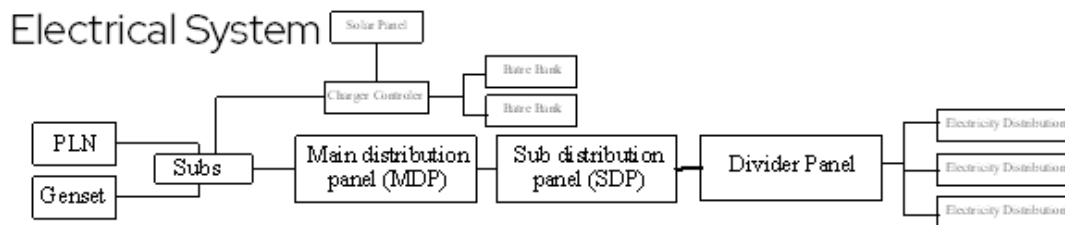
d. Dirty Water System

The sewage system uses a filtering system for water that can be reused or will be disposed of off the site.



[Source: Kholis, 2022]
Figure 27. Dirty Water Distribution Concept

e. Electrical Concept



[Source: Kholis, 2022]
Figure 28. Electrical Distribution Concept

f. Fire Fighting Concept

Inside the building there must be several fire prevention and prevention tools, in the form of; Sprinklers, Fire Extinguishers, Fire Alarms, Emergency Stairs and Fire Hydrant Systems.

g. Building Transportation Equipment Concept

The means of building transportation are vertical by placing several types of vertical transportation including.

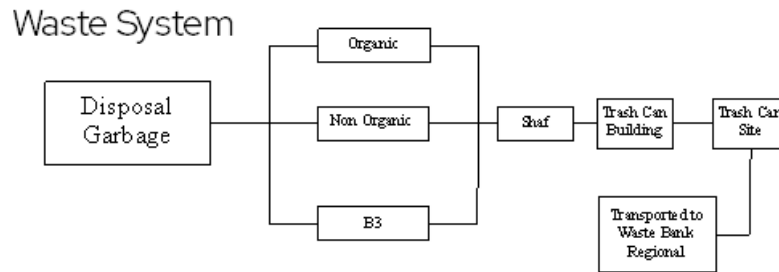
Table 7. Concept of Transportation Equipment

Area	lighting application
Lift	The elevator is used for VIP and Disabled guests as well as for goods
Ramp	The ramp is used for both regular and disabled guests
Escalator	The escalator is used for regular guests

[Source: Kholis, 2022]

h. Garbage Disposal System

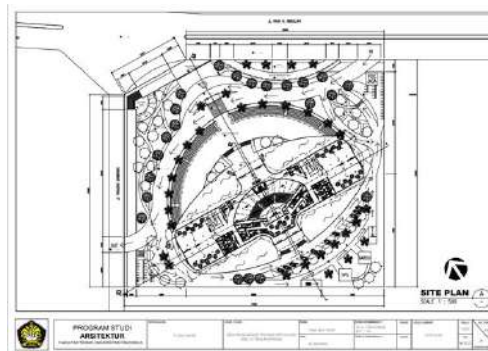
Waste will be separated based on its type, namely Organic, Non-Organic and B3.



[Source: Kholis, 2022]

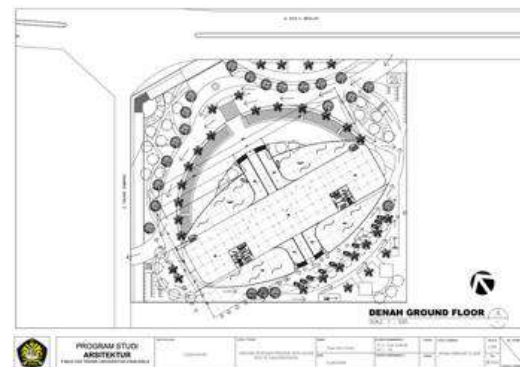
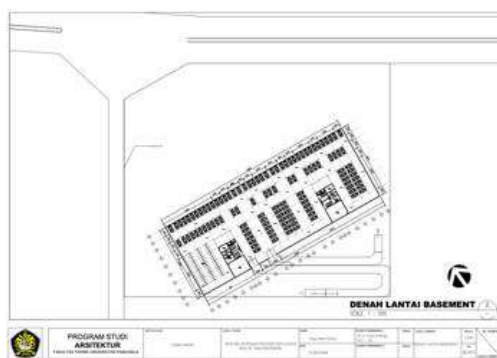
Figure 29. Garbage Disposal Distribution Concept

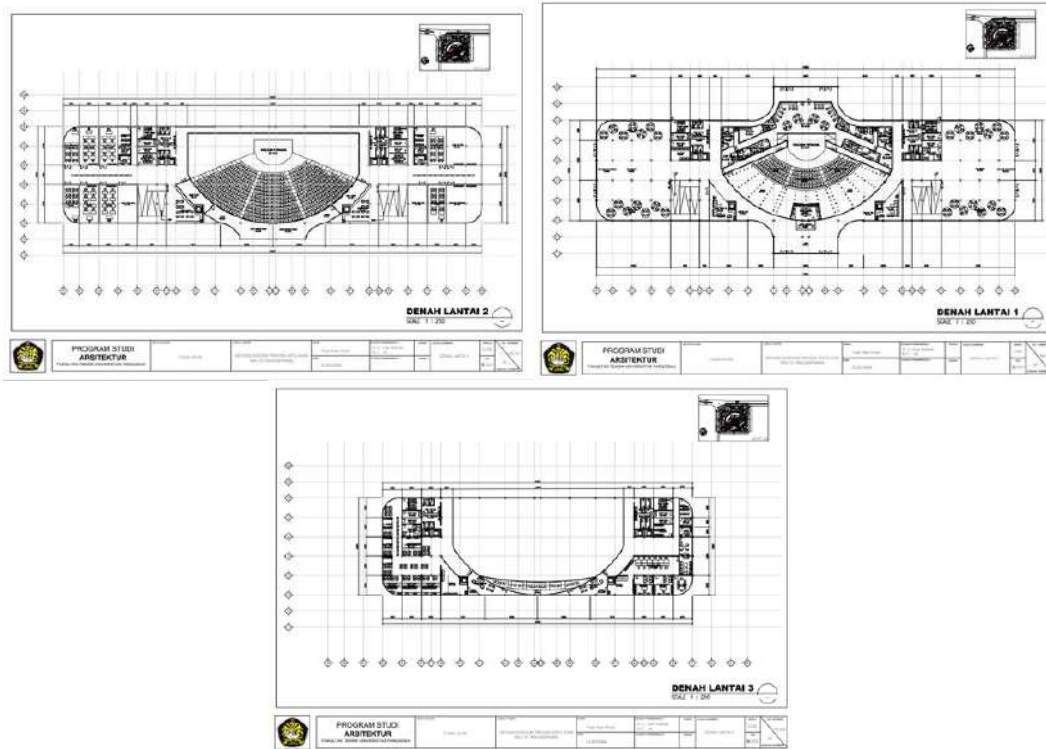
The Designs



[Source: Kholis, 2022]

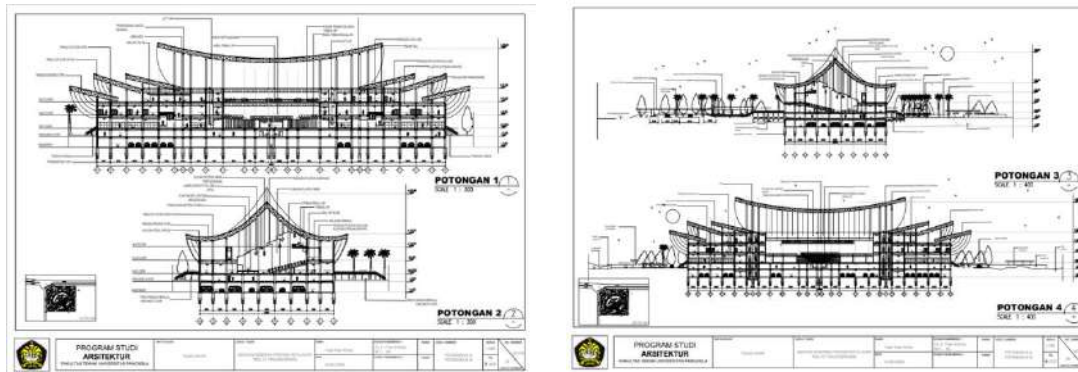
Figure 30. Site Plan





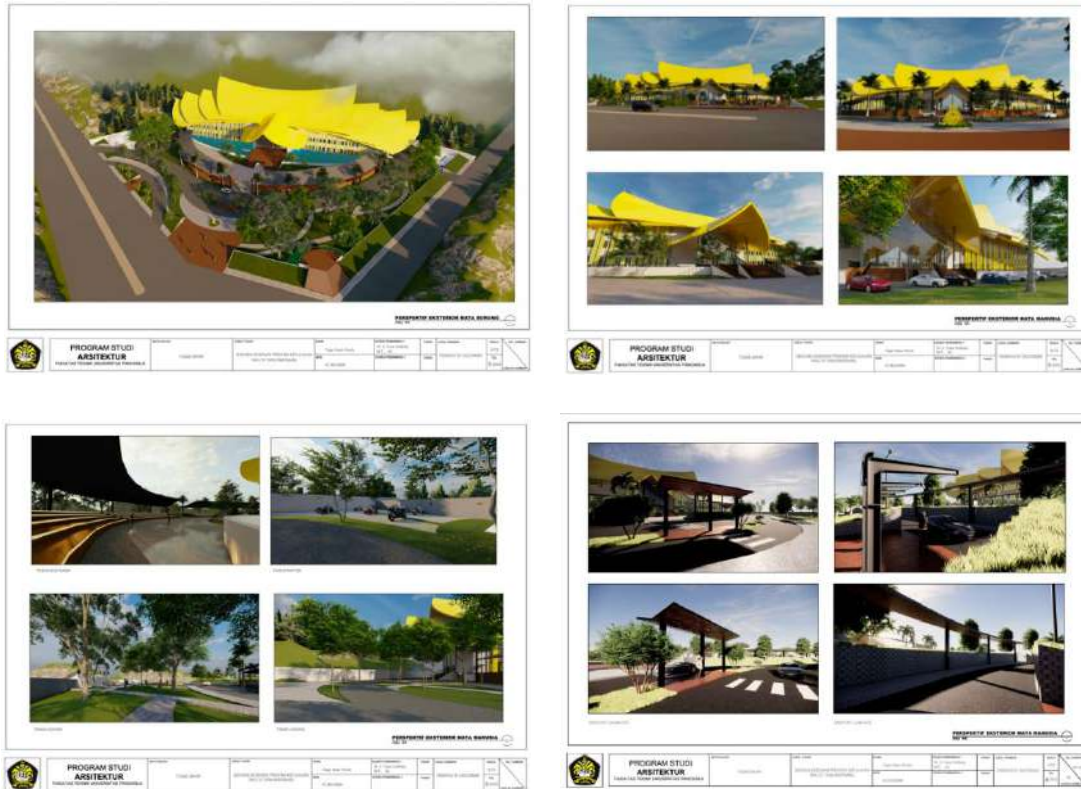
[Source: Kholis, 2022]

Figure 31. Basement Plan, Ground Floor, 1st Floor, 2nd Floor, and 3rd Floor



[Source: Kholis, 2022]

Figure 32. Cuts



[Source: Kholis, 2022]
Figure 33. Exterior Perspective



[Source: Kholis, 2022]
Figure 34. Interior Perspective

Conclusion

These findings resulted from a series of research processes that began with the creation of a framework, the application of qualitative descriptive research methods such as surveys, interviews, data collection to design studio designs. In line with its objectives, this study has resulted in a plan and design for the the Arts Building of Riau Islands Province in Tanjungpinang City which is hoped to become a medium for all kinds of Malay art forms in it.

The theme "Malay Stage" with the concept of post-modern architecture used in this study is considered appropriate to be used as a solution in responding to problems that occur in the Riau Islands, especially in the aspect of preserving Malay art and culture. The use of Malay ornamentation and the selection of the shape of the roof in the building design makes anyone who sees it be carried back to the atmosphere of the old Malay building. However, the use of building facade materials and roof parts with neutral and bold colors actually creates a modern impression on the building.

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Gending Architectural Design of the Javanese Arts Performance Center in Wonogiri City, Central Java

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Abstract: The aim of this study is to provide facilities for fans and performers of the arts, in the form of a building that is able to accommodate a number of local cultural arts activities that represent Wonogiri's local wisdom while at the same time being able to reflect technological advances so that they can embrace young people's interest in loving traditional culture. The approach used in the design is research-based design, and the study of architectural history, namely design that is supported by research results, regarding the wishes and expectations of residents for activities and facilities, which takes into account the history of the city, traditional buildings, patterns of life and culture of the community, to support the design. The results showed that the design consists of several zones of public, semi-public, semi-private, private, service, with 4 main room divisions including the main lobby room, main performance room, semi out door show room, and education and training room. The layout of the building, site, and external performance of the building are designed with a mix of cultures and illustrate the meaning of the name Wonogiri which means forest and mountain, which is combined with modern architecture.

Keywords: Architectural design, culture, Javanese arts, performance center.

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Introduction

Authors Central Java province has 29 regencies and 6 cities with the city of Semarang as the provincial capital, which has relatively the same cultural arts in each region. Performing Arts which is a branch of Central Javanese art include; (a) *Ketoprak*, (b) Shadow Puppet, (c) *Jembrung* Puppet (People), (d) *Lengger Calung*, (e) *Begalan*, (f) *Angguk*, (g) *Ebeg* Dance, (h) *Bondan Payung* Dance, (i) *Gambyong* Dance, (j) *Srimpi* Dance, (k) *Sendratari Ramayana* Dance, (l) *Macapat*, (m) *Dengklung*, and (n) *Tayuban*. In particular, the Wonogiri area has several regional arts, including: (a) *Ketek Ogleng*, (b) *Barong Prak/Barong Abang*, (c) *Kotekan Lesung*, and (d) *Karawitan* (Dirjenbud, 2018).

The performance building and cultural arts center is a place that accommodates all artistic and cultural activities for artists and the public to study traditional arts and culture, as well as introduce culture by holding exhibitions, seminars and traditional Central Javanese art performances (Saputra, 2017). The arts and culture center building can be interpreted as a place that is used to create art and a place to organize cultural activities (Ardhiati, 2014). The scope of cultural values reflected in architectural works is religion, social, politics, science and technology, economics, and aesthetics (Vindya, 2018).

According to Ki Hajar Dewantara, art is all human actions arising from feelings and beautiful qualities, thus moving the human soul and feelings. Art is a vessel for expressing a creation that exists in every culture (Saputra, 2017). Along with the development of the times, human needs and understanding, art is also growing. This was followed by the birth of new arts in society into various branches of art.

Culture is a way of life that develops and is shared by a group of people and is passed down from generation to generation. According to the Big Indonesian Dictionary, culture is thought or reason. According to *Kamus Besar Bahasa Indonesia*, a cultural center is a place to foster and develop culture (Setiawan, 2022).

The design theme is carried out in the form of a combination of forest and mountain elements taken from the meaning of the name Wonogiri City. The theme is outlined as a theme by exploring the atmosphere which describes the condition of the Wonogiri region in the form of rice fields, gardens, forests and mountains for outdoor performance. The way to approach the design according to the theme is through applying the theory of Postmodern Architecture by Charles Jenck (Ardhiati, 2022a). One of the 13 Postmodern Architecture theories presented by Jenck is Metaphor to Natural and Cultural, which is a theory that guides the design process by combining modern architecture with traditional architecture which has multiple characteristics and is more oriented and translates personal meaning in the form of technology, building materials, culture, social order, social level, historical values, building styles, and the environment as an important part of architecture (Aini, 2019).

There are three precedent studies used in the design of the Javanese Cultural Arts Performing Center Building, including the following. First, the Central Java Cultural Park or called the Surakarta Cultural Park (TBS) is a place that is a place for development, research, documentation, and appreciation of Indonesian arts and culture established by the Provincial Government of Central Java.



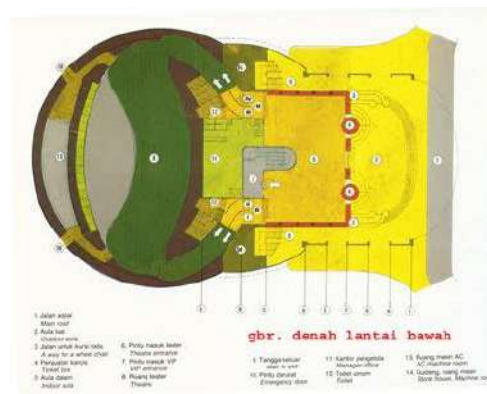
[Source: Anwar, 2022]

Figure 1. Central Java Cultural Park Site Plan

Figure 1 shows the site plan of the Central Java Cultural Park with the following facilities: (i) Pendhapa Ageng, (ii) Pendhapa Alit, (iii) Wisma Seni, (iv) Murtidjono Indoor Theater Building, (v) Arena Theater Building, (vi) 'Bong' Open Theatre, (vii) Fine Arts Gallery, (viii) Secretariat Building, (ix) Library Building, (x) Wisma Seni Building, (xi) Prayer Room, (xii) Music Studio, (xiii) Recording Studio, (xiv) Puppetry Studio, (xv) Karawitan Ward.

Second, the Keong Mas Imax Theatre, is a theater building in the shape of a giant golden snail which is a place for high-tech film screenings and performances. Inaugurated on April 20, 1984, it became the first IMAX theater in Indonesia. The establishment of this theater building is intended as a recreational facility that educates, introduces Indonesia's natural and cultural riches through showing films with the sophistication of modern IMAX Projector cinematography technology that gives the impression of being in it and acting as a player.

Several films are available to be screened including (a) the film Indonesia Indah I, (b) Indonesia Indah II (Indonesian Children), (c) Indonesia Indah III (Indonesia Manikam Strings on the Equator), and (d) Indonesia Indah IV (I Am Proud to Be an Indonesian Child) (Taman Mini Indonesia Indah, 2022).

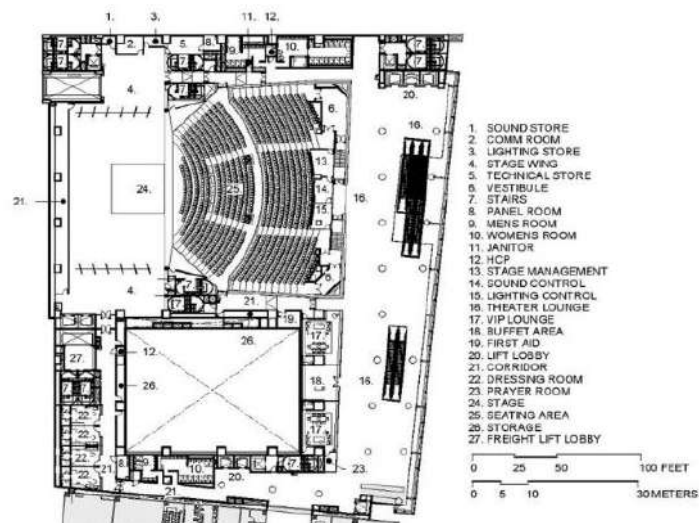


[Source: tamanmini.com, 2022]

Figure 2. Floor plan 1 of the Imax Keong Mas Theater Building

Figure 2 is a floor plan of the Keong Mas Imax Theater Building with the following facilities: (i) Park, (ii) Lobby, (iii) Prayer room, (iv) Toilets/bathrooms, (v) IMAX Theater ROOM with 811 regular seats and VIPs as many as 36 people.

Third, JEXPO Convention Center and Theater which is one of the affiliated properties of PT Jakarta International Expo (JIEXPO), which has held many national and international events since 2018, with memorable and inspiring events. It is commonly used as a venue for hosting various types of events ranging from meetings, conferences, product launches, weddings and social events to cultural performances, live theater and music concerts.



[Source: wsdg.com, 2022]

Figure 3. Floor Plan of L1 JEXPO Convention Center And Theater

Figure 3 shows the first-floor plan with the following facilities: (i) Theater Lounge, (ii) Vip Lounge, (iii) Lift Lobby, (iv) Prayer Room, (v) Seating Area, (vi) Toilet, (vii) Meeting Room, (viii) Service Lobby, (ix) Food and Beverage Store (WSDG, 2022).

Residents of the Wonogiri City show enthusiasm in terms of preserving local art and culture, this can be seen from the existence of an active community in art activities organized by the government and independently by the community such as art performances, festivals and competition activities, and art activities are often held. and national level culture such as the Wonogiri Reog Festival.

In addition to the unavailability of venues for artistic activities in Wonogiri, the rapid development of technology in the digital age has raised concerns that traditional Indonesian arts and culture are increasingly being abandoned, because people, especially young people, can move on to modern art that relies on technology. However, with the existence of a number of artistic and cultural communities in Wonogiri, a number of traditional arts can be maintained, so that the unique arts and culture of Wonogiri and Central Javanese art in general will continue to be preserved. Ideally, art and cultural communities are facilitated in Wonogiri. However, adequate cultural arts performance center facilities are not yet available. For this reason, it is necessary to have a center for performing arts and culture in Central Java which is expected to become a forum for the arts community, a forum for education, promotion, as well as preserving Central Javanese arts and culture through a series of art training activities to performances or performances.

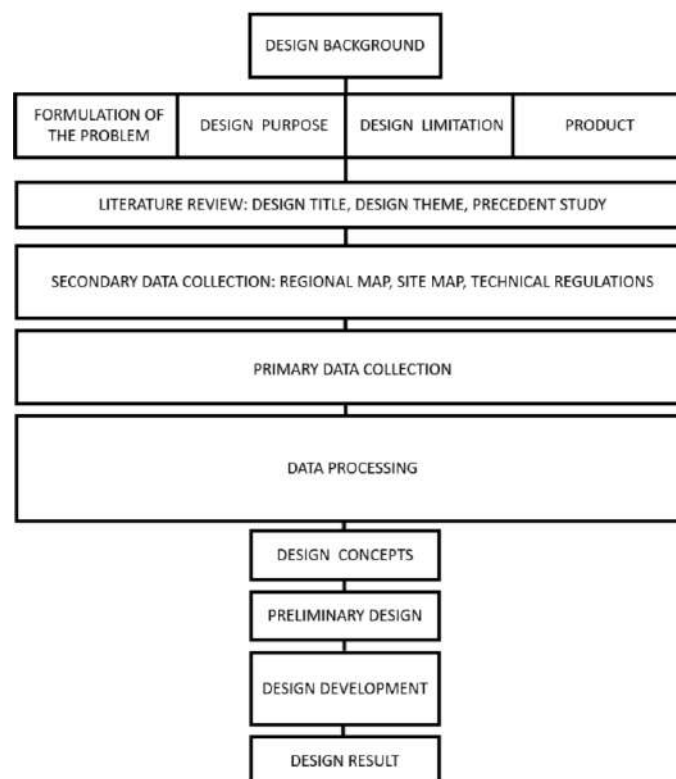
In order for the youth community to be able to love the traditional arts of Central Java, efforts are needed so that technological advances can also be synergized into the building so that traditional Javanese art remains sustainable, and develops in tandem with advances in technology that can be utilized for promotional events that are make art more popular.

Methodology

The approach used in the design of the Javanese Cultural Arts Performing Center Building in the Wonogiri City use a qualitative research-based design, and an architectural history study approach (Ardhiati, 2017), namely a design that is supported by research results, regarding the wishes and expectations of residents for activities and facilities, which takes into account the history of the city, traditional buildings, patterns of life and culture of the community, to support design (Ramdana, 2018; Studio Architecture, 2020; Tedjo, 1988).

The design method used in the design of the Javanese Cultural Arts Performing Center Building in Wonogiri City uses a survey method at the design location to obtain data as was done by Ardhiati (2022), Gunawan & Ardhiati (2022), and Luthfianto & Anggita (2022). The author also conducts interviews with people who have used the arts and culture center building to obtain data on activities in the building, data on building facilities, data on the level of visitor density and peak hours of visitors to buildings and secondary data collection through online literature to Obtain design standards.

In this case, the building precedent study method was used with similar functions and design themes, namely Postmodern architecture in buildings to obtain data in the form of space program analysis. Description of site analysis and building analysis which includes architectural, structural, and mechanical electrical plumbing/MEP analysis in the design stage.



[Source: Farras, 2022]
Figure 4. Design Framework

Results and discussion

The design location for the Javanese Cultural Arts Performing Center Building in Wonogiri City is at Jalan Diponegoro No. 95, Jatirejo, Wonobojo, Wonogiri District, Wonogiri Regency, Central Java 57615, According to the Wonogiri Spatial Plan and Area, this site is included in the red zone or industrial area. The following regional regulations apply to this site.

- KDB: 60% x 4.0 Ha = 24,000m,
- KLB: 420% x 4.0 Ha = 168,000m,
- KDH: 20% x 4.0 Ha = 8,000m,
- Max Height: 7 layers (32m),
- GSB: 5m.



[Source: Google Earth, 2022]

Figure 5. Site Location

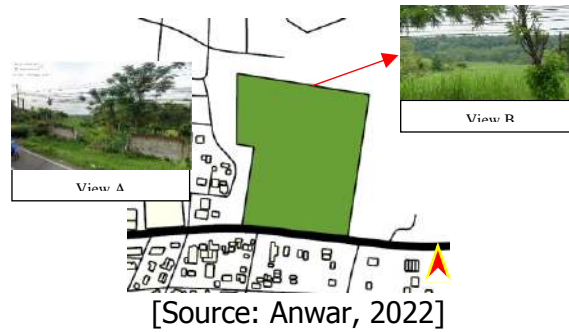
The site boundaries are as follows:

- a) North: Vacant land (sugar cane)
- b) East: Vacant land (sugar cane)
- c) South: Wonogiri-Ponorogo highway
- d) West: Residential settlements.

Site Analysis

Wonogiri's average temperature ranges from 22°C - 31°C, with a humidity level of 89%. Wonogiri's average rainfall throughout 2022 is 294 millimeters (Ventures, 2022).

Wonogiri's wind speed experiences significant seasonal variations throughout the year. Moderate winds, averaging over 11.3 kph, last from June to November. The highest wind speed, with an average wind speed of 14.6 kilometers per hour occurs in August. Meanwhile, the lowest wind speed occurred in March, with an average wind speed of 8.1 kilometers per hour (Ventures, 2022).



[Source: Anwar, 2022]

Figure 6. Site View

From the data and analysis that has been done, it is necessary to make adjustments to the site which can affect the orientation of the building (a) Point A is a Point of Interest from the outside to the site, then point A will be made as the front of the building which will be visible from that point. (b) Point B is the Point of Interest of the site to the outside, namely the view facing towards the hill, this point is suitable for making openings on the site and buildings because of the natural conditions that can be enjoyed visually.

Noise Analysis

The source of solid noise on the site comes from the south of the site, namely the activity of the Wonogiri-Ponorogo highway, low noise in the west direction is caused by the activities of SMPN 2 Wonogiri and residents' settlements, minimal noise levels are in the north and east areas due to vacant land in the form of sugar cane plantations and settlements far from the site, so adjustments are needed in designing and placing buildings to provide comfort for users and residents around the site.



[Source: Anwar, 2022]

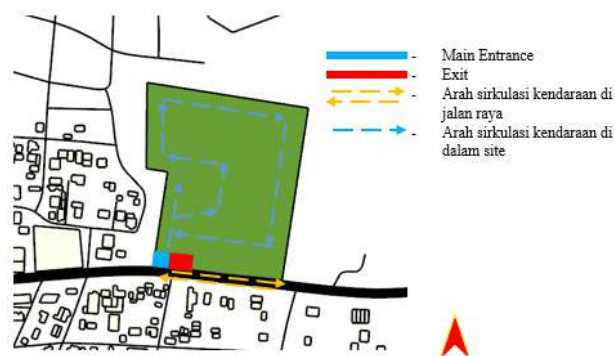
Figure 7. Synthesis of Noise Sources Around the Site

In Figure 7 there are adjustments to the site in the form of building placements and adding noise-canceling vegetation, (a) at point A is a point that has noise that can disrupt site activities, this point will be a vegetation area that will hold noise from outside the site, and vice versa, (b) at point B is a moderate noise level entering the site, namely by placing open spaces in area B or buildings

that do not affect site noise. (c) at point C, adjustments to that part will be placed in rooms that need quiet, such as libraries, prayer rooms, etc.

Circulation Analysis on the Site

On the site there is no separate health insurance, because the site is vacant land. The circulation around the site is the Wonogiri-Ponorogo highway consisting of 2 lanes, 4 lanes, 2 directions with a road width of 10 meters without pedestrian lanes, which is a Provincial Road. The following is a picture of additional circulation on the site.



[Source: Anwar, 2022]

Figure 8. Site Circulation Synthesis

Site Contour Analysis

The contour of the site has a fairly steep slope with the southern part as the highest area directly adjacent to the main road, and the northern boundary as the lowest area on the site, with a height difference of approximately 30m.



[Source: Google Maps, 2022]

Figure 9. Location Contours

Space Program Analysis

To make it easier to determine space requirements, the activities in the Javanese art and cultural performance center building can be grouped as follows:

- a) Show. It is the main activity in the building to display a variety of performing arts.

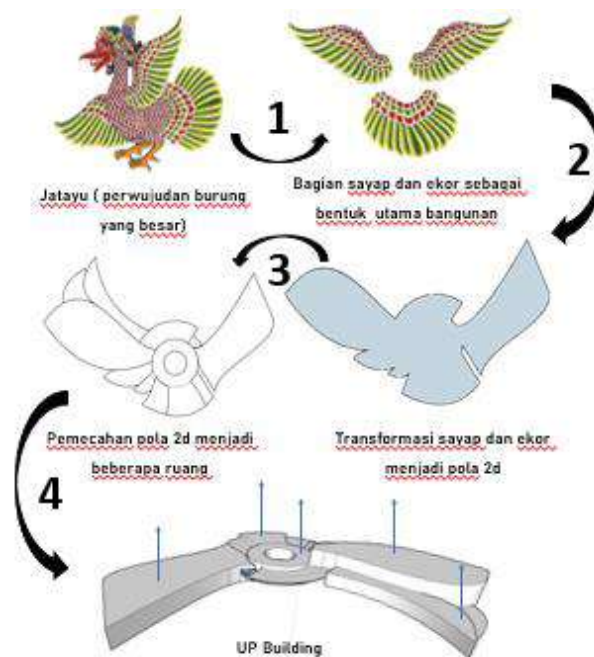
- b) Education. In the form of education and knowledge about performing arts in Central Java.
- c) Recreation. Activities that can be done by visitors on the sidelines of the show.
- d) Administrative. Activities related to administration, regulations, and the needs of the theater.

Area	Width	Circulation	Total m ²
Parking	4427,5	885,5	5313
Public	3849,2	769,84	4619,04
Show	1888,2	377,64	2265,84
Exhibition	874,2	874,2	1748,4
Study & Practice	1743,2	348,64	2091,84
Manager	719,2	143,84	863,04
Service	1363,32	272,664	1635,984
Outdoor Show	827	165,4	992,4
Total Building Area			19529,544

[Source: Anwar, 2022]

Table 1: Space Amount

Building Philosophy and Metaphor



[Source: Anwar, 2023]

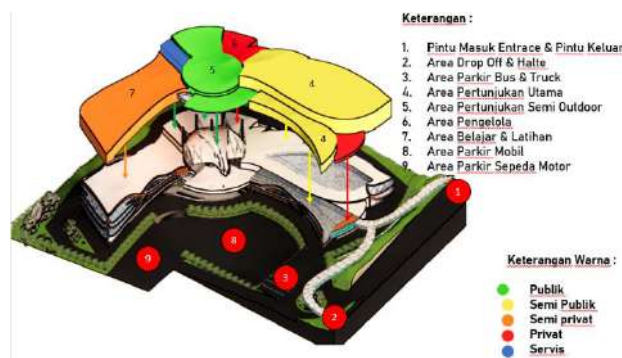
Figure 10. The Mass Composition Metaphor

In accordance with the theme, the idea of mass composition forms is taken from the process of blending modern architecture with traditional architecture which has dual characteristics and is more oriented and translates personal

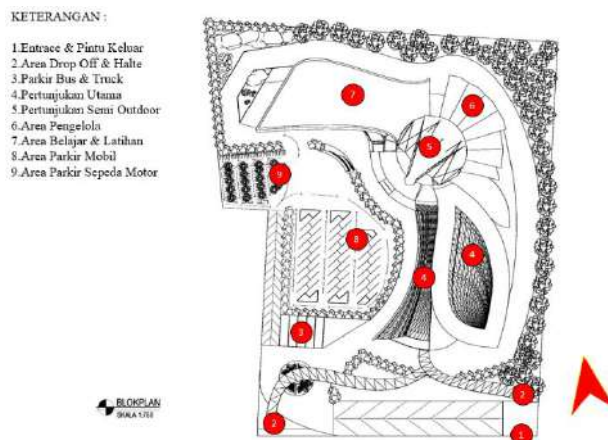
meaning in the form of technology, culture, and historical values, Jatayu, who is the protagonist of the epic Ramayana and is the embodiment of a large bird like a giant, which can speak which is a symbol of the attitude: kindness, courage, defender of truth, never give up, wise, loyal.

Site Design Concept

The site design concept produces 8 zones as follows: (i) Drop Off & Bus Stop Area, (ii) Bus & Truck Parking Area, (iii) Main Show Area, (iv) Semi Outdoor Show Area, (v) Management Area, (vi) Learning & Training Area, (vii) Car Parking Area, (viii) Motorcycle Parking Area.

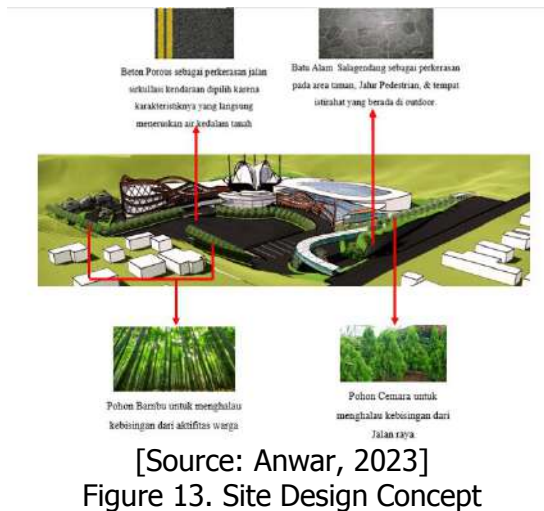


[Source: Anwar, 2023]
Figure 11. Site Zoning Concept



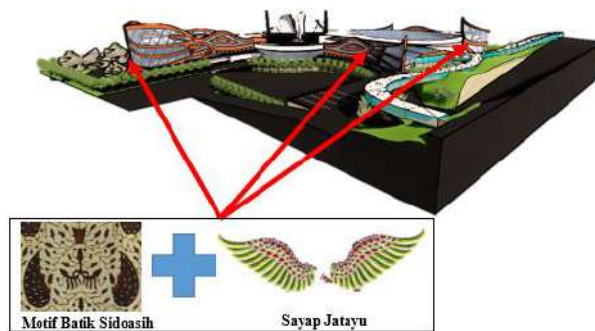
[Source: Anwar, 2023]
Figure 12. Vehicle Circulation Concept

On the site there are several circulation paths for vehicles, and for pedestrians, with several facilities for pedestrians in the form of pedestrian paths, and a sky walk that connects between bus stops and buildings, which makes it easier for pedestrians to reach their destination as well as a ramp to provide convenience for persons with disabilities.



The site concept in this design is taken from the theme, approach, atmosphere which, in accordance with the theme, namely Metaphor to Natural and Cultural. The site will be made with lots of green space to get harmony with the surrounding area which is still beautiful and green, with the selection of vegetation not only for beauty but for its function for buildings or activities that occur around it, around the site several materials from wood and natural stone will be used, as well put some mountain rocks to emphasize the natural impression and still reflect the meaning of the name of the Wonogiri City, and Most of the pavement used is porous concrete which will direct water to the ground quickly.

Building Design Concept



The architectural concept in planning incorporates elements of the meaning of the name Wonogiri City, namely forest and mountain, which is in line with the Metaphor to Natural and Cultural approach by combining modern architecture with traditional architecture which has the characteristics double and more oriented and interpret personal meaning in the form of technology, building materials, culture, social structure, social level, historical value, building styles, and the environment as an important part of architecture.

Table 2. Architectural Concepts

Types	Types of Materials	Application to the Building
Wall	- Brick - Curtain Wall	- Use of brick walls in several buildings that are vulnerable to water exposure, as well as in areas that require soundproofing to keep sound out. - Curtain Wall is used around the building to give a luxurious impression on the building facade.
Wallcoverings	- Paint - Ceramics - Silencer foam - Carpet	Wall coverings in the Main Performance Room, Practice Room, and Recording Studio use a combination of sound absorbing foam, carpet/glasswool to dampen sound, and ceramics for areas prone to water exposure.
Floor	- Ceramics - Vinyl - Carpet	- Floor materials in service areas such as toilets, bathrooms and prayer rooms use ceramics because they are water resistant - Carpet material is used in areas where soundproofing is required to dampen sound.
Plafond	- GRC - Gypsum - PVC	Ceilings used in buildings are GRC, PVC, and gypsum.
Window	- Aluminium - Glass	The door material used is aluminum with wood and glass motifs. Special glass material in the main lobby zone.

[Source: Anwar, 2023]

Table 3. Structure Concept

Category	Selected Type of Construction
Sub Structure (Fondation)	- The foundation used in the building is a strong pile foundation to withstand loads and wide spans.
Mid Structure	- Mid structure in buildings In buildings using a combination of steel construction and concrete as columns, and steel beams are chosen for reasons of strength, lightness, and relatively faster processing time.
Upper Structure	- The upper structure of the semi-outdoor show building uses a Space Frame structure, a combination of reinforced concrete structures and Space Frames in the main performance building, as well as reinforced concrete structures in training and learning buildings

[Source: Anwar, 2023]

Mechanical Electrical and Plumbing Concepts

In this case, the building precedent study method was used with similar functions and design themes, namely Postmodern architecture in buildings to obtain data in the form of space program analysis. Description of site analysis and building analysis which includes architectural, structural, and mechanical electrical plumbing/MEP analysis in the design stage.

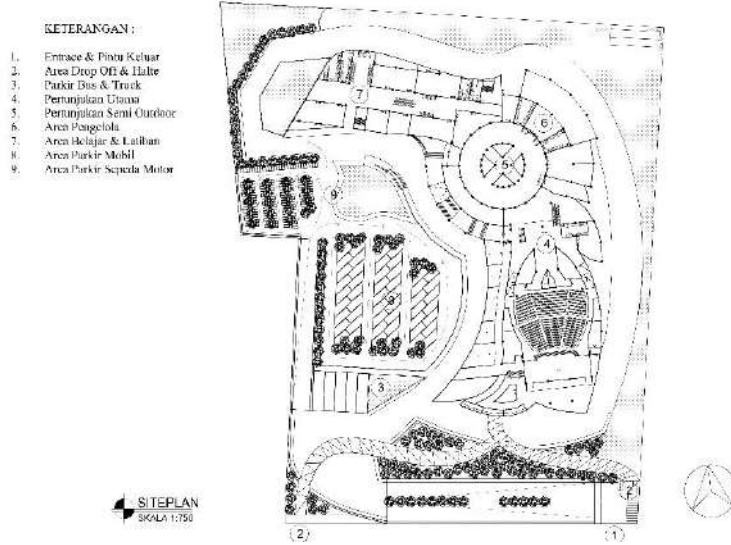
Table 4. MEP Concept

Description	Type
Transportation system	• Visitor Elevator
	• Freight Elevator
	• Escalator
	• <i>Ramps</i>
	• Emergency Stairs
Plumbing	• <i>Ground Water Tank</i>
	• <i>Pressure Tank Pump</i>
	• STP
	• PDAM
Air Condition	• Natural
	• AC
Sound system	• <i>Speaker</i>
Electrical Mechanical	• PLN
	• Generators
	• Panels
Mitigation	• (Kebakaran)
	• <i>Smoke Detector</i>
	• <i>Sprinkler</i>
	• <i>Alarm</i>
	• Emergency Stairs
	• Earthquake
	• Evacuation route alarm
• Stairs/Emergency Ramp	
Lighting	• Natural
	• TL Lamp
	• <i>Downlight Lamp</i>
	• LED spotlight
Lightning rod	
Waste Disposal	• Segregated trash
	• Temporary trash cans

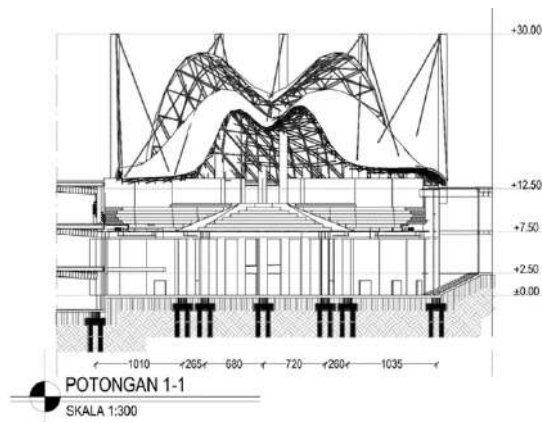
[Source: Anwar, 2023]

Design Drawings

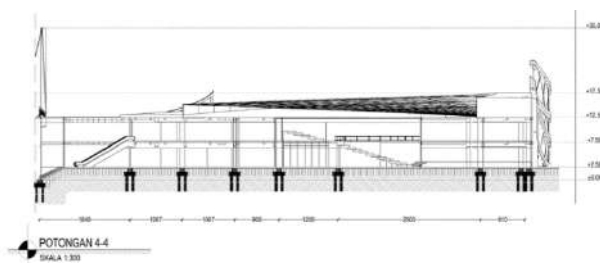
The building can be divided into 4 (four) main rooms, namely, main lobby room, main performance room, semi out door performance room, and education and training room.



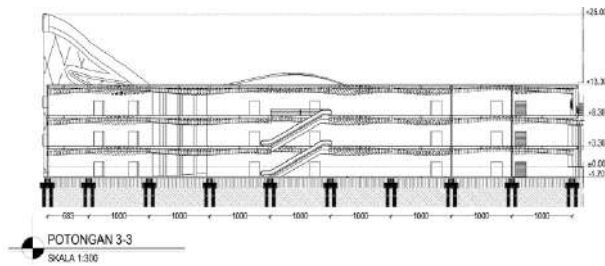
[Source: Anwar, 2023]
Figure 15. Site Plan



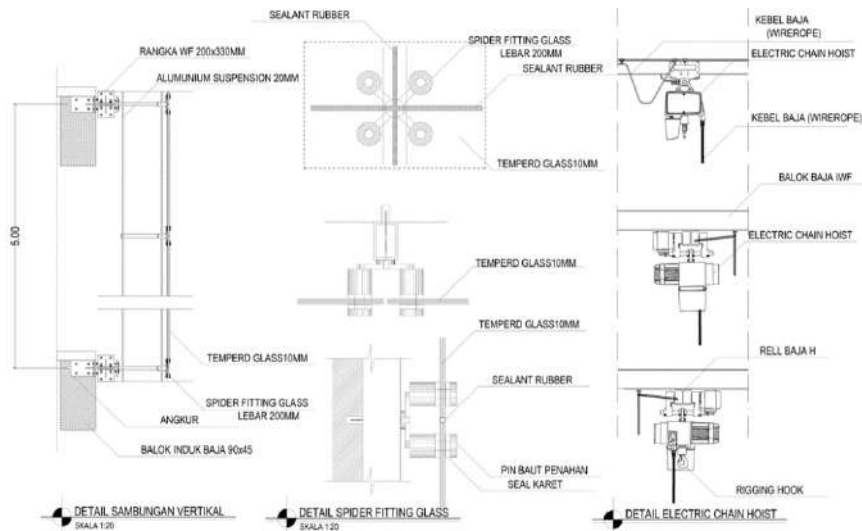
[Source: Anwar, 2023]
Figure 16. Section 1- Main Lobby & Semi Outdoor Show Room



[Source: Anwar, 2023]
Figure 17. Section 2- Main Performance Room

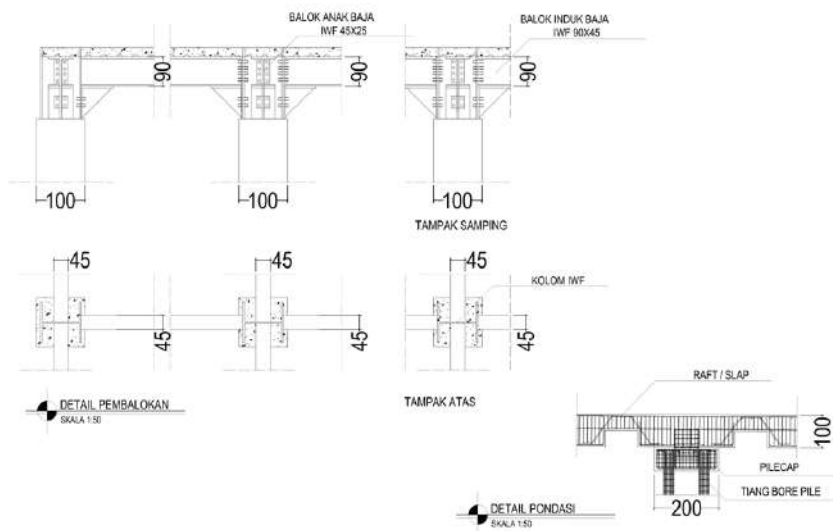


[Source: Anwar, 2023]
 Figure 18. Section 3 - Education & Training Room



[Source: Anwar, 2023]
 Figure 19. the Architectural Details

Figure 19 is an architectural detail drawing in the form of a detailed Curtain Wall and Electric Chain Hoist which functions as a show support tool.



[Source: Anwar, 2023]
 Figure 20. The Structure Details

Figure 20 shows the details of the building structure in the form of pile foundations, composite steel columns, and steel beams chosen to support the strength of buildings with wide spans.

Conclusion

The Javanese Cultural Arts Performing Center Building in Wonogiri City, located at Jalan Diponegoro No. 95, Jatirejo, Wonobojo, Kec. Wonogiri, Wonogiri Regency, Central Java 57615, with a site area of 4.0 ha. The design consists of several public, semi public, semi private, private, service zones, with 4 main room divisions including the main lobby room, main show room, semi out dorr show room, and education and training room. The layout of the building, the site, and the external performance of the building are designed with a mix of cultures and give an idea of the meaning of the city's name Wonogiri which means forest and mountain, combined with modern architecture.

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Designing a Building for Shadow Puppet Shows in Semarang City

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Abstract: The study aim is how to create a different building design that is able to attract the interest of young people who are able to accommodate and also preserve the art of Shadow Puppet (shadow puppet) that it is known by the wider community. Based on the shortage of shadow puppet show facilities in Semarang as the capital of Central Java, the procurement of a shadow puppet performance facility which has educational facilities for the Dalang or puppeteer profession is felt to be the right solution to preserve and revive this art of Shadow Puppet. The design of the shadow puppet show building in Semarang City raises the philosophy of the mountains of Shadow Puppet called "Kayon". Harmony with Nature as the architectural theme of the shadow puppet performance building was chosen so that the architecture of the building can live in harmony with nature by understanding and accepting the inanimate reality of natural forces.

Keywords: Architecture, harmony with nature, kayon, shadow puppet, traditional theater.

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Introduction

Indonesia is one of the largest multicultural countries in the world, this can be seen from the socio-cultural and geographical conditions which are so complex, diverse and broad. Indonesia consists of a large number of ethnic, cultural, religious and other groups, each of which is plural and at the same time heterogeneous "various" (Kusumohamidjodjo, 2000). As a multicultural country, Indonesia has a large number of tribes, cultures, races and religions, as well as very diverse arts and culture from each ethnic group in Indonesia.

Wayang kulit (shadow puppet) is one of the arts that has been passed down from generation to generation, and has even become a world heritage that is recognized by UNESCO. This branch of art began to develop in Indonesia, especially in Java in the 11th century with the arrival of Hindu and Buddhist influences to Java. The existence of Shadow Puppet performances is interpreted as a process of internalization and socialization so that it can bring forth a generation that is cultured (civilized), polite and respectful (Pinky, 2004).

Cultural changes that are happening in the current era with the entry of foreign cultures into Indonesia such as wearing clothes like westerners, liking rock music, lifestyle like westerners, liking parties, being individualistic, materialistic, social inequality, and a consumptive life. This has made the younger

generation begin to abandon art and culture, one of which is the art of Shadow Puppet.

Based on the presentation of the shortage of Shadow Puppet performance facilities in the capital city of Central Java, the procurement of a shadow puppet performance facility that has educational facilities for the puppeteer profession is felt to be the right solution to preserve and revive this Shadow Puppet art.

To be able to realize the procurement of a place for Shadow Puppet performing arts facilities in the Semarang City, it is necessary to have the concept of Planning and Design for a Shadow Puppet Performance Building so that it can become a place for Shadow Puppet arts and its supporting facilities are capable of being a place for education and appreciation as well as a means for learning to play puppeteers for the younger generation.

The performance hall is a building in the form of a building that has the function of serving and facilitating various kinds of performances(Aska, 2020). The performance hall is included in the semi-public space which has the aim of entertaining people with the performances that are displayed(Poerwadarminta, 1976). The Performance Hall is a place for art lovers and performers to express themselves(Ardhiati, 2013a).

The design theme that will be displayed in the Design of the Shadow Puppet Performance Building in Semarang City raises the philosophy of the Mountain Puppet called "Kayon", by carrying out this concept it is hoped that it will create an atmosphere of the building that makes visitors feel the depth of the cultural message given by Shadow Puppet in the form of a sequence into the building as well as the Fashion-Architecture(Ardhiati, 2014).

Harmony with Nature as the architectural theme of the Shadow Puppet Performance Building was chosen so that the architecture of the building can live in harmony with nature by understanding and accepting the inanimate reality of natural forces(Ardhiati, 2022). The higher the understanding and acceptance, the higher the level of harmony between architecture and nature. Connecting directly with nature makes humans feel more alive and happy. Well-being is necessary for human life, as well as for their health. Therefore, it is important for anyone to stay in harmony with nature(Cahyani, 2018; Whitespace, 2020).

Then for the shape idea used in the design this time, namely Metaphorical Architecture, which in the form of the building itself contains a message in the form of a visual resulting from the shape of the building(Ardhiati, 2013b).

In accordance with the idea of the form that is presented, the design of the Wayang Kulit Performance Building in the City of Semarang takes three precedent studies. First, the Sydney Opera House was built for the first time in 1973 by going through stages of development, its shape resembling stacked shells the Architect Jorn Utzon wanted to make the shells contrast with the waters of the sea. The seashell-like layer is made of 1,056,066 ceramic tiles (Perez, 2010).



[Source: Perez, 2010]

Figure 1. Sydney Opera House

Second, the Harbin Opera House was built in 2010 in the city of Harbin, North China. The Harbin Opera House has an opera house and a cultural center. Harbin Opera House has a sinuous design with the focal point of Culture Island, this Harbin Opera House has a large theater that can accommodate over 1,600 diners and a smaller theater for up to 400 spectators (Architects, 2015).



[Source: Architects, 2015]

Figure 2. Harbin Opera House

Third, the Elbphilharmonie is located in the city of Hamburg which is in a building complex that has the function of building a philharmonic hall, music hall, restaurant, bar, terrace with views of Hamburg and the harbour, apartments, hotels and parking facilities. The Elbphilharmonie becomes the heart of this complex with its different and interesting architecture, by presenting a space for music listeners and musicians in such a way that it is able to not only present an attractive architecture but also represent the musicians and their listeners (de Meuron and Herzog, 2016).



[Source: de Meuron and Herzog, 2016]
Figure 3. Elphilharmonie

Methodology

The method of study used qualitative research-based design, and an architectural history study approach (Ardhiati, 2017). Data collection is a very important stage in the design method because with the data, the design process can run well. This data collection was carried out to obtain primary and secondary data. Primary data output is in the form of photographs and other site-actual data such as cardinal directions, views and others from direct surveys. Secondary data output is in the form of supporting data in the form of quotations, supporting photos, theory, literature and comparative studies obtained online or in books.

Data analysis is a process for processing data that has been obtained to finally get the concept used. The analyzes used include physical analysis, vegetation analysis, sun and wind analysis, circulation and utility analysis, location and building analysis, activity analysis, spatial relationship analysis and mass composition analysis (Ardhiati, 2022; Gunawan & Ardhiati, 2022; Luthfianto & Anggita, 2022; Ramdana, 2018; Tedjo, 1988).

Results and discussion

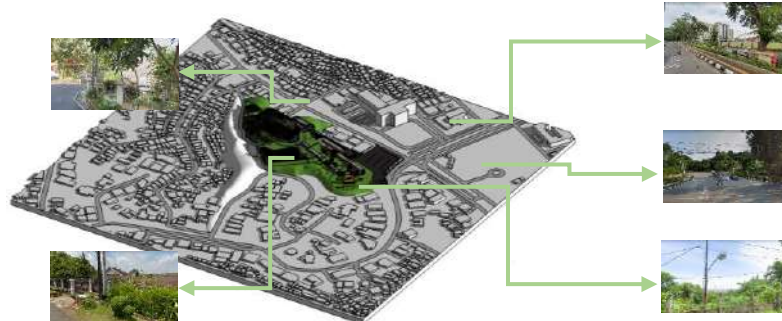
Results Based on the Semarang City Spatial Planning regulations, the site location which is on Veteran Street, Mugassari, South Semarang District, Semarang City is on land designated for trade and services. The Spatial Plan of Semarang City in 2011 as follows:



[Source: Pemerintah Provinsi Jawa Tengah, 2019]
Figure 4. Semarang City Spatial Plan

Analysis of Existing Site Conditions

Based on the data obtained through surveys and observations, the existing condition of the site can be described as follows.



[Source: Herlambang, 2023]
Figure 5. Site Location

Site area : 3.2850 ha

- Building Coverage Ratio (BCR) : 60%
- Building Boundaries : 7 meters
- Green Area Coefficient : 40%
- Floor Area Ratio (FAR) : 3,2

The boundaries of the site area are as follows.

- To the North of the Site : Veterans Street and Shophouse Area
- To the South of the site : Housing
- To the East of the site : Semarang-Yogyakarta Street
- To the West of the site : Lempongsari Housing

Topographical Analysis

The site location has quite diverse contours as the south and west the contour increases, from this topographical analysis alternatives will emerge which can be design solutions from the final design concept. The following is a contour drawing at the site location.



[Source: Herlambang, 2023]
Figure 6. Topographical analysis

Hydrological Analysis

The need for clean water in Semarang City comes from Local Water Company which has 3 sources, namely artesian water, springs and surface water treatment. As for dirty water disposal, a dirty water installation will be made according to the needs and for faecal water as well as rain water, a reservoir will be made in the form of infiltration wells at several points so that later it can be used as water in closets and as a watering can for plants around the site area.



[Source: Herlambang, 2023]
Figure 7. Hydrological analysis

Vegetation Analysis

Vegetation analysis is carried out to find out the level of shade that exists at the site location, so that after analyzing the vegetation you can get it, is it necessary to add vegetation or use existing vegetation.



[Source: Herlambang, 2023]
Figure 8. Vegetation Analysis

Achievement Analysis

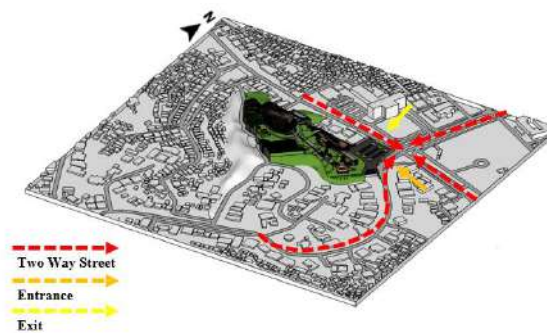
This achievement analysis intends to see the extent of the site's location from various directions, starting from the upper Semarang direction via Diponegoro Street to Semarang - Yogyakarta Street (orange) and then from the direction of West Semarang from Dr. Kariadi Street to Veteran Street (blue), then from East Semarang from Sriwijaya Street (yellow) and finally from North Semarang via Simpang Lima from two directions, namely from Pandanaran Street and Ahmad Yani Street (red).



[Source: Herlambang, 2023]
Figure 9. Achievement Analysis

In-Site Circulation Analysis

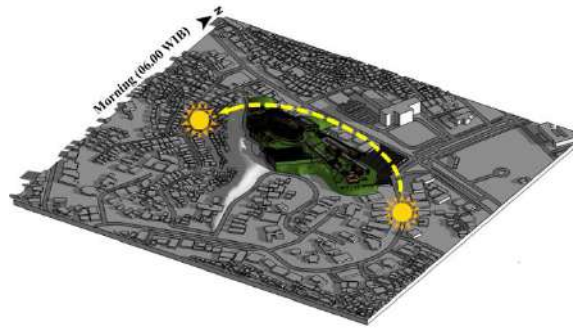
The circulation in the site using the existing main entrance. Because of its strategic location and in the middle of the site. However, if the area is holding an event, the circulation is not going well because access to and from the vehicle is one. So there is a need for additional exit access.



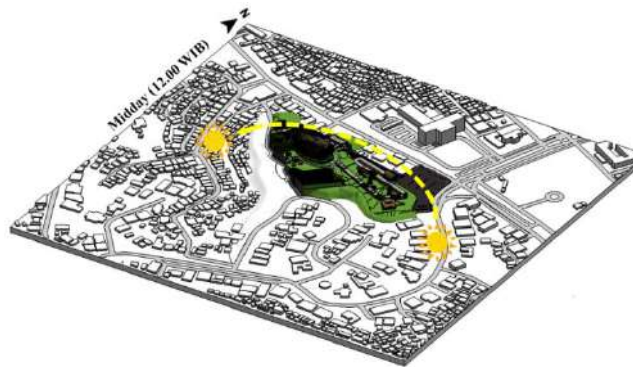
[Source: Herlambang, 2023]
Figure 10. Analysis of circulation within the site

Solar Analysis

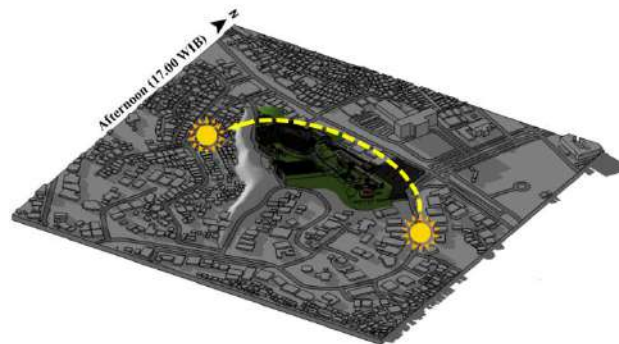
The solar analysis is carried out to determine the fall of sunlight on the mass composition which will later affect the shape of the mass composition and the direction facing the building. Through analysis and observation through the sketchup application, it can be seen that the solar circulation that occurs at the site location according to the hours that have been determined.



[Source: Herlambang, 2023]
Figure 11. Analysis of the Sun at 06.00



[Source: Herlambang, 2023]
Figure 12. Analysis of the Sun at 12.00



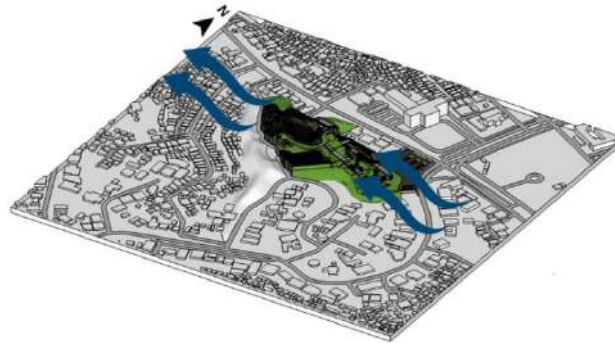
[Source: Herlambang, 2023]
Figure 13. Analysis of the Sun at 18.00

Based on the analysis data above, the design will require special treatment of sunlight, in general shading is usually used on the site, the shading is intended to minimize heat generated due to the sun's heat, many aspects need to be considered starting from the shading device, vegetation, building orientation, the height of the building and the shape of the building that takes into account the direction of sunlight.

Wind Analysis

The wind analysis is carried out to determine the direction of the wind so that later the concept can take advantage of wind circulation properly, based on data obtained through Meteorology, Climatology, and Geophysical Agency, data the average wind direction in Semarang or especially around the site location

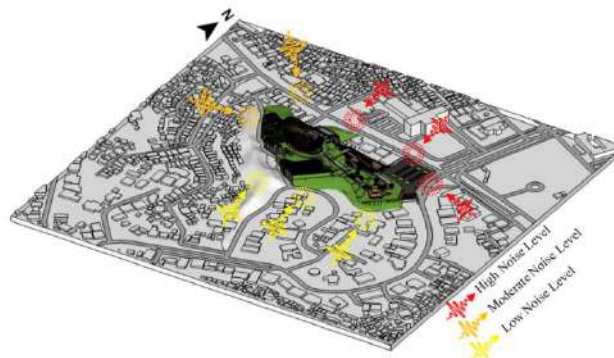
comes from the east with an average wind speed of in 2021 in Semarang City it is around 7.11 km/hour.



[Source: Herlambang, 2023]
Figure 14. Wind Analysis

Noise Analysis

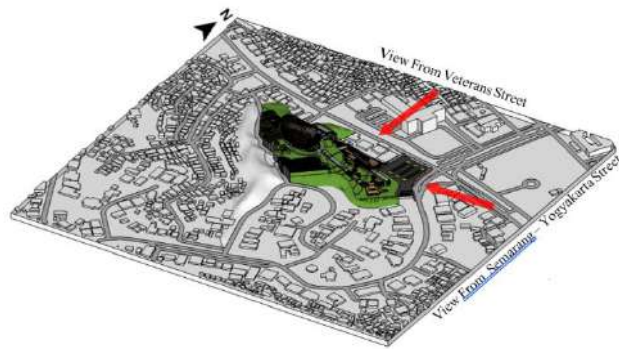
The highest noise in the site area comes from the North and East areas of the site where the North and East are traffic or the main road which is a busy area at certain hours with a fairly dense vehicle density ranging from private vehicles, public transportation, transport vehicles (trucks), etc. Whereas for the South and West directions the noise level is moderate and low.



[Source: Herlambang, 2023]
Figure 15. Noise Analysis

Inward View Analysis

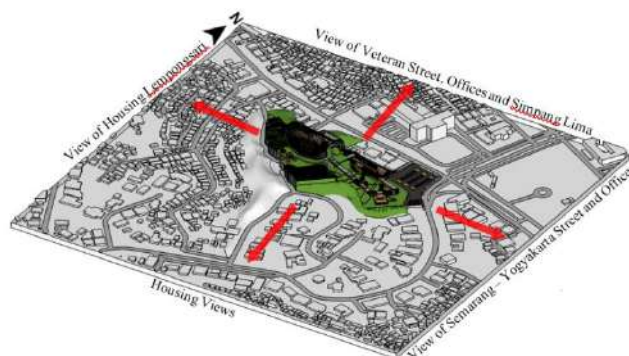
Analysis of the view into the building is used to maximize the potential of the view into the site, later this analysis will affect the design concept. After analysis and observation, there are 2 views that can lead directly to the site, namely from the North and East, namely from Veteran Street which is in the North of the site and Semarang – Yogyakarta Street which is in the East of the site.



[Source: Herlambang, 2023]
Figure 16. Inward View Analysis

Outward View Analysis

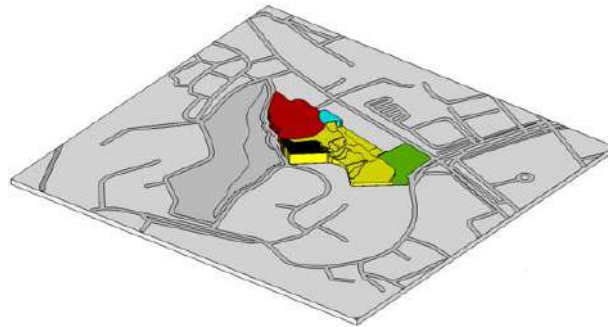
Analysis of the view into the building is used to maximize the potential of the view into the site, later this analysis will affect the design concept. After observing, there are 4 views to the outside from inside the site location, namely the North direction view of Veterans Street, offices and the Simpang Lima, the second is from the East the view is Semarang - Yogyakarta Street, offices and shop houses, the third is the South view to Housing and the fourth is West. view to Lemponsari Housing, of the four views only the North direction is the best view.



[Source: Herlambang, 2023]
Figure 17. Outward View Analysis

Zoning Analysis

Zoning analysis is an analysis that is used to provide area boundaries according to their designation. From the above analyzes starting from the analysis of the existing site, topographical analysis, hydrological analysis, vegetation analysis, achievement analysis, circulation analysis on the site, climatological analysis, noise analysis, view analysis obtained zoning division. The division of Zoning at the site location is divided into 4 areas, namely Public Areas, Service Areas, Semi-Public Areas, and Private Areas.



[Source: Herlambang, 2023]
Figure 18. Zoning Analysis

Mass Zoning Concept

The concept of zoning space on the site is obtained through the analysis carried out in the previous chapter, for zoning division as follows.

- a) Public Zone : Prayer Room, and Parking Lot
- b) Semi-Public Zone : Museum, Cafe & Souvenir Shop, Elevator, and Park
- c) Private Zone : Performance Hall, Puppeteer's House, and Office
- d) Service Zone : Mechanical and Electrical Room, Panel and Water Reservoir.



Keterangan :

- | | |
|--|---------------------------------|
| 1. Performance Hall | 6. Museum |
| 2. Puppeteers House | 7. Main Entrance |
| 3. Plumbing Mechanical Electrical Area | 8. Parking lot |
| 4. Visitor Elevator | 9. Outdoor Performance Building |
| 5. Outdoor Rest Area | 10. Cafe & Souvenir Shop |

[Source: Herlambang, 2023]
Figure 19. Mass Zoning

Site Design Concept

The site concept in this design is taken from the theme, approach, atmosphere used and analysis in the previous chapter, according to the theme that will be carried out, namely Harmony with Nature with an Ecological Reality approach (Ardhiati, 2022). The site will be made with lots of green space with the selection of vegetation not only for beauty but also its function for buildings or

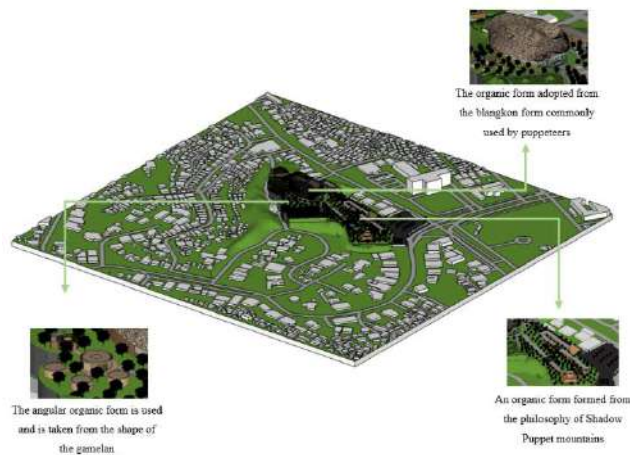
activities that occur around it, then also the selection of materials for buildings, museums, Puppeteers House and also pavement will be adjusted to the theme and approach that is being carried out.



[Source: Herlambang, 2023]
Figure 20. Site Design Concept

Building Mass Composition Concept

The The concept of mass-composed forms in this building is taken from the idea of the form that is carried, namely metaphorical architecture which has organic characteristics that are not angular and dynamic. Apart from that, the form of this mass composition is also formed from the philosophy or atmosphere that will appear in the building, from the philosophy that goes hand in hand between the building and nature, so this building has a shape that follows the contours of the site location, by only changing a few parts without destroying existing ones.



[Source: Herlambang, 2023]
Figure 21. Building Mass Composition Concept

Electrical Concept

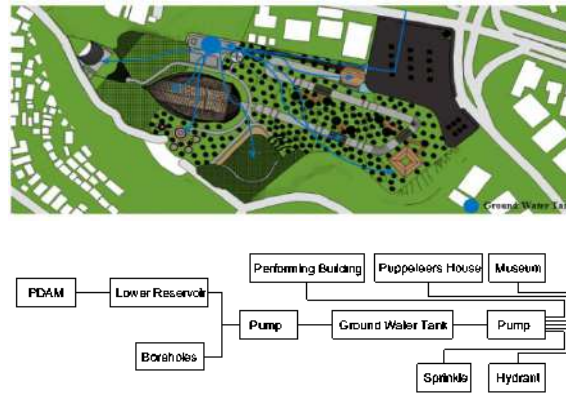
The electrical concept in the design of the performance building will use two sources of electricity, namely from PLN (state electricity company) and through sunlight absorbed by solar panels, of course, with the size of the existing building, it will require a large source of electrical energy and also to maintain the comfort of the performance building. you need a generator that is placed in the service area. The mechanical, electrical and plumbing areas will be in one area to make maintenance easier in the future and also to lay cable channels underground so they don't interfere with the view.



[Source: Herlambang, 2023]
Figure 22. Electrical Concept

Clean Water Utilities Concept

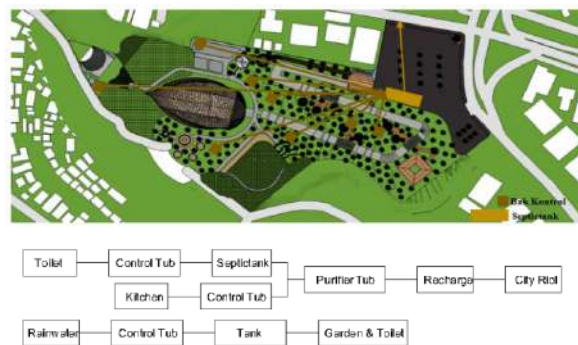
The concept of a clean water utility in the Design of a Performance Building is by taking clean water from two sources, namely Local Water Company (PDAM) and Drilling Well where the Ground Water Tank is located at the very top of the site, which is next to the Performance Building which is a service area to make it easier for control and maintenance.



[Source: Herlambang, 2023]
Figure 23. Clean Water Utilities Concept

Dirty Water Utility Concept

The concept of a dirty water utility in the Design of a Performance Building is to place a control tub at several points so that the dirty water can be wasted properly and not clogged due to the steep contours of the site and later the dirty water from the control tub will be discharged into the septic tank and for rainwater it will be reused as garden watering and for flushing WC (Closet) water.

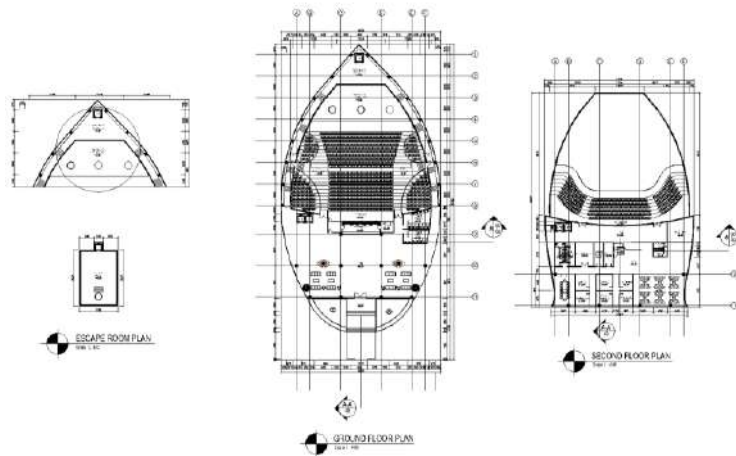


[Source: Herlambang, 2023]
Figure 24. Concept of Dirty Water Utility

Main Show Building Floor Plan

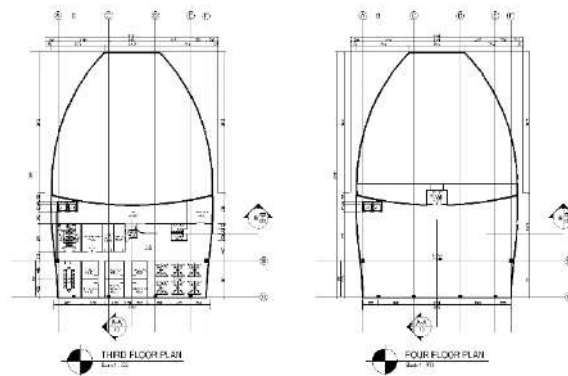


[Source: Herlambang, 2023]
Figure 25. Regional Master Plan



[Source: Herlambang, 2023]

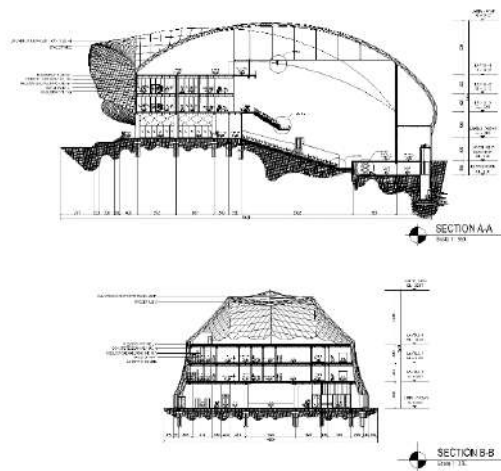
Figure 26. Floor Plan of the Main Show Building Floors 1 and 2



[Source: Herlambang, 2023]

Figure 27. Plan of the Main Show Building Floors 3 and 4

Main Building Section



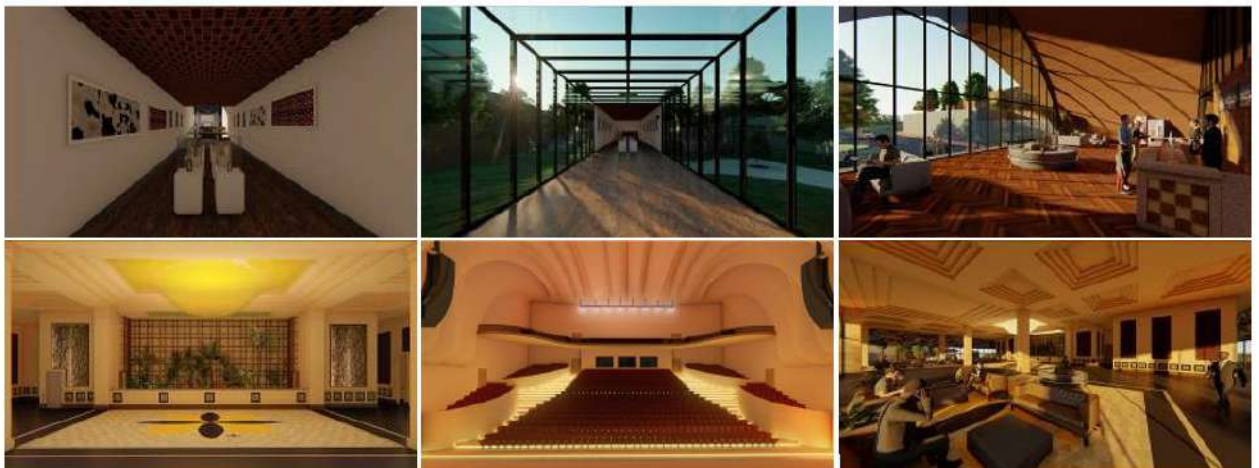
[Source: Herlambang, 2023]

Figure 28. Section of the Main Performance Building

The Design



[Source: Herlambang, 2023]
Figure 29. Exterior Perspective



[Source: Herlambang, 2023]
Figure 30. Interior Perspective

Conclusion

Indonesia is one of the largest multicultural countries in the world. Changes in the current era in Indonesia have caused local culture to be left behind, one of which is Shadow Puppet, the need for a facility that accommodates and helps the art of Shadow Puppet to be preserved and recognized again.

The design of the Shadow Puppet performance building is the best solution, with a theme taken from the philosophy of Mountain Puppet or "Kayon" combined

with Harmony with Nature which will later create a different building that is able to attract the interest of the youth, is able to accommodate and also preserve the art of Shadow Puppets. Skin to be known by the wider community.

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The Style of Indonesian Contemporary Art Gallery in West Jakarta

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Abstract: Some contemporary art works with regional elements can be used as a tool to introduce and preserve the culture of various tribes in Indonesia. Even so, there are still very few places that serve as 'homes or exhibitions' for works of contemporary art. Therefore, an art gallery is needed that can accommodate, exhibit, and store contemporary art works from all over Indonesia. The design method used is a descriptive-qualitative research method with a rationalistic approach. The descriptive-qualitative research method with a rationalistic approach is expected to be able to analyze the shape of the building, the relationship between the building and the environment, and people's views of the Indonesian Contemporary Art Gallery Building. The Indonesian Contemporary Art Gallery building in West Jakarta can accommodate contemporary art works and is considered a building with high property value. In this case, artists can combine their contemporary works of art with elements of culture and art from all corners of Indonesia.

Keywords: Architecture, art gallery, contemporary art, exhibition, Indonesia.

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Introduction

Contemporary art is growing quite rapidly and is much in vogue these days. Artists are starting to compete to create contemporary works of art that are loved by art connoisseurs and people of all ages, especially Millennials and Generation Z. Contemporary art is free, so contemporary art artists have no restrictions in their creations. In this case, there are several artists who combine their contemporary art works with elements of culture and art from all corners of Indonesia. Therefore, several contemporary works of art with regional elements can be used as a tool to introduce and preserve the culture of various tribes in Indonesia.

In cases like this, an art gallery is needed to accommodate contemporary art works by artists in Indonesia. Contemporary art is greatly admired by various walks of life, but there are still very few places that serve as 'homes' or 'exhibitions' for works of contemporary art. It can be seen that in several cities there is still no art gallery or not, even though art galleries can also provide the function of educating the public regarding knowledge in contemporary art or even in the case of sketching which is also part of the development of social and cultural conditions in society. Art galleries do not always become 'home' for the works of art that are exhibited in them, in the sense that art galleries do not have

patents on the works that are exhibited. Contemporary art galleries can also provide facilities for the public to convey and express their ideas about art to the general public without any limits.

The design of the Indonesian Contemporary Art Gallery in West Jakarta will be placed on Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta by carrying out the concept of an iconic building that characterizes contemporary art in Indonesia. This location is a fairly dense entertainment area. The Indonesian Contemporary Art Gallery building is expected to become an icon that represents Indonesian local contemporary art, therefore the design of the building's facade must be considered. The function of the building must also be perfectly integrated with the development concept in the area around the site. In addition to the function of the building and several possible facilities, access for circulation of visitors and vehicles entering the site must also be well designed so that visitors who come can have a memorable experience.

From the several formulations of the problem described above, it is known that the objectives of the Indonesian Contemporary Art Gallery in West Jakarta are: (1) To facilitate artists to introduce or exhibit contemporary works of art which have elements of culture and art from various ethnic groups in Indonesia. Indonesia, (2) Preserving and appreciating various kinds of contemporary Indonesian art, (3) Introducing contemporary art to the general public, (4) Providing education to the public regarding knowledge in contemporary art that can be applied to life and others, (5) Providing facilities for the public to convey and express their ideas about contemporary art to the general public.

A gallery is a room or place to exhibit two to three dimensional works of art made directly by an artist or a group of artists. According to an archaeologist named Djulianto Susilo, a gallery is a place to sell objects/works of art (Rai S, 2015). So, apart from displaying a work, art galleries are also allowed to carry out sale and purchase transactions between artists of the artwork and gallery visitors who are interested in their art. Gallery can also be interpreted as a place to organize visual communication activities in one room between collectors or artists and the wider community through exhibition activities.

Art galleries are divided into several groups (Robilliard, 1982), namely: (a) Based on the venue, there are traditional art galleries and modern art galleries. (b) Based on ownership, there are private art galleries, public art galleries, and a combination of private art galleries and public art galleries. (c) Based on the function object that is accommodated, it is divided into museum galleries, contemporary art galleries, online galleries, and vanity galleries. (d) Based on the contents/concepts on display, such as art galleries of primitive art, art galleries of classical art, art galleries of modern art. (e) Based on the time and place, there are permanent exhibitions that are held continuously without any time limit, temporary exhibitions that are held with a certain time limit, traveling exhibitions that move from one place to another. (f) Based on the scale of the collection, it is divided into local galleries whose collections are exhibited taken from the local environment, regional galleries whose collections are exhibited from the provincial level, and international galleries which are exhibited from several countries.

The following is the standardization of exhibition space requirements (museum/art gallery) based on the division of public and non-public zones (Babaro, 2010): (a) Public Zone: collection room group, including exhibition room, public lecture room, and orientation room and non collection room group, including examination room, theater room, food service, information room, public toilet, lobby and retail. (b) Non Public Zone: collection room group, including the workshop (workshop area), loading and unloading area, freight elevator, loading dock, and reception room; non collection room group, including catering kitchen, mechanical room, electrical room, food service-kitchen, warehouse, retail office, management office, conference room and security room; layered security, including collection storage room, computer network room, security equipment room.

There are several provisions that are applied in the exhibition hall, especially for works to be exhibited, so that these works look more attractive and leave an impression on visitors' memories. The following is the flexibility found in the exhibition space of an art gallery (Tocharman et al., 2006): (a) Flexibility based on exhibition objects/works regarding the size of the works of art. (b) Flexibility based on the subject/person exhibiting according to the artist's seniority level and the selling value of the artwork. (c) Flexibility based on the circulation system follows the type of circulation, circulation techniques, and visitor behavior studies. (d) Flexibility based on the lighting system, i.e. natural and artificial light. (e) Flexibility based on ventilation/air circulation system, namely natural ventilation and artificial ventilation. (g) Flexibility based on the object presentation system can be distinguished according to the field of observation, dimensions, presentation techniques, presentation systematics, presentation methods. (h) Flexibility for visual comfort in the exhibited works which includes the information layout of the artworks being exhibited, the comfort of the observer's point of view, the comfort of the observer's head movement, the comfort of the observer's distance for 2-dimensional and 3-dimensional objects.

"Contemporary" comes from the word contemporary which means anything or those who live at the same time (Rai S, 2015). However, the term "contemporary art" cannot simply be translated as art with contemporary characteristics. In fact, the term contemporary art is still controversial, moreover there are no dominant characteristics that can be referred to when referring to standard art forms or practices.

Contemporary characteristics in art are reinforced by the spirit of pluralism (diversity), free orientation, and the elimination of rigid boundaries that have been considered normative (traditional) in art. In contemporary art, medium boundaries and divisions of art such as "painting", "sculpture" and "graphic arts" are almost ignored. Free orientation and media without boundaries work in non-traditional media and take advantage of contexts that refer to social, economic, and political issues (Rai S, 2015).

Contemporary art works are free. Contemporary art still has elements like sketches, paintings, and sculpture, but with a broader perspective and is capable of becoming a new innovation in a work of art. Here are some examples of contemporary art that are usually exhibited in an art gallery: 2D Contemporary

Artwork; Video Art/ Video Mapping; 3D Contemporary Artwork; Combined 2D and 3D Contemporary Artwork (Installation art); Contemporary Performing Art.

The Indonesian Contemporary Art Gallery building is also expected to become an icon of contemporary art that has local values from all corners of Indonesia. Based on the formulation of the problem and the results of the study conducted, the architectural theme taken is an iconic themed architecture that has a form that characterizes contemporary art.

In short, iconic architecture must be attractive and strategically located, making the building the focal point of a site, environment or area (Rahadian, et al., 2013). According to Pawitro (Wilantaka, 2020), iconic architecture is a building or structure that can be used as a marker for a place in its environment, which refers to a certain time or era. The characteristics of iconic architecture are the strategic location of the building with a relatively large and magnificent building scale so that it is easy to see, recognize and remember; selection of a more attractive form so that it can be used as a sign or icon of the surrounding environment; and has a high element of building robustness so that it lasts a long time (Wilantaka, 2020).

Regarding precedent studies conducted there are the following two buildings. First is the Yinchuan Contemporary Art Museum. Yinchuan Contemporary Art Museum (MOCA) is a contemporary art museum located beside the Yellow River, Yinchuan, China. This uniquely shaped building was designed by architect Waa Danzen (Archdaily, 2020a). The shape of the museum building was inspired by the surrounding environment, where in the last thousand years the area has often experienced flooding, storing up quite a lot of sediment and debris. Focusing on the modern study of geomorphology (observation of natural land formations), and tapping into the identity and perceived strength of the Yellow River and its shifting location, it draws architectural inspiration through the resulting erosional impact on the landscape (Waa, 2020).



[Sources: Archdaily, 2022; Welch, 2021]

Figure 1. Exterior Perspective of the MOCA Museum

The second is Ruby City Contemporary Art Center. Ruby City is a 14,000 square foot center for contemporary arts, with 10,000 square feet of exhibition space, in San Antonio. This Adjaye Associates-designed building is dedicated to

providing space for the city's thriving creative community to experience the work of acclaimed local and international artists. The exterior shape consists of a 'heavier' upper section with a sloping soffit, accentuating the upward lift, with two crowned lanterns creating an animated roofline (Archdaily, 2022).



[Source: Archdaily, 2022; Welch, 2021]
Figure 2. Ruby City Exterior Perspective

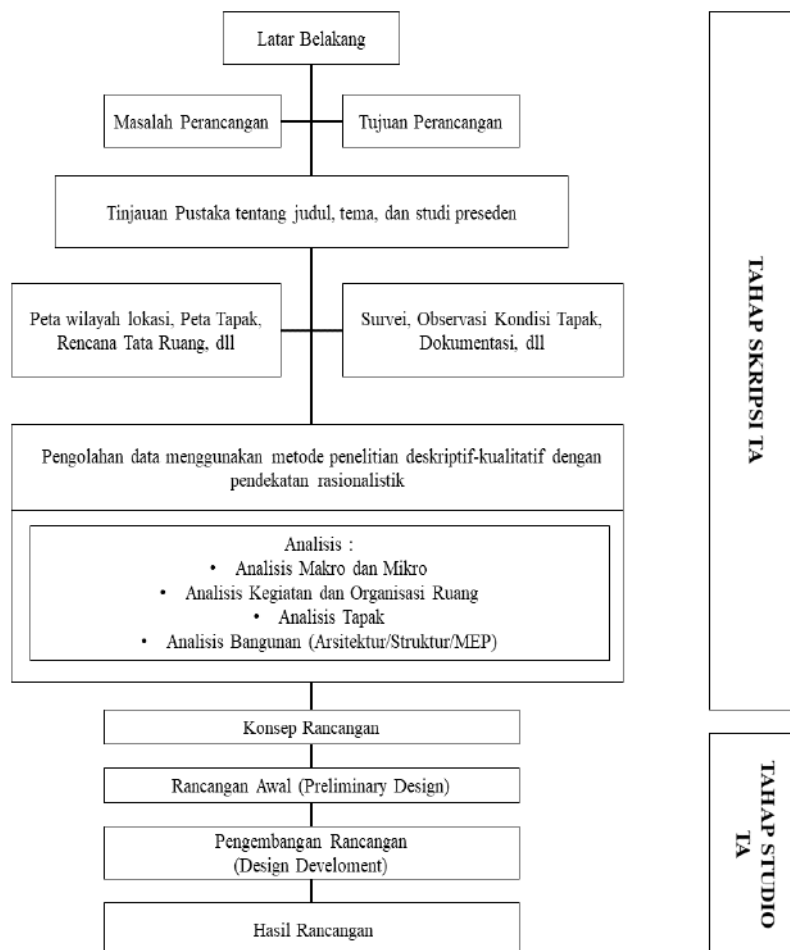
Based on a comparison of two precedent studies, namely Yinchuan Contemporary Art Museum (MOCA) and Ruby City Contemporary Art Center, several conclusions were obtained for the Indonesian Contemporary Art Gallery in West Jakarta, namely: The building form of the Indonesian Contemporary Art Gallery is inspired by the surrounding environment and follows the natural land formations within the site; The building mass of the Indonesian Contemporary Art Gallery characterizes the geology of the environment and the philosophy of contemporary art, so that the shape is stepped and irregular; The exterior of the Contemporary Art Gallery building has a heavier top that accentuates the upward lift.

Methodology

The design method used for research is a descriptive-qualitative research method with a rationalistic approach. As pointed out by Miles & Huberman (2002), Suharsimi (2006), Moleong (2007), and Creswell & Poth (2016), Denzin and Lincoln (in Merriam, 2009) stated, qualitative research is research that studies various things and phenomena that happened. This research aims to gain further understanding based on the experiences of people who experience things or phenomena that occur in their environment.

Descriptive research itself can be interpreted as research that studies problems in society, as well as procedures that apply in society and situations, including relationships, activities, attitudes, views, and ongoing processes and their effects of a phenomenon (Hasan, 2022). From both understandings of qualitative research and descriptive research, it can be concluded that descriptive-qualitative research is research that is carried out by collecting data obtained from interviews or approaches to the public, artists, and lovers of contemporary art. The approach must be open so that the researcher can find out about the situation and the relationships that occur in that environment.

However, in order to get more in-depth details, a rationalistic approach is needed. According to rationalistic science, valid science is an abstraction, simplification, or idealization of reality, and is proven coherently with its logical system (Wahyuningsih, 2014). The descriptive-qualitative research method with a rationalistic approach is expected to be able to analyze the shape of the building, the relationship between the building and the environment, and people's views of the building of the Indonesian Contemporary Art Gallery in West Jakarta.



[Source: Subagyo, 2022]
Figure 3. Design Framework

Results and discussion

The site is located on Jalan Katamso, Slipi, Palmerah, West Jakarta, DKI Jakarta with an area of 2.23 ha. Located in an entertainment area with a trade and service center that is not too crowded, the land allotment is devoted to areas or buildings that can support the area.

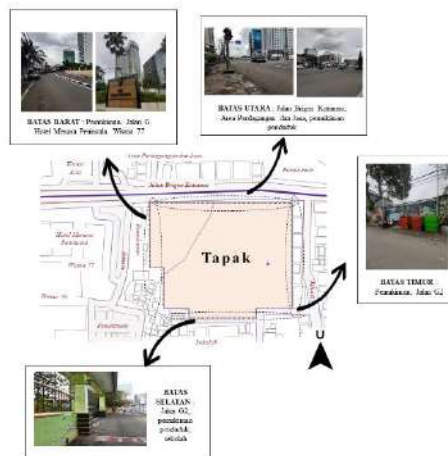


[Source: Google Earth, 2022]
 Figure 4. Site Location Description on Jalan Brigen Katamso

To the west of the site is Wisma 77 which is located between the junction of Jalan Letjen S.Parman and Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta. To the north it is directly bounded by a two-way road, namely Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta. The eastern and southern boundaries are residential areas. In the Regulation of the Governor of the Special Capital Region of Jakarta Number 31 of 2022 Article 98 paragraph (1), it is written that KDB is 55 55%, KLB is 3.92, KTB is 60%, and KDH is 20% (Governor Regulation or Pergub concerning Detailed Spatial Planning Planning Area of the Province of the Special Capital Region of Jakarta, 2022).

Site Analysis

Tread is located in an area with a level of trade and services that is not too dense and is located between quite dense residential areas. Previously the site was used as a runway for helipads and the site boundaries need further analysis as shown in Figure 5.

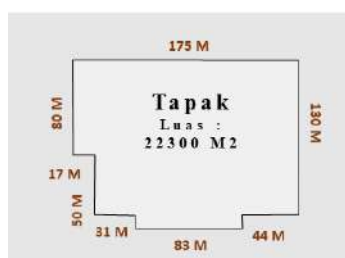


[Source: Subagyo, 2022]
 Figure 5. Site Boundary Analysis

Analysis of the site boundaries is described as follows. (a) To the west is Jalan G, opposite the Menara Peninsula Hotel and Wisma 77 which is a high-rise

building. The shape of the building will not be visible from the direction of Jalan Letjen Parman because it is closed so it cannot be used as a point of view. The Contemporary Art Gallery building will look unbalanced if it is too close to these tall buildings, so that the western part can be given vegetation such as trees or fields. So, the facade of the building can be seen from the flyover that leads to Jalan Kemanggisan Utara. (b) To the north it is bounded by a two-way road, namely Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta, across the road there is a trade and service area, as well as several places of business. This affects the view from the inside to the outside of the site. Therefore the point of view can be placed on the north side of the site as an attraction. (c) To the east it is bordered by settlements and Jalan G2 which can be passed by two-wheeled and four-wheeled vehicles, in this area housing has not yet implemented GSB. (d) To the south it is bordered by densely populated settlements and building blocks that function as schools. The facade of the building can be manipulated, but the building is also not allowed to be too indented to the south so that the rear facade of the building can be seen from a distance.

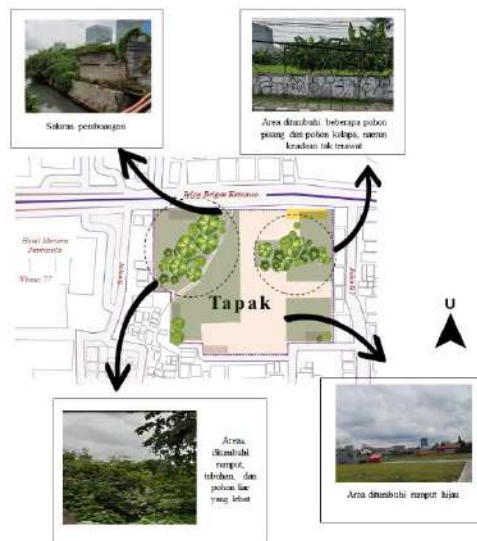
The tread has an incomplete rectangular shape. The site has an area of 22,300 m² or 2.3 ha, with a circumference of 637.2 m.



[Source: Subagyo, 2022]
Figure 6. Site Size Analysis

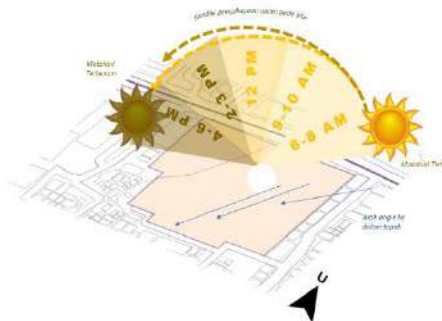
Table 1. Measurement Table

Site Area = 22300 m²		
KDB	55%	55% x 22300 m ² = 12265 m ²
KLB	2	2 x 22300 m ² = 44600 m ²
JLB		(22300 x 2,5): 12265 = 4,5
GSB	½ Jalan	½ 8 m = 4 m
KDH	20%	(22300 - 12265) x



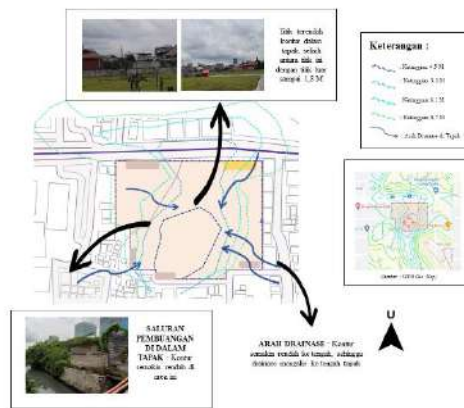
[Source: Subagyo, 2022]
 Figure 8. Analisis Vegetasi

Palmerah District is 12 m above sea level and is located at 6.21° S 106.79° E [15]. The wind direction is towards the southwest with an average wind speed of around 15-25 km/hour, depending on weather conditions. Figure 9 describes the forecast for rain, sun, wind, humidity and temperature conditions in Palmerah District, West Jakarta from November to December 2022.



[Source: Subagyo, 2022]
 Figure 9. Analisis of the Movement of the Sun and Wind Direction.

The contours on the tread are uneven, because the middle part of the tread gets the lowest contour. In order for buildings, road circulation, drainage within the site to run smoothly, artificial contours are needed so that the land can be evenly distributed. To make it, a fill technique or the addition of landfill is required so that the soil surface can rise up to 1.8 m so that it is able to match the highest contour in the site. The contour remains lowered near the drain, so that drainage runs smoothly during the rainy season.



[Source: Subagyo, 2022]

Figure 10. Contour and Drainage Analysis

Space Program Analysis

The visitors and the management of the Indonesian Contemporary Art Gallery have their own space so that they feel comfortable, safe and not disturbed by other activities. Space requirements for the Indonesian Contemporary Art Gallery are described in the following tables.

Table 2. Space Program

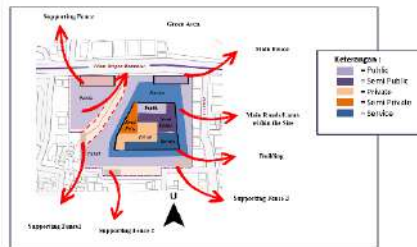
No.	Space Needs	Large
1	Public Area, non-collection group (lobby, food service, counters, toilets, souvenir shop, prayer room, elevator, stairs)	6840 m2
2	Public Areas, collection groups (outdoor exhibition areas, libraries, performance halls, etc.)	8780 m2
3	Non-Public Areas, non-collection groups (warehouses, loading docks, management areas, classrooms, studio workshops, etc.)	4500 m2
4	Non-Public Areas, collection groups (main exhibition halls, special exhibition halls, workshop exhibition halls, mini museums, etc.)	10310 m2
5	Security, service, and MEP areas	3.000 m2
Total		33430 m2
Circulation 20%		6686 m2
All total		40116 m2

[Source: Subagyo, 2022]

Draft

In the main building, the ground/one floor is divided into several zones including: (a) Public zone: entrance lobby, lobby, waiting area, (b) Semi-public

zone: counter, ticket entrance, restaurant, souvenir shop, (c) Semi private zone: main exhibition area, (d) Private zone: special exhibition room, panel room, generator room, CCTV room, prayer room, cleaning service room, loading dock, warehouse, (e) Service zone: toilets, loading docks, lifts, emergency stairs.



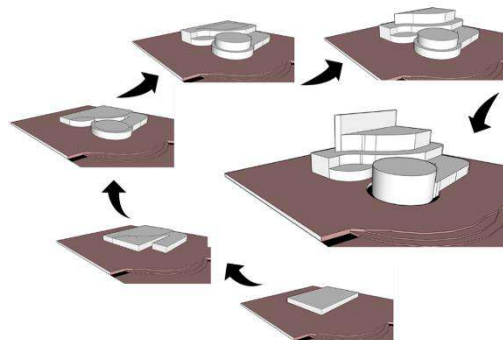
[Source: Subagyo, 2022]
Figure 11. Zone Concept

The following is an explanation of the site concept: (a) Access in and out of the site through the main gate, main supporting gate and other supporting gates. The main gate is located to the north of the site, next to Jalan Brigen Katamso. The main gate is about 5 to 10 meters wide. The layout of the gate adapts to the path that is inside the site, as well as the GSB site, which is 4 meters from the shoulder of Jalan Brigen Katamso. The main supporting gate is also to the north of the site, exactly parallel to the main gate. The main supporting gate is the gate used for exit access for vehicles entering through the main gate and passing through the lobby. (b) To prevent noise, the green area near the road side is planted with various shade trees and plants to enhance the aesthetics. (c) The path/road which is the main circulation on the site is the service line. Freight transport can circle the site to the rear of the building to place goods (large works of art, etc.) at the loading dock located behind the building. This route is also directly connected to the main supporting gate, so vehicles entering can simultaneously use the lane to exit. (e) The sewer still exists and a road with water absorption is built on it. The road is a road that is used as the main circulation, with the condition that it does not block all channels. This is so that the water is not stagnant due to long absorption. (f) The parking area is used for buses, motorbikes and cars. The amount of space for these vehicles has been calculated and considered. The parking area uses a linear circulation pattern with two roads, so that circulation remains smooth. (g) The shape of the main building has adjusted the shape of the contour. (h) The back of the tread is used as a catchment area.



[Source: Subagyo, 2022]
Figure 12. Overall Site Concept

The form of the building is related to the philosophy of contemporary art, which is free, not standard, has implied meaning, and still emphasizes aesthetic value. The shape and height of the building are uneven, reflecting freedom from contemporary art. It also represents how cultural diversity is in Indonesia. The building has two connected periods, representing how Indonesia's territory is divided into several islands, but still one. The sloping building, bigger at the bottom, then smaller at the top, depicts the Indonesian mainland.

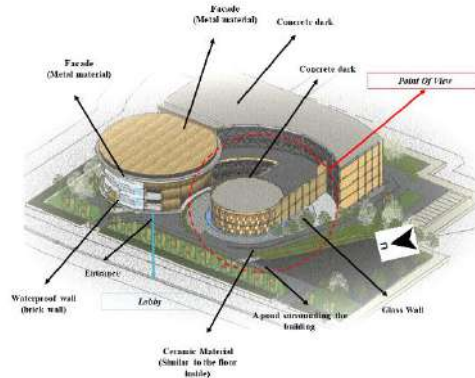


[Source: Subagyo, 2022]
Figure 13. Mass Composition Transformation

The roof of the building is concrete, because the concept of a sloping building shape. Walls for the exterior must be filled with clapboard walls to make them waterproof, because the rainfall in this area is quite high. Point of view made of glass wall material, so that it attracts attention. Facade of metal with a shape that has been toyed with.

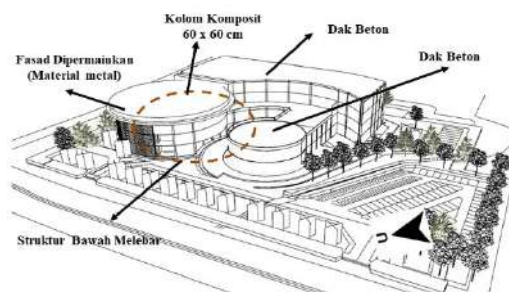
There are exterior walls of tiles. As for the interior, the floor is made of ceramic material so that the light in the room reflects good light. The ceiling in each room is a gypsum ceiling.

Some exhibition halls that require chandeliers/spotlights from above, are advised not to use ceilings and let the building blocks be visible. Some rooms use a soundproof ceiling, such as an acoustic ceiling so that noise can be muffled, especially for monologue performances that require full concentration and deep feelings.



[Source: Subagyo, 2022]
Figure 14. Architectural Concept

The concept of structure is as follows: (a) Bottom Structure Concept. The building widens at the bottom, so the foundation chosen is the bore pile foundation. The continuous foundation uses river stone foundation with a width of 80 cm. (b) Middle Structure Concept. The column used is a composite column type. Composite column structures are compressed structural members which are usually strengthened in the longitudinal direction by means of profile steel girders or pipes. Also equipped with elongated main reinforcement rods. There are two columns, namely the main column and the practical column. The main column measures 60 x 60. (c) Superstructure Concept. The roof uses concrete that will be used as a roof. The building uses iron plates. Iron Plate (Steel Plate) Black iron plate or white iron plate usually has a standard size of 4 x 8 feet with a thickness ranging from 0.6 mm to 50.0 mm. Using reinforced concrete blocks because they have high compressive strength. The structure has higher resistance to fire and water.

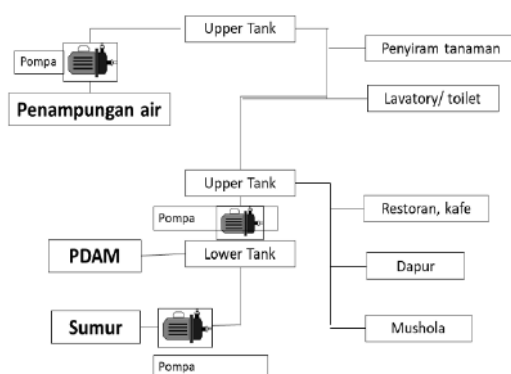


[Source: Subagyo, 2022]
Figure 15. Structural Concepts

Some things that must be in the building as a fire prevention such as fire extinguishers installed in every corner of the room, fire alarms installed on each floor, and sprinkles placed on the ceiling. For the air conditioning system, specifically for the exhibition space inside the Indonesian Art Gallery, air is better than artificial air to protect the works being exhibited for a long period of time. Whereas in other rooms, it is better to use natural ventilation. The building has 5 floors, transportation up and down for visitors using the elevator or stairs. A large freight elevator is also needed to transport large works of art to the exhibition hall on the upper floors.

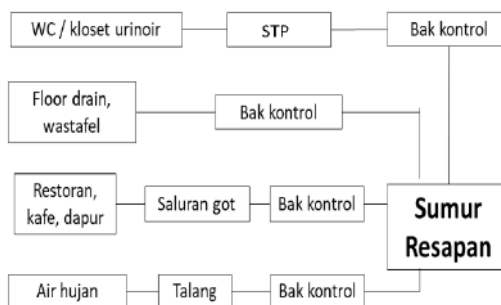
The type of lightning rod installation that is suitable is the Faraday Cage Lightning rod. The system is good to use, because a series of electrical paths from the top of the building to the ground or grounding with several lightning rod or anti-lightning cable descent lines, resulting in a cage-shaped conductor line that protects the building from lightning strikes.

The need for clean water for school buildings is used in various rooms such as canteens, kitchens, lavatory, prayer rooms, etc. Clean water is also used in fire extinguishing systems (sprinkles), fish ponds, watering plants.



[Source: Subagyo, 2022]
Figure 16. Clean Water

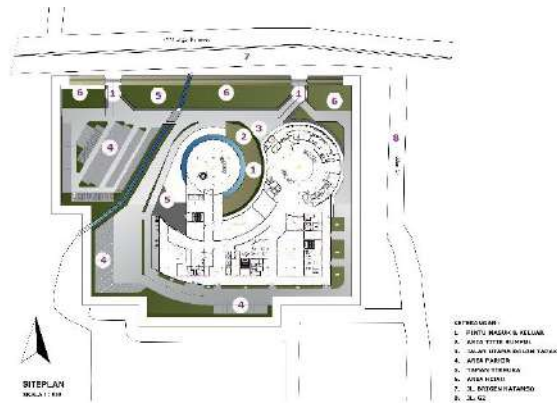
Dirty water is waste water/waste from kitchens, bathrooms, sinks, and rainwater. Dirty water will be channeled to the control tub that has been removed first, then to the infiltration well.



[Source: Subagyo, 2022]
Figure 17. Dirty Water

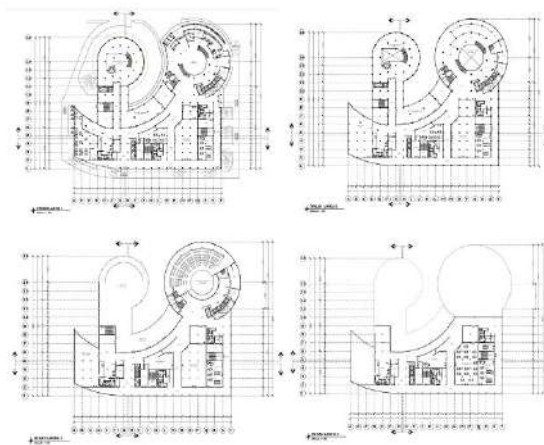
Design Drawings

1. Site plan

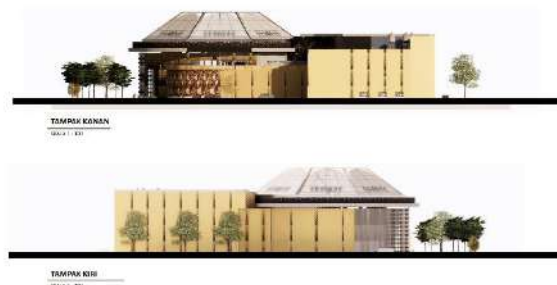


[Source: Subagyo, 2022]
Figure 18. Site plan

2. Plans, View, Sections



[Source: Subagyo, 2022]
Figure 19. Floor plan



[Source: Subagyo, 2022]
Figure 20. View

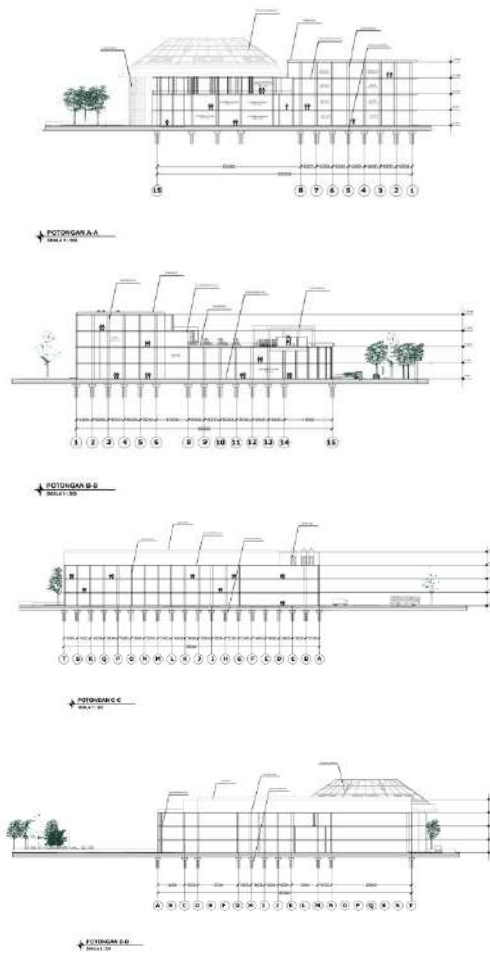
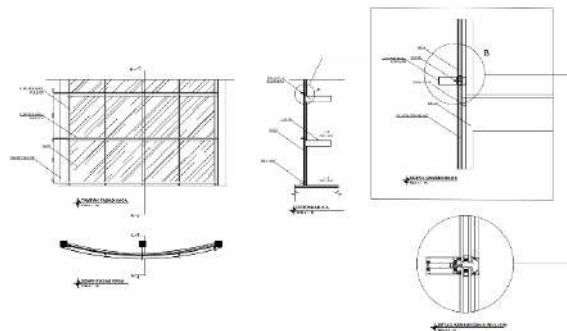


Figure 21. Sections
(Source: Puspitarini, 2023).

3. Glass Facade Details



[Source: Subagyo, 2022]
Figure 22. Details

Conclusion

The design of the Indonesian Contemporary Art Gallery in West Jakarta is located on Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta by carrying out the concept of an iconic building that characterizes contemporary art in Indonesia. The Indonesian Contemporary Art Gallery building is expected to be integrated with the concept of development in the area and can become an icon that represents local Indonesian contemporary art.

The building has a free and attractive concept so that it can attract the interest of visitors and is expected to give an unforgettable impression when visiting it. The building consists of one mass, has a metal and glass facade. The shape of the building is uneven and not monotonous in order to convey an implied message about contemporary art that is free, as well as the many and varied cultural diversity in Indonesia. The building has 4 floors, with several indoor and outdoor exhibition spaces located on the 3rd floor.

The function of the building has been considered according to needs, so that the Indonesian Contemporary Art Gallery in West Jakarta has adequate facilities for visitors who want to deepen contemporary art with classes and studio workshops inside. Not only that, there is also a library and mini museum as interesting facilities. There is also one room that functions as an indoor performance space..

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