Proceeding International Conference 2020: Reposition of The Art and Cultural Heritage After Pandemic Era

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PENGANTAR PENERBIT

Gagasan untuk mengumpulkan berbagai tulisan dengan tema **Reposition of The Art and Cultural Heritage After Pandemic Era**, dapat dijadikan sebuah buku, muncul tatkala beberapa mahasiswa, dosen, dan masyarakat menanyakan tentang reposisi warisan seni budaya di era setelah pandemi masih sangat langka dan terbatas. Mahasiswa membutuhkannya sebagai bahan referensi untuk keperluan tugas-tugas perkuliahan atau pun sebagai sumber bahan skripsi dan tesis. Terbitnya buku Prosiding Seminar Internasional ini, berkaitan dengan seni dan budaya di masa setelah pandemi. Tentu saja apa yang termuat dalam buku ini, belum mewakili seluruh kemungkinan pandangan atau pendekatan, namun demikian paling tidak diharapkan dapat mengisi ruang kosong yang pada saat ini referensi tentang warisan seni budaya di era setelah pandemi masih langka, diharapkan buku ini dapat memperkaya khasanah kajian Seni Budaya. Penerbit mengucapkan terimakasih kepada Afri Wita sebagai editor buku dan para penulis yang telah berupaya untuk membantu mewujudkan gagasan buku Prosiding Seminar Internasional ini. Selamat membaca.

Bandung, Oktober 2020

Penerbit

TABLE OF CONTENTS

EVERYTHING ABOUT WEST JAVA: RECOGNIZING THE DYNAMICS OF WEST JAVA CULTURAL HERITAGE

Arthur S. Nalan

West Java today is rich in culture. The ethnic diversity of its inhabitants, both native (Sundanese ethnic) and ethnic immigrants (Javanese, Padang, Batak, etc.) also shows the cultural diversity of cultural heritage and cultural heritage brought from their respective regions of origin. As known together, West Java is actually a geopolitical area, not a cultural area. Meanwhile, the cultural zone is understood as an area inhabited by certain ethnicities, having a certain mother tongue, certain customs, and certain belief systems, as well as certain cultural heritage as well. Judging from the cultural area of West Java, it can be divided into five areas, namely: Central Priangan, West Priangan, Pakidulan, Kaleran, and Cirebon. This has a great opportunity to be occupied, played, and functioned for the changes and progress of West Java in future.

The changes and progress of West Java can be realized through the re-mapping of West Javanese culture which is full of diversity. Mapping (remapping) was carried out to clarify again about West Java culture. One way is to borrow the cultural iceberg theory. Where one can see visible and invisible culture.

Visible culture is a culture that is visible and can be seen, heard, felt by us, including: food, clothing, music, fine arts, drama, crafts, dance, literature, language, celebrations, games.

The food in West Java is very diverse, including the drinks. The culinary world in West Java has become part of the world of culinary tourism that has "excellence" (in 2015 there were 30 types of Indonesian superior culinary originating from various regions), including from West Java, including Sorabi, Sate Maranggi, Gado-gado, Lotek.

Traditional clothing in West Java is quite diverse (tak, somah, cacah), especially traditional clothes which are seen from the design and appearance and the colors are very attractive because they are motivated by customs, beliefs and the influence of the natural environment. The materials for the clothing, both from woven and hand-written batik, are complete with accessories and knick-knacks. Traditional clothes have their own characteristics that need to be preserved and preserved, as well as being an "inspiration" for West Javanese designers to be brought to the national and international levels.

Music in West Java is very diverse and unique, especially Sundanese ethnic music which is generally practical because it used to be nomadic (angklung, flute, toleot, karinding, kohkol, celempungan etc.) which eventually developed into typical popular music found in traditional villages and even is now studied as a Angklung and Bamboo Music study program at the ISBI Bandung Performing Arts Faculty. Music that is simple (its instruments are limit-

ed) and that is complete (such as the gamelan pelog Salendro and Degung) is finally growing and developing today as the strength of the identity of West Java. In addition, modern music that moves dynamically in a variety of musical genres and musical groups is part of the dynamics of music in West Java. Even the city of Bandung is often referred to as the city of music (because it has many big and popular musicians). The music world of West Java has also produced a number of musicians, songwriters, singers, etc., both traditional and modern.

West Java fine arts, both ethnic and non-ethnic art, have long been growing and developing. West Java art has a long history and has experienced ups and downs of development, influenced by politics and also market interests. West Java Fine Arts has given birth to legendary painters, proud sculptors, and other artists.

West Java drama in its development has a long history. The West Java drama has given birth to actors and directors, both playwrights and directors. In West Java, the world of drama is more familiarly called the world of theater, even though drama and theater have significant differences. Drama starts from the play that is played, while theater starts from certain ideas, some use scripts, some only use synopsis, some use puppets and puppets, some even use the body alone, some use multimedia. The title also varies: puppet theater, children's theater, body theater, multimedia theater etc. West Java has many folk theaters, which are traditional in nature, for example Wayang Golek, Longser, Sundanese Theater, Indramayu Theater, Cirebon Theater, Uyeg, Topeng Banjet, Topeng Kaleng, Gekbreng, etc. Even though conditions are currently experiencing "ups and downs", there are still some that are able to survive. For example the Sundanese Golek Wayang (because there are also Cepak Golek Wayang in Cirebon). The dalang generation in West Java grew and developed, especially after the Padepokan Girihardja and Munggul Pawenang generations who were able to maintain their respective styles. The Girihardja icon is a Cepot figure who contributes to cultural products (wayang souvenirs, sculptures, T-shirts, helmet accessories, etc.). West Java handicrafts are numerous and have unique variations and motifs. Produced from various places, both those that have been passed down from generation to generation such as batik (Trusmi Cirebon, Paoman Indramayu, Sukapura Tasiklamaya, Garut, Ciamis) and newly developed identities (Bogor, Majalengka, Bandung). Likewise in souvenirs, aesthetic elements, clothing accessories, etc. West Java handicrafts already have their own market share, both domestically and abroad.

West Javanese dances have become worldwide, including Jaipongan which was created by the choreographer Gugum Gumbira, and the Peacock Dance created by Tjetje Soemantri. There are also many new dance works inspired by the richness of Sundanese and other ethnic dances that have been "creatively engineered" by their creators, often oriented towards glamor, especially for tourist offerings and celebrations abroad. Various dance festivals have been held and regularly held, for example the BDF (Band-

ung Dance Festival) which is organized by the ISBI Bandung Dance study program.

West Javanese literature has been known for a long time, both in the realm of oral literature (part of folklore) and in the realm of written literature. A lot of oral literature that was owned by each region was finally successfully written and recorded. A lot of oral literature has also become the "inspiration" of West Javanese writers which is transformed into poetry, prose (short stories, cerber, novels, novelets) and drama (theater plays). West Java has had excellent writers from the past until now. Two figures with recorded achievements in West Java and even Indonesian literature, among others, are Ajip Rosidi who gave birth to the literary prize Rancage, as well as Saini KM who gave birth to the series Puragabaya. The literary world and literary history of West Java have been written in the form of books, theses, theses, and dissertations. The literary world of West Java has become part of Indonesian literature, even the world.

Regional language is the language of taste and ethnic identity. Commonly referred to as the local language (mother tongue) found in various regions in West Java, the dominant language is Sundanese and others are Cirebon and Indramayu Javanese. Local languages have also produced many local literary works for a long time. There are various forms, there are poems, there are mantras or jampe, satires, etc. Local languages have been used as creative "inspiration" by West Javanese writers in various literary forms (poetry-prose-drama). Even now Fiksimini appears on social media.

Celebration (ceremonial) in West Java is inherent as part of ritual culture in various cultural areas. Celebration is closely related to customs, including customs of birth, circumcision, marriage, death, and old beliefs, respect for ancestors, etc. The celebration in its development also gave birth to festivals that originated from these feelings and have been "packaged" for tourism needs, besides the emergence of new festivals that were created by its creators.

Games in West Java have long been associated with leisure time, when ethnic and sub-ethnic groups have a division of work time and free time. During this free time, it gives birth to various games, both those played by children and those done by adults. These games are passed down from generation to generation. Modern games have also sprung up from outside the region and abroad, both using simple to sophisticated technology.

A glimpse of the introduction of the cultural heritage of West Java, which can be seen is actually a cultural capital that other nations don't have. Such cultural capital must be remapped (remapping) because the dynamics of culture continues, old traditions are very likely to change evolutionarily but surely, even old traditions can be reinterpreted into new "creations", because tradition is actually "a never-ending inspiration. "As long as the human being is creative.

Meanwhile, the unseen introduction of culture in West Java is actually more hidden in the basics of understanding beliefs and behavior and daily life. We can browse one by one to get brief pictures of the unseen culture.

Manners in West Java at the level of everyday life are in the environment of ethnic customs in the cultural area as ethics and manners, both within the family environment, limited communities (customary communities), rural communities who still respect the life of their ancestral heritage (respecting the Kabuyutan-Kabuyutan or holy places). Polite manners in a more familiar language are called manners (which are being eroded by intense outside influences), and are no longer practiced in schools. Polite manners are actually eastern social capital or customs that should receive proper attention from families and communities, of course furthermore from the government.

The patterns of contextual conversation in West Java have become an ongoing part of daily communication. The tradition of talking, greeting, discussing, and even debating has become a more common practice, for example in coffee shops, in village bales, in indigenous communities, etc. Modern society also does this more, for example in discussions, seminars, meetings etc. Even through television and the internet with a variety of programs, long distance conversations etc. Contextual conversation patterns are actually the oldest and most recent form of communication in accordance with the spirit of the era.

The concept of time in West Java has been owned by ethnic communities in various cultural areas, as Mircae Eliade termed it, namely holy time and propane time. Holy time or holy time, which has become an unwritten agreement, for example in carrying out ritual celebrations.

Meanwhile, propane time is the time spent in everyday life. Nevertheless, certain cultural areas that are still strongly used (the cultural areas of Pantura and Cirebon) have a distinctive time division and have been inherited from generation to generation.

Private space in West Java has been owned by everyone for a long time, in the family there is always a private space where "not just" people can enter, usually certain rooms (for example parents). Within the adat community, usually the puun (adat leader in the Sundanese adat community) has a private space, also in the palaces, the kings have a private space. Likewise with women, in the past the queens in the kingdom, the mothers, including the sacred space (for example, goah in the old Sundanese society).

The rules of behavior in West Java society exist in every ethnicity in the cultural area, especially in indigenous peoples and rural communities. Rules of behavior are usually found in oral and written literature, in the form of moral teachings, as well as in wayang literature (wayang kulit and wayang golek, etc.). Included in the art of pencak silat (for example in the patalekan of the Cimande flow of warriors in West Java).

Facial expressions are non-verbal communication that is owned by every community in West Java, especially in non-verbal communications. In Sundanese society there is the word paroman (meaning facial expression). Facial expressions can show honest and dishonest (pretend), especially visible from the eye.

Non-verbal communication is the language

of body communication with all its expressions. Body language is language that is sometimes visible but also sometimes invisible. Body communication can be through gestures, agreed codes, whistles and whistles, etc.

Body language that is unique to each ethnic group in various cultural areas. One that sometimes appears, when the young to the old bows down as a sign of respect, or his thumb is directed in the direction intended, or nods his head while looking down when receiving advice etc. On the other hand, body language can also be seen, if someone is angry, in addition to their forefinger being raised high, or at their hips, their face is raised high, their eyes bulge, etc. Body language is also typically associated with a hereditary habit, which varies from region to region.

Emotion often appears when a touching event comes and occurs. Emotion is related to the sensitivity of each person's soul which is certainly different because of shared personal experiences. Emotion is actually closely related to one of the six basic human emotions, namely sadness (sadness).

Eye contact is often the beginning of human communication. The eye is a small part of body language but it is very important because through eye contact, humans can communicate with each other, as well as with animals. Eye contact becomes an invisible part of culture, but it "appears" at certain times and in certain situations. Eye contact can evoke human feelings without having to speak.

Emotional control patterns are closely related to the behavioral field and the behavior exchange model. Traditional emotional patterns such as fear, rage, anger, love, joy, disgust, grief and other emotions are symptoms that can be explained [2] (Chaplin: 1989: 164). Behavior (behavior) has a behavior field (behavior field) which is a social stimulant and social conditions which at times affect the individual at a certain time and also has a behavior exchange model, the position that in social interactions people are always busy in rational efforts to achieve mutually satisfactory conditions for both parties [2] (Chaplin, 1989: 54). Emotional patterns in society can be controlled by people who already have emotional "maturity" and emotional "intelligence".

The ideas of simplicity in ethnic communities in various cultural areas are shown in the emergence of autocracy (characteristics of authenticity that have not been interfered with by external influences), usually found in local wisdom values that give rise to simple ideas, it tends to be unknown where the idea came from. -that simple idea.

The concept of beauty (aesthetic concept) has long existed in the works of cultural heritage of Indonesian ethnic and sub-ethnic communities. The concept of beauty contained in material cultural heritage shows intangible cultural heritage, one of which is the concept of beauty. The concept of beauty is part of the human civilization of the inhabitants of West Java in various cultural areas that often get less attention. The concept of local beauty (identity) still requires systematic exploration and study to be studied

seriously, in order to produce useful studies for the development of local aesthetic science.

The practice of knowing and getting to know in the various activities of the people of West Java occurs every day. The practice of getting to know is carried out by other ethnic communities in certain cultural areas, but it can also be between different ethnic groups Know-to-know practices can be indicated by their respective names, origins, cultural backgrounds, kinship systems, local languages, etc.

Relationship with animals is a culture that is hidden but sometimes it appears to us at certain times, on certain events, at certain places. Usually done by someone who is "considered" to have the ability to communicate with animals. Traditional people know him as animal handler, for example snake handler, crocodile handler, monkey handler, etc.

Leadership ideas have actually long been owned by the Sundanese ethnic community in West Java. The emergence of traditional leaders shows this, that leadership ideas have been around for a long time. These traditional leaders are usually considered to have distinctive and distinctive charisma, and have "linuwih" knowledge (superior) compared to other members of the community. In addition, they are considered to have "courage" because they have the ability to fight tactics and strategies, as well as do things related to "prote Fast work, the emergence of the assumption that fast work is a culture that comes from the West, but actually people in cultural areas have long had a culture of fast work (meaning planned and targeted),

which is shown in the activities of mutual cooperation in celebration, ngunjung buyut, Nadran, etc.

The concept of food (food concept) has long been owned by people in cultural areas in West Java. Various types of food which are now called "culinary world" have become part of the identity of West Java. Behind the culinary world there are cultural values that are not visible, because it turns out that food and drink are always related to offerings to ancestors, for example in the form of offerings. Apart from that, it also relates to social activities, for example eating together as gratitude for the successful harvest of their crops.

The ideal child in traditional West Java society has an expression that reads "many children have lots of luck". Generally, the facts show that traditional societies have many children who are more than ten. However, in its development, where the exploitation of nature and economic needs that no longer rely on "many children" move faster, this expression shifts, especially in educated societies. Now that expression is no longer considered important anymore, now appears the expression "two children are enough, a boy is the same". This expression was born from a government program, namely family planning during President Suharto. The ideal condition for childbearing in West Java society today is to want a smart and prosperous generation, therefore childbearing restrictions are needed.cting" nature conservation.

Disease theory is generally not known in writing in traditional West Java society, but the

symptoms of various diseases have been recognized for a long time. Diseases that arise are usually experienced by children, at that time children were often attacked by diseases such as measles, stomach aches, etc. The name of the disease in each region is different, even though the disease is the same. In line with the development of knowledge in the world of health and medicine, the theory of disease is understood as knowledge and science, where every disease has its theory and how the healing process is carried out.

The level of social interaction in West Java society has been going on for a long time. The community of paguyuban which occupies gotong royong as one of its characteristics, has had a distinctive level of social interaction, which has been passed down from generation to generation. The community always interacts socially in traditional markets, pre-harvest and harvest ceremonies, ceremonies honoring village ancestors (for example Ngunjung Buyut in Indramayu and Cirebon) etc. There is also social interaction in urban communities, in various community activities, etc.

Natural friendship in West Java society tends to be hidden, but it is sometimes seen in certain activities in the villages. Natural friendship occurs not only between humans and humans, but also between humans and their pets. Natural friendship is also found in the myths inherited from Sundanese and other ethnic groups in West Java, between humans and humans, as well as humans and animals. This demonstrates the myth's function as a reminder (pnemonic

devices) for its inheritors.

Voiced rhythm is a culture that is not visible in the community of cultural areas, especially in certain ceremonial activities through collective chants or through dhikr and nadhoman events in several Islamic boarding schools. natural voices, sounded like shouting to each other. The rhythm of sound becomes a medium of communication for both humans and animals.

The attitude towards aging in West Java, especially in traditional societies, has various ways. Parents, especially the elderly (elderly) prefer the behavior towards old age by doing certain professions according to their talents and choices, in general they learn wiser. Some cases show that some parents are still active in sports in the morning, cycling long distances, etc. Meanwhile, in certain places, in certain societies, especially for blacksmiths, gamelan craftsmen, keris craftsmen, puppet craftsmen, life leads to increasingly creative behavior in their works. However, it is very different, if we enter the werda homes in big cities, this attitude towards old age shows an atmosphere of "marginalization" of the younger generation in the older generation. Some of the elderly people who were entrusted were still doing routine activities, playing chess, embroidering, sunbathing, but there were also those who were daydreaming, and were sad, did not show The concept of cleanliness is an invisible culture, but actually belongs to the people of West Java, especially the indigenous people. They have traditionally maintained cleanliness, one of which is keeping the river clear because of the inherited concept

of pamali (prohibition). Meanwhile, among Muslims, especially in Islamic boarding schools there is a habit of maintaining cleanliness, one of which is due to the Sunnah of Rosulullah Muhamad SAW., That "cleanliness is part of faith".

The ideas of puberty in traditional society have been carried out through initiation ceremonies (for example circumcision and gusaran, in Sundanese society in various cultural areas). In fact, it is no longer an idea anymore, but has been manifested as a running tradition.

The patterns of decision-making in societies in cultural areas are longstanding. Especially in indigenous peoples and communities that buffer past kingdoms. They usually have an advisory board, new councils, great advisors etc. These councils were in charge of making patterns of decisions to be approved by the king.

The definition of insanity in cultural societies is often found to be various as a result of different understandings of insanity. Madness is actually a mental disorder that is divided into two, namely neurosis and psychosis. Neurosis (reactive anxiety or depression), psychosis (eg schizophrenia) involving loss of contact with reality. The sociology of madness, treats psychological disorders from a critical perspective. "Madness is a social label for classifying and controlling deviance. "Madness" is included among the label-witchcraft (witchcraft), "homeless" and "hysteria" so that people who deviate will be jailed [1] (Abercrombie, 2010: 343-344). In our society, especially in the villages there is still another form of prison, namely holding up. optimistic behavior.

The choice of competition in West Java society is very prominent in cities, especially big cities. For example, the city of Bandung as the capital of West Java, where the level of competition is high, it makes people make choices in life. These choices are based on various backgrounds, such as ethnic origin, education, skills, etc. As a result, the "gap" in life is inevitable. Apart from that, the emergence of political parties creates a "war of interests" and "choice of competition" in unhealthy conditions, and even tends to "justify any means", this is because political education is not running well, and the development of "party cadres" is not successful.

Tolerance of cooperation that hurts the body does not appear as an identity in West Java society. However, in certain traditions, for example, it appears as a legacy of "testing" sanctity in certain ethnicities (for example in the Pasola fighting ceremony in Sumbawa and the Balinese keris dance).

The concept of self in West Java society is contained in the manners of life and character. In Sundanese society there is a concept of a masagi (perfect) human self, namely cageur, bageur, bener, smarter, singer, wanter. Masagi human is a concept about the self of the Sundanese society, which in its development has been degraded due to the new cultural dynamics that have hit, both in the social world and in education. One of the programs is to provide education based on local culture which can be understood as an alternative.

The concept of the past and future in West Java society has long existed as moral teachings

and life values. In Sundanese society it is known through the opening of the book Siksa Kanda (ng) Karesian: Hana nguni hana mangke, tan hana nguni tan hana mangke (there is a past, no future, no past, no future). Awareness of these teachings needs to be understood as material for the concept of cultural engineering and can be used as a starting point.

The definition of obscenity in West Java society is very hidden, it is prohibited to be discussed at any time and in any place. For example, obscenity in Java has a place in the fibers, the old books about sexuality that were developed (eg Sex of the ancestors by Herusatoto and Digdoatmadja, 2004). His teachings are hidden behind poetic words, symbolic sentences. In contrast to the definition of obscenity in the West which tends to be straightforward. In Sundanese society there is a habit of gathering, especially when three or four men gather, chat, and the more often they enter the area of "obscenity" in their chat, the more it becomes more fun. This is termed cawokah and jorang (Sundanese). Attitudes towards dependence in West Java society have long been, at a time when kingdoms grew and developed by accepting visits and trade between kingdoms, including from foreign nations (Portuguese, Chinese, English, Dutch). These nations "scramble" for sympathy and build attitudes toward dependence, especially economic dependence which resulted in the emergence of economic and political colonization. Even in the era of independence until now, these dependency attitudes are increasingly massive because the technology produced by developed countries

(China, Japan, America, Germany, etc.) is actually used as part of the life of the people of West Java and Indonesia. Although it has been recorded in history, President Sukarno once rolled out the concept of "independent" (standing on one's own feet), but it did not last long, the concept of independence changed during President Suharto and continues until now Regulatory issues in age relations in West Java society have long had rules in age relations, including respect for the elders exercised by the younger. Children respect their parents etc. However, nowadays, the rules in the age relationship become a separate problem, such as loss of respect, loss of identity, the emergence of moral and ethical violations that indicate a moral crisis. Morals are not seen as important anymore, but are only considered as life accessories. Parents, officials, and elders are no longer modeling themselves. Moral education reaches crisis and is in a critical state.

In fact, there are still many things that have not been recorded and discussed in an invisible culture, and can even be developed in accordance with the development of the era, where cultural dynamics are always fast.

Thus the visible and invisible cultural images have shown us a cultural heritage that needs to be recognized-understood and lived in. These pictures can be considered as remapping efforts for the benefit of the cultural engineering process for West Java.

When associated with the post-pandemic, this remapping shows opportunities and challenges in the future, what dynamics are coming back and being felt by the people of West Java,

as well as Indonesia. The opportunity to be an inspiration will never die, and the challenge can only be done by active and creative heirs.

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CELEBRATING SALUANG: ADVANCING THE ARTS THROUGH THE DIGITAL HUMANITIES

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Abstrak

Dalam tulisan ini, saya menyarankan metode etnomusikologi baru untuk memajukan vitalitas seni: Humaniora Digital. *Song in the Sumtran Highlands*, proyek digital yang sedang saya bangun, mengacu pada lebih dari dua puluh tahun penelitian etnografi untuk merayakan genre vokal Minangkabau yang dikenal sebagai saluang untuk seruling yang mengiringi para vokalis. Menggunakan platform Scalar, situs interaktif dan ramah pengguna dirancang untuk kaya akan multimedia (gambar, audio, dan video), multimodal (berbagai cara untuk mengalami dan menavigasi materi), kolaboratif dan responsif terhadap kepentingan komunitas saluang. Itu dilakukan dengan mendokumentasikan repertoar — jumlah lagu dalam ratusan — dan memetakan manifestasi sonik tempat melalui penandaan judul lagu, landmark yang dirujuk dalam teks lagu, artis, dan pertunjukan dengan metadata geospasial. Saya berpendapat bahwa proyek ini membantu menata kembali cara para etnomusikolog berbagi penelitian dengan bergerak melampaui teks dan lebih dekat ke epistemologi sonik, visual, dan spasial lokal serta dunia pertunjukan sensoris. Kunci desain proyek ini adalah mewakili pengetahuan etnomusikologis dalam format yang lebih dapat diakses oleh publik.

Kata kunci : saluang, Minangkabau, etnomusikologi, etnografi, Humaniora Digital

Abstract

In this paper, I suggest a new ethnomusicological method for advancing the vitality of the arts: Digital Humanities. *Song in the Sumatran Highlands*, the digital project that I am in the process of building, draws on more than twenty years of ethnographic research to celebrate the Minangkabau vocal genre known as *saluang* for the flute that accompanies the vocalists. Using the platform Scalar, the interactive, user-friendly site is designed to be rich in multimedia (images, audios, and video), multimodal (multiple ways of experiencing and navigating the material), collaborative and responsive to interests of the saluang community. It does so by documenting the repertoire—the songs number in the hundreds—and mapping the sonic manifestations of place through tagging song titles, landmarks referenced in song texts, performers, and performances with geospatial metadata. I argue that this project helps reimagine the ways ethnomusicologists share research by moving beyond texts and closer to local sonic, visual, and spatial epistemologies and the sensorial worlds of performance. Key to the design of the project is representing ethnomusicological knowledge in formats more accessible to the public.

Keywords : saluang, Minangkabau, ethnomusicology, ethnography, Digital Humanities

INTRODUCTION

I am an ethnomusicologist by training and trade. I have done ethnographic research in Indonesia since 1994, when I was an undergraduate student. Although ethnomusicologists come back from the field laden not just with notes and interviews but also with images, audio recordings and videos of the performative practices we study, for years, the dominant scholarly output in ethnomusicology has been written texts, articles and books, with English-language versions privileged. Monographs, including my own [6], sometimes include accompanying audio and audiovisual media, but at best these materials are supplementary to the text. We represent and interpret these performative, sensorial worlds through words. This paper shares a different model of doing and especially disseminating ethnographic research, one that helps with the vitality of the arts in a post-pandemic world. For me, these shifts in doing and disseminating are tightly intertwined, responsive to shifts in the ethics of research. In doing research, I seek more collaborative and mutually-beneficial arrangements, informed by my own recent training in community-engaged learning and research, along with collaborative ethnography and what some call decolonizing methodologies. Part and parcel with those methodological approaches of doing research is reconsidering the ways we disseminate scholarly products, which for me has been strongly informed by the growing field called Digital Humanities [1]. My paper steps you through the ways I see these two strains of doing and disseminating taking shape in my digital project, *Songs in the Sumatran Highlands*, about the Minang genre of saluang.

RESULT AND DISCUSSION

1. Introduction to Saluang

In the highlands of West Sumatra, the province populated by the Minangkabau people, the pre-eminent vocal genre is named saluang for the flute that accompanies vocalists. Performances happen late at night, attracting upwards of 100 people, including aficionados who travel considerable distances to hear their favorite singers. A performance typically involves 2-3 padendang (vocalists), who take turns singing; a tukang saluang (flute player) who plays almost continuously throughout the night; and sometimes a janang (master of ceremonies) who brokers audience requests. I have been interested in this genre since 1998 when I was a Darmasiswa student at the institution now called ISI Padang Panjang.

The genre has shifted and adapted over the years, from exclusively male padendang to almost predominately female vocalists today, allowing greater interaction between vocalists and their mostly male audience members. The repertoire has also shifted, incorporating material from other Minangkabau genres, including dangdut Minang and regionalized traditions. Saluang retains affective capacity for its reference to place and flexible texts responsive to performance contexts.

Fig. 1. **Saluang Performance, Suayan, July 31, 2015. Performers (L-R): Nor Cingkariang (vocalist), Te E (vocalist), Bujang Rao-Rao (saluang)**.

Performers have also experimented with adopting additional instrumentation, including keyboard. In other words, it retains vitality in part because of its ability to adapt to the times, though some of these adaptations draw criticism from different corners of the saluang scene, including older performers and more traditionalist connoisseurs.

I became fascinated with the gendered dimensions of the practice when saluang was one of the two Minang genres on which I focused my doctoral dissertation research in 2003-4. The other genre was *talempong* (a gong tradition), which became the subject of my first book published in 2015 [6]. When I finished that project, I turned my attention back to saluang, thinking I would publish a book. I returned to West Sumatra for further research in the summers of 2015 and 2016. By the end of August 2016, I had documented more than 40 hours of recordings with over 300 individual instances of songs. I had conducted interviews with singers, flute players, and devotees, including some of the most famed singers of the last 20 years some of whom have since passed. I have worked on transcriptions of texts from 30 different songs, totaling 80 or so pantun (the verse format used in saluang). I drafted a table of contents and had more than enough data to sit down and write a book. I had also been thinking about a parallel website that tracked the songs with reference to place.

But then the way I thought about and taught ethnomusicology changed, partially in response to my students but also in response to shifting dynamics in and ethics of ethnographic research and movement towards decolonial futures. I was inspired by new models of disseminating research that aimed to reach broader audiences than a single-authored monograph in English could ever hope to do. In 2015, I diligently took copies of my book back to communities that gave me so much,

but some of my collaborators could not read at all, and certainly not the language in which it was written. For whom was this knowledge constructed? Where was the reciprocity for the community who had shared so much with me? Already in the Summer of 2016, I started asking performers and other people invested in saluang what they would like to see come out of my research. One of the answers was a database of songs so that the repertoire was not lost, so that it was available to a younger generation. My vision for a Digital Humanities project was starting to take shape.

2. Introduction to the Digital Humanities

Inspired by work in sound studies, digital humanities, digital ethnography, and digital visual anthropology, my project, *Song in the Sumatran Highlands*, aims to break with the dominant mold of disseminating research. By adopting a digital platform, my project moves towards representing "content in a medium that is most proximate to the source of knowledge" [7, c.f. 3-4, 14]. Using the capacity of digital, web-based platforms to radically reimagine and diversify the ways we share our research experiences and products, I align myself with scholars interested in interrogating "the medium of writing as a privileged mode of expression of academic ethnographic practices" [7]. Not only can multimedia become integral to the project, but a digital platform offers greater flexibility in modeling local epistemologies of the sonic, visual, and spatial worlds that we investigate. Most importantly, Digital Humanities does not just re-orient how we represent our research but with *whom* knowledge is shared. In this way, Digital Humanities shifts away from largely academic audiences and jargon to make knowledge more accessible to a broader, public audience.

3. The Digital Platform of Scalar

When I started on this project, I had a number of choices of digital platforms, including building my own in consultation with web technologists. In the end, I decided upon using a pre-existing platform that suited many of my needs. I am using a Scalar, a "free, open source authoring and publishing platform" (https://scalar.me/anvc/scalar/ Last accessed October 12, 2020) which was developed by The Alliance for Networking Visual Culture. I chose this platform for the following reasons:

1) It is an interactive, user-friendly platform accessible on computer, phone, and tablet.

2) It is designed to be rich in multimedia. I will incorporate photographs, videos, audio recordings, and maps.

3) It is multimodal, which means presenting multiple modes through which material is experienced, such as through multimedia and text.

4) It can be collaborative: multiple people can contribute content and users may comment on that content.

5) It offers a flexible format, allowing myriad pathways of navigating the content.

6) It allows heavy use of hyperlinks and annotations of texts, connecting different content throughout the site.

7) And, most importantly, I can provide access in multiple languages so there will be an Indonesian language version.

4. Structure of *Song in the Sumatran Highlands*

This site is a work in progress, but I will share some of the design features and work to date. The material is organized in four primary content areas, which map ways of experiencing saluang: (1) Places, (2) Songs, (3) Performances, and (4) People. I will explain each below, sharing examples where I can.
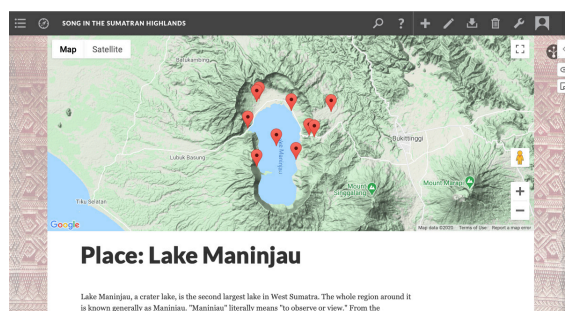
Fig. 2. **Example of a "Place" Page in** *Song in the Sumatran Highlands***.**

4.1 Places

Place is an important category of experience for saluang: many songs are linked with specific places, people come from places, and performances happen in places. These place affiliations structure the exper`ience of saluang. For example, some performers, such as Gadih Suayan or Nor Cingkariang are named for their kampung (home villages): Suayan and Cingkariang respectively. Audience members at a performance request a specific song because it is from their kampung. When a performance happens in a specific place with affiliated repertoire those songs are more likely to be requested and performed. The website maps these experiences, building on the work of scholars interested in the sonic manifestations of place [3, 5, 9, 15]. Scalar enables me to literally map the connections between songs, people, and places by tagging song titles, landmarks referenced in song texts, performers, and performances with geospatial metadata (latitudinal and longitudinal coordinates) that link to specific locations on a series of embedded digital maps. Each place has its own page and map, listing all the tagged material, such as songs or people connected with it. Where possible these places are illustrated with photographs so that users get a better sense of place.

4.2 Songs

Songs (or dendang), identified by title and tune, not lyrics, are another important category of

experience in saluang. They are the basic musical unit around which performances are structured, with about 30-40 songs performed in a given night. Performer estimates of the repertoire number in the hundreds, with some vocalists, such as Te E, keeping a list. Our website tracks all song titles encountered in the process of research, currently numbering around 470 songs. At a performance, attendees may request any song part of the extant repertoire.

On the website, these songs are organized into lists following several local categories, such as place affiliations from the broadest levels of darek (heartland) vs. rantau (outlying regions) to luak/kabupaten and down to the level of nagari (village federation) and neighborhoods within nigari. Another important category is type of songs, with 3 broad types: ratok (sad songs), satangah tiang (in between), and gembira (happy). Each song has its own page, which provides information about alternative titles, the translation of the title, whether there is a known composer (a practice only emergent in the last 50 years), any place affiliations, song type, whether it was adapted from another local Minang genre, and other pertinent information. More importantly, because the lyrics can change from one performance to the next, the website will provide links to different iterations of the same song, allowing comparison of textual and structural differences between versions of the same song. Audio and/or audiovisual material will be included. For select songs, there will also be translations of the metaphorical Minangkabau song texts into Indonesian and English. This is a place where users can help generate content. Finally, the platform allows annotation of text, enabling me to provide contextual information about translations and, especially, to provide multiple interpretations of the same text, where relevant.
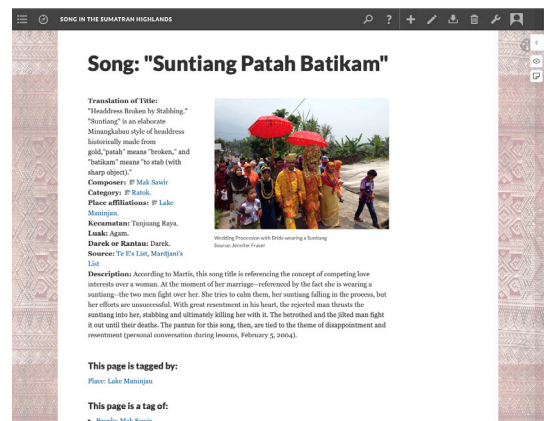
Fig. 3. **Example of a "Song" Page in** *Song in the Sumatran Highlands.*

By documenting the repertoire, the website is responsive to an articulated community need: an inventory of songs in the repertoire. My collaborators in Sumatra—performers and devotees alike—have referenced the precarious nature of the genre with changing aesthetic preferences and social habits.

4.3 People

Songs and their attachment to places don't happen without human actors. The genre and its meanings are activated by people: both those who perform and those who listen to them. The section about people spells out the different kinds of roles in saluang, who performs and who listens, along with gendered changes over the last 50 years. It also tracks all the performers encountered in the process of research, including those known from the past. Each performer will have their own page, with basic information, where accessible, about them, including stage name, other names, sex, date of birth and/or death, kampung, and roles in saluang. An individual's page will link to performances I've witnessed or songs they've composed and include photographs, ethnographic notes of our interactions, and excerpts of interviews, so that users can hear the performers speak

for themselves rather than rely exclusively on my translations and interpretations of their words. It is one way to bring the users closer to that "proximate source of knowledge." Finally, the website also provides a place to celebrate legendary singers of the past, such as Syamsimar, Ajis St. Sati, and Sawir St. Mudo. This aspect provides another important way of documenting the richness of the saluang genre.

4.4 Performances

The final category is performance, where places, songs, and people come together. Each performance is a unique event, structured by the location, the occasion (for example, a wedding, circumcision or community event), particular performers, and audience members in attendance. The program is never determined in advance, but unfolds over the course of an evening, shaped by the locale and the requests of the audience. Moreover, the texts for a song change from one performance to the next, vocalists drawing on stock verses or creating them anew in response to the performance context and interactions with the audience members. This section of the website, then, maps out the richness of the saluang scene. Each performance will have its own pathway, with a page about basic details (when, where, who, why) illustrated with related photographs, a page tracking the individual songs performed, and pages of ethnographic notes about the event with my interpretation and analysis. Tracking the repertoire at individual performances helps reveal the contours of performance practice and illustrate the relative frequency and duration of individual songs: have there been changes over time? What songs were more popular or favored when? What time of night do certain songs get performed? Song length is flexible, vocalists adapting to the context and

request, so that on one occasion a song might have just two pantun while another it might have five. Providing individual renditions of particular songs reveals how the songs are shaped in response to the performance context.

4.5 Bringing it all together

Saluang is a rich and complex musical genre with many variables structuring the performance practice. This multimedia, multimodal website allows a user to get closer to the sensorial experience of saluang than a book does. The platform allows the creator to annotate media with interpretive notes so that users can more fully understand what they are hearing and seeing. For example, I can easily point out which performers are in images. For audiovisual media, I can insert time stamps that helps the user navigate the song structure and follow the lyrics. The structure of the website, moreover, offers flexible pathways where users can navigate their own explorations. A user might, for example, move through the website by tracking a particular person, a particular performance, song or place.

By adopting a digital platform, my project moves towards decolonial methodologies aiming to counter colonialist representational strategies. Digital platforms, which allow for non-linear structures and polyvocality, offer the scope for decentralizing authority or what Ramella calls the "de-hierarchization" of knowledge [13]. While my scholarly voice is imprinted on the project through my selection and curation of the media and textual materials, insights into my ethnographic process and experiences, and textual elements that aim to explain and interpret the rich connections, the structure of the site is designed to decenter my authorial voice. In this digital project, text becomes *one* of the modes for engagement,

but not the dominant one. Unlike a book that is structured linearly from beginning to end, users will engage individualized pathways to navigate the site, choosing how they approach, engage and understand the material.

CONCLUSION

My project presents and celebrates saluang; an important genre to the Minang community, but little known beyond it. It does so in a creative, cutting-edge format. To date, few Digital Humanities projects have been released by ethnomusicologists. W.F. Umi Hsu has contributed important methodological pieces and one of the first articulations of using geospatial mapping to reveal the distribution of digital musical lives [7-8]. *Sekuru's Stories* [10] is a "born-digital monograph" by Jennifer Kyker. My vision departs from their groundbreaking work and combines it with the work of visual anthropologists who offer interactive media sites [2, 11, 12].

Song in the Sumatran Highlands aims to diversify the way we represent, produce, and share knowledge in ethnomusicology. When it is finished, I hope that my website offers several things:

1) An accessible, user-friendly site that it useful to the saluang community and academics alike.

2) A cutting-edge approach to ethnographic modes of representation and dissemination useful to other researchers and ethnographers.

3) An approach that is more collaborative and responsive to the ethics of research in an era with increasing calls for decolonial approaches where researchers don't just take knowledge, but find productive ways to share with the communities with whom they work. In other words, to do research *with* a community, not just *on* or *in* a community. My greatest hope is that the product will be used by the local arts organization I collaborate with to reinvigorate this art amongst young people.

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REPOSITION OF BATIK STORIES PANDEMY PERIOD

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Abstrak

Pandemic Covid -19 dianggap bencana dunia, yang secara tragis banyak merengut nyawa orang. Diantara ketragisan tersebut justru melahirkan ide kreatif dalam mengembangkan motif batik yang diangkat dari cerita rakyat. Permasalahan dalam penelitian ini bagaimana ungkapan visual batik bercerita yang digagas dari penggunaan masker. Studi ini bertujuan menganalisis secara komprehensif ungkapan visual batik bercerita yang digagas dari ketentuan pemerintah, untuk menggunakan masker dalam kehidupan sehari-hari. Eksplorasi *subject matter* pada batik bercerita dengan figur *central* Roro Kidul menjadi studi kasus dalam penelitian ini. Peneliti mengidentifikasi 5 cerita dengan tema Nyai Roro Kidul yang dipilih dari cover buku, film, lukisan dan batik bercerita. Kecenderungan dari visualisasi tersebut figur Nyai Roro Kidul divisualisasikan mistis, cantik, berambut panjang, dan menggunakan kostum berwarna hijau. Reposisi batik bercerita divisualisasikan dalam figur Roro Kidul yang bermasker, kekinian dalam batik bercerita ini juga divisualisasikan dalam gagasan pemilihan warna yang cukup mencolok. Pemilihan warna digagas untuk mereposisikan batik bercerita muncul dalam tampilan yang berbeda dan diharapkan dapat menghidupkan industri kreatif dimasa pandemic ini. Suasana pandemic menjadi jembatan untuk melahirkan banyak kreativitas dalam mengolah gagasan batik bercerita yang diangkat dari cerita rakyat, diharapkan keberadaan batik bercerita semakin berkembang dan dapat meningkatkan potensi ekonomi dari industri kreatif.

Keywords: batik bercerita, figur, reposisi batik, Roro Kidul.

Abstract

The Covid -19 pandemic is considered a world disaster, which has tragically claimed many lives. Amongst this tragedy, it actually gave birth to creative ideas in developing batik motifs that were adopted from folklore. The problem in this research is how the visual expression of batik tells a story that was initiated from the use of masks. This study aims to analyze comprehensively. The visual expression of batik tells a story that was initiated by the government regulation to use masks in everyday life. Exploration of the subject matter in batik telling stories with the central figure of Roro Kidul is a case study in this research. The researcher identified 5 stories with the theme of Nyai Roro Kidul which were selected from book covers, films, paintings and batik stories. The tendency of this visualization is that Nyai Roro Kidul is visualized as mystical, beautiful, with long hair, and wearing a green costume. Repositioning of batik tells a story visualized in the figure of Roro Kidul who is wearing a mask, the present story in batik is also visualized in the idea of choosing a color that is quite striking. The choice of color was initiated to reposition batik as it tells stories that it appears in a different way and is expected to revive the creative industry during this pandemic. The pandemic atmosphere is a bridge to create a lot of creativity in processing the idea of telling stories based on folklore. It is hoped that the existence of storytelling batik will grow and can increase the economic potential of the creative industry.

Keywords : batik, folklore, pandemic

INTRODUCTION

The story of batik is known in several cities in Indonesia, one of which is Pekalongan, Central Java. This batik has a market segment. During this pandemic, even though the economy began to grow, batik enthusiasts experienced a very large decline in their purchasing power, because leverage was needed to increase people's purchasing power. What is needed is an attractive motive and a price that is acceptable to the market. This study aims to 1) develop storytelling batik motifs adopted from folklore. 2) Analyze comprehensively the visual expression of storytelling batik starting from government regulations, to the use of masks in everyday life.

The identification of the problem is how to reposition the folklore-based storytelling batik works during the pandemic?

The method used in this research is a qualitative method. Data collection in this qualitative research was carried out in stages [1] (Creswell 2014b): 1) 1) Collecting field notes; 2) Interviews 3) logbooks, photos or videos, as well as documents from textbooks, resumes and academic texts related to various mythological figures, objects, forms, meanings and their development [2] (Saddhono et al. 2014); 4) Audiovisual material, which is studying evidence of physical traces through artifacts to be studied, recording in video, studying objects or objects of artwork.

This study will interpret the data obtained from various kinds of social phenomena [3] (Creswell 2014a). Triangulation techniques are used to test the validity of the data, which consists of sources, methods and theories. Triangulation of sources means that sources will be compared, in order to find validity. Sources are tested using other sources in different contexts through; (1) comparing observation and interview data, (2) comparing public and individual observation data, (3) comparing textual data with situational data, (4) comparing individual argument data and public arguments and (5) comparing interview and documentary data [4] (Sumartono 2017). In principle, the triangulation method is a validity level test strategy based on comparison of data collection techniques and different data sources.

RESULT AND DISCUSSION

The batik motif in Java Island, as well as other areas that have initiated batik by raising local wisdom, continues to grow and develop. [5] (Manun 2018). Various batik motifs continue to emerge, regions that are not batik-producing areas have even initiated their regions to become batik-producing areas [6] (Ratnadewi, Pandanwangi, and Prijono 2020). This has become the center of the growth of the creative industry, so that more and more local governments include batik development in their strategies for achieving success targets for their regions. The potential for cultural diversity possessed by the Indonesian nation should be further optimized.

Batik motif is a combination of lines, shapes and isen that form a unity [7] (Hartono Sumarsono 2016). Many batik motifs are made in a geometric plane, such as triangles, rectangles or circles, and in them are various motifs such as flora which are visualized by plants in the form of flowers, leaves, vines, and many more, while fauna motifs are visualized in the form of animals which are distillation, as if avoiding real animal form [8] (Natanegara and Moersid 2017). The visualization of human figures is not found in ancient batik motifs. This is different from the motifs in batik, which tell stories that mostly carry the figure of the evil one and similar figures. The shape of the figure has shifted in the visualization of batik. In the past,

ancient batik did not present a human figure, now batik tells the story that it dares to present a human figure. This right is due to the existence of a main character in batik storytelling who cannot be replaced with other objects. Several batik stories circulating in the market, the main character only appears in symbolic form.

Batik that tells can be seen from several aspects, namely the origin of the story / area, regional /regional characteristics can be raised as ideas in making motifs, regional colors can be a strength in producing characters. The depiction of a figure does not need to be detailed, but it is enough to represent the character of the character. Furthermore, the batik process stage, then the batik product that needs to be considered is quality, so that good fabrics are considered in the batik process. In terms of batik quality, several areas of written batik have a number of batik standards that must be applied in their use [9] (Septiana and Kurniawan 2016). The standard includes rules for making patterns and rules for the use of motifs along with the rituals that will be held, so that not just anyone may use certain patterns [10] (Sutiyati 2016). This is in the batik of telling that has been abandoned.

Visual Study

This study is an idea in the process of making batik telling. The visual study data comes from the storybook cover (Figure 1), Movies on You-

Fig. 2. **Movies on Youtube - Nyai Roro Kidul**
(Source: shorturl.at/eBDH9/)

tube (Figure 2), Nyai Roro Kidul Dance (Figure 3), Nyai Roro Kidul Painting (Figure 4).

Many artists are inspired by stories that have existed and developed in society, which then interpret and reinterpret them into works of art.

Another Indonesian myth that is well known in the beliefs of people on the island of Java is Nyai Roro Kidul, who is believed to be the mythical figure of the ruler of the South Sea (South), there are many other myths and legends in Indonesia. Rodriguez, an expert who has analyzed some of the aims of myths, legends and fairy tales in cultural development, said that: fairy tales are not only considered the best supervisors of language and cultural heritage, but also great helpers in the socialization process, they teach children knowledge which is sometimes difficult, about how to interact with others, and what happens when good meets evil [11] (Samovar 2010). Belief in myths

Fig. 1. **Cover Book Story Nyai Roro Kidul**
(Source: shorturl.at/swJL8)

Fig. 3. **Nyai Roro Kidul Dance**
(Source: shorturl.at/mtuN7)

Fig. 4. **Nyai Roro Kidul Painting**
(Source: shorturl.at/cFY09)

shapes the human mindset [12] (Afif 2010). Barthes believes that all objects can become myths, if they contain a message. Myth is not determined by the material, but the message conveyed. Myths are not always verbal, so there are myths in films, paintings, sculptures, photography, advertisements, comics and others [13] (Barthes 1972). Furthermore, Barthes analysis that myth is a special system built from a pre-existing sociological chain.

Exploration of the subject matter in batik tells a story

The diversity of traditions and culture of the Indonesian people, especially the tradition and culture of batik when traced from existing historical developments, is an invaluable source of inspiration because it contains high philosophical values and contains social institutions. Innovative batik stories inspired by the myth of coastal areas in batik patterns are still rare. In addition, the development of storytelling batik patterns can be an

effort to reintroduce the myth of coastal areas and in the waters of the island of Java. It is hoped that batik with a pattern inspired by the myth of coastal areas will become an alternative to a new style in the coastal areas of Java.

Repositioning of Batik with a Story from a Pandemic Period

The pandemic atmosphere became a bridge to give birth to new patterns created by batik artists and craftsmen. They continue to strive to increase creativity in processing visual expressions, especially in telling batik with daily themes, folk tales and daily events.

Culture and human needs continue to develop along with the times and the demands of society's needs, as well as the need for the creation of cultural products in general. This shows that thinking, civilization, and needs continue to develop to seek and find new creativity in their respective corridors, namely culture, technology and art.

Batik with new creations is the result of thoughts based on the past, modernist, postmodern to contemporary. Visualization of batik patterns with various motifs continues to emerge, carrying out local regional potential. This new creativity in the batik world has received special attention from the batik user community both on a local and global scale.

Currently, most of the development of batik motifs, especially the art of batik painting, which refers mainly to traditional decorations, the re-

Fig. 5. **Obtained Data: Pangeran Diponegoro**
(Source: Mr. Sapuan. Pekalongan)

Fig. 6. **Obtained Data: Cinderela**
(Source: Museum Batik Pekalongan)

Fig. 7. **Sketch Nyai Roro Kidul**
(Source: Author)

Fig. 9. **Batik which telling Nyi Roro Kidul using mask on silk baron. 210 x 110 cm**
(Source: Author)

sults tend to appear monotonous. It needs a visual refresh and a diversification of ideas to produce a new, unique, creative, and innovative style of modern batik painting.

Batik storytelling, which is lifted from folklore and repositioned through a situational pandemic, becomes an attractive offer in the development of storytelling batik. It is hoped that the existence of storytelling batik will grow and can increase the economic potential of the creative industry.

Batik with a narrative style offers a mystical nuance to Indonesian myths through various reinterpretations of the story of Nyai Roro Kidul as the queen of the rulers of the southern coast of Java. These motifs are combined with decorative patterns inspired by the flora and fauna of marine life. The purpose of repositioning the Nyai Roro Kidul myth is to explore coastal features as well as to revive the myth and legend narrative of Nyai Roro Kidul, Queen of the South Coast of Java Island through Batik works.

Fig. 8. **Digital Nyai Roro Kidul**
(Source: Author)

Below is one of the motifs for the development of batik, which was taken from the story of Nyai Roro Kidul. The creative process in the creation of painting in contemporary batik basically rests primarily on original ideas, skills and sensitivity of the maker.

The distinctive feature of the art of batik is that it is based on the mythical background of Nyai Roro Kidul, which is the motif that is applied to today's batik decorated with unique coastal motifs, without leaving regional elements. This batik design is the result of experimentation and reinterpretation of the mythical narratives of the coast of Java.

The atmosphere background was inspired by the modified machete motif which seemed to be dominant. The maroon line divides the machete motifs from one another. Nyai Roro Kidul, dressed in green, was inspired by various visual studies that maintain the public's belief that Nyai Roro Kidul likes green (films, paintings and even pictorial stories also depict Nyai Roro Kidul dressed in green). The sea appears to be crashing in waves, the fish in the sea appear to be arranged symmetrically, in contrast to the waves in the sea which are depicted boisterously rolling between the main figures. The pandemic atmosphere using masks and the Corona 19 virus is visualized on this batik. Nyai Roro Kidul is made using a mask

on the mouth, while the virus is scattered every-where. On the right side, the motif that is carried in this batik artwork is unique because it is a sign of a pandemic.

CONCLUSION

Repositioned batik paintings offer an aesthetically pleasing offer. Nyai Roro Kidul interpreted, conditioned during the pandemic, so that the interpretation in developing motives in formulating his visual language seemed free. The repositioned narrative visualization does not completely leave the core and meaning of Nyai Roro Kidul's story. Interpretation is carried out to seek and find egalitarian and philosophical artistic ideas in conveying narrative and the value of expression.

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THE STORY OF *GURIANG TUJUH* IN THE BATIK WORK OF GUTA TAMARIN

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Abstrak

Diantara sekian banyak Legenda dan mitos di Indonesia, salah satunya adalah Guriang tujuh. Di masanya legenda dan mitos bermuatan ajaran atau pengetahuan dan disampaikan secara tutur dari generasi ke generasi. Cerita ini diangkat sebab berkaitan erat dengan seorang penguasa Nusantara yaitu Prabu Mundinglaya di Kusumah, mengenai kualitas seorang pemimpin yang tangguh, bermoral tinggi, membela negara sepenuh hati. Kini cerita mitos maupun legenda ini mengalami kondisi penurunan popularitas, terutama di lingkungan generasi muda. Cerita legenda penuh heroik ini sebenarnya amat menarik dan relefan untuk jadi idola kepahlawanan versi lokal di bangsa kita. Dengan mengangkat kembali cerita legenda ini di atas media kain batik diharapkan akan mampu mengarabkan kembali budaya yang bernilai ini. Melalui teknik eksplorasi batik guta tamarin, cerita ini diangkat dan diungkapkan kembali melalui sebuah reka rupa di atas kain, tentunya dapat dipergunakan sebagai busana atau dapat juga jadi karya pajang. Nilai sejarah kepahlawanan yang mulia ini dapat menginspirasi bagi generasi muda, terutama menumbuhkan kebanggaan dan kecintaan pada budaya bangsanya. Sayang sekali bila potensi kearifan lokal ini hilang tergerus oleh jaman.

Kata kunci: batik bercerita, kepahlawanan, guta tamarin, Guriang Tujuh

Abstract

Among the many legends and myths in Indonesia, Guriang Tujuh is one of them. In his time legends and myths contained teachings or knowledge and were conveyed orally from generation to generation. This story was raised because it was related to an Nusantara ruler, Prabu Mundinglaya DiKusumah, regarding his leaderhip quality, toughness, nobelity, defended the country wholeheartedly. Now these myths and legends are declining in popularity, especially among the younger generation. This heroic legend is actually very interesting and relevant to be a local version of heroism in our nation. By bringing back this legendary story on the media of batik cloth, it is hoped that it will be able to familiarize this valuable culture. Through the exploration technique of guta tamarin batik, this story is lifted and re-expressed through an image on cloth, of course it can be used as clothing or can also be a display work. This noble historical value of heroism can inspire the younger generation, especially to foster pride and love for the culture of their nation. It's a shame if the potential for local wisdom is lost, eroded by time.

Keywords: storytelling batik, heroism, guta tamarin, Guriang Tujuh

INTRODUCTION

Story of *Guriang Tujuh*

In our culture there is a tradition of speech that is usually told by parents to children or the younger generation. This narrative can be conveyed in the afternoon or evening after a general activity is carried out, while enjoying a calm and relaxed atmosphere. It can also be a bedtime story telling, by parents, grandmothers or grandparents who often do it. This fairy tale is conveyed by parents and makes children play their imagination. The contents of a fairy tale can be in the form of a fable or story that elevates an animal as a character in the story, or a legend that tells about the beginning of an event, or a place. There is also a mythical tale that tells a lot about a character who has greatness. In short, this fairy tale is always interesting and eagerly awaited by the children because it is interesting, even though it has been retold several times.

The number of fairy tales contained in our nation's culture is very large, each region has its own story. But sometimes stories are found that are very similar to the naming of characters or places that are slightly different, it is only natural because each region has a history and geography that are not necessarily the same. The point is that the moral message conveyed through the fairy tale remains the same. Of the many fairy tales, one of them is the famous Sundanese Legend besides Sasakala Sangkuriang or Sang Kuriang, there is also the Munding Laya Dikusumah Interview which tells the journey of a Prince Putra Pajajaran who was looking for Layang Sasaka Domas to save the country to become prosperous by defeating the giant guardian Jongrang Kalapitung. Jabaning Langit and conquer Guriang 7 to get Layang Sasaka Domas.

The legend of Munding Laya Dikusumah is known in Sundanese prince Mundinglaya Dikusumah who is believed to be the savior of the Nation and State.

One time, the Kingdom of Pajajaran was hit by a leadership crisis, because Guru Gantang had a disgraceful character and was not worthy of being the leader of the nation. The Empress dreamed that Pajajaran would be peaceful and prosperous if he could take the Layang Salaka Domas from the seventh heaven.

The next day the King announced it. However, it is a shame that among the many knights, the one who take the challenge was Mundinglaya. Others are terrified of being an impossibility.The hunt for the Layang Salaka Domas hunting began. Mundinglaya meets a terrible giant who likes to prey on humans named Jongrang Kalapitung. Prince Mundinglaya was successful in defeating the ferocious giant Jongrang Kalapitung. After successfully defeating Jongrang Kalapitung, Prince Mundinglaya Dikusumah then continued his journey to penetrate the seventh layer of the sky (sab pitu) where the Layang Salaka Domas was guarded by Guriang 7 (seven).

METHOD

Through qualitative method this research is done to understand the legend narative strory telling. Analizing every step and interpretation of local wisdom using the etnography approach. Simplify and get the essence of message implied. Furthermore try to arrange a perception of other point of view, and find a corelation between all analizes. From there some understanding of the quintessence is obtained.

RESULT AND DISCUSSION

Perception and Explanation of story content

Giants are greedy character inside human being. Only goodhearted people, honest will succeeded in defeating evil within himself. The meaning 7 is about spiritual seven layers in the human, or chakra. Salaka Domas in the heaven

with God, a symbol of prosperity, peace, prosperity.To achieve prosperity and prosperity, one must be able to find the qualities of purity and clean heart, divine concept, divinity. Prince Mundinglaya Dikusumah's journey was actually a process into holiness, in order to become a superior and perfect human,being a worthy leader or king. Jonggrang Kalapitung is symbolized a giant character in humans. The form of evil character, arrogance, wrath, and various other bad quality.If a country led by a noble king, wise and equitable leader, then it will become prosperous.

The concept of the batik cloth tells a story

The basis of this legend is the source of the idea for the design of the batik cloth to tell stories. Because this fairy tale is less popular in society, especially among the younger generation.

From the whole story, a fragment of the story was taken, namely the jonggrang Kalapitung part was eating the sun, then the guriang seven was chatting together, and the peak was when King Mundinglaya Dikusumah managed to bring Layang Salaka Domas safely.

***Guriang Tujuh* Batik Design**

This batik cloth is desinged align with the storyline, divided into three chapter where the most interesting scenes are selected from the whole story:

1. Jonggrang Kalapitung is guarding Layang Salaka domas
2. Guriang 7
3. Prabu Mundinglaya Dikusumah managed to get Layang Salaka Domas and brought it to earth

This chapter of the story is arranged from left to right, the figure of the Giant Jonggrang Kalapitung depicting the head with a focus on the eyes and mouth, for dramatization and emphasis. In the

Fig. 1. **Batik *Guriang Tujuh***
(Source : Private documentary)

mouth, there is Layang Salaka Domas, this depiction to emphasize the way he guards carefully. The mouth is positioned very close to the eye which is in charge of seeing and the mouth is the entrance to food intake, so everything that is near the mouth will be well preserved. The mouth only opens when someone is talking or eating, for example, so it may be the perfect guard all the time. Only for the brief moment that was needed did he let go of his guard. Then the Guriang 7 group is depicted as a feminine figure with wings. Generally, people expect a depiction of a creepy figure, but in this design deliberately a feminine figure is displayed so that the appearance of the fabric is not terrible. The Guriang 7 group is described as being relaxed and having fun or chatting close to Layang Salaka Domas. The location of Guriang 7 is in the very top center, describing its location in the 7th sky. And Prabu Mundinglaya in the lower right position because he told that he had succeeded in bringing Layang Salaka Domas safely to earth.

The background for the entire composition was selected in dark blue to emphasize the scene of the incident being in a faraway sky. Dark blue close to black was chosen so that the background gave the impression of being far and wide without borders coupled with waves representing the shape of clouds scattered throughout the upper and lower parts of the Jonggrang Kalapitung and Guriang 7 locations, because it confirmed its location in the sky, while the cloud forms on the part of Prabu Mundinglaya Dikusumah were only at

the top, depicting its position which has descended from the sky. Clouds are depicted in a slightly lighter blue color with white lines on the edges, this would like to describe the position in the sky with different types of clouds with the position of the clouds closer to the earth. Generally depicted in a lighter blue color.

The figure of Jonggrang Kalapitung is depicted in contrast from the background, which is predominantly bright red to yellow. With a shape like the hair on the head spread to form like a flame. This shows that the ferocious nature of the giant figure makes a bigger impression. The detailed eyes are depicted slightly sticking out and bulging as an emphasis on meticulous surveillance. In the part of the mouth that is wide open, depicted with sharp teeth with a large and sharp left canine, these teeth are used to hold Layang Salaka Domas firmly so that it does not come off. The left side of the head shows the ears standing between the hairs.

On the right side of the Jonggrang Kalapitung figure, there are 7 small fireballs which represent the light version of Guriang Tujuh. Yellow tones were chosen to match the Salaka Domas Layang. In some sayings of Guriang Tujuh, he is also mentioned as the son of Layang Salaka Domas.

Scientific value:

The Salaka Domas fly is a symbol of the sun which is a planet that existed before Earth existed. According to the history of the birth of the earth when there was a big explosion from the sun millions of years ago and one of its fragments ejected and then cooled on the outside. This was the birth of the earth where we live now. In the inside of the earth

still a very hot, liquid form, but the earth crust is hard and relatively cold. In a long process over millions of years the conditions of the earth have been made into a suitable place for living crea-

tures to live. Starting from the smallest invisible size, evolved to become plants and then new animals, finally humans.

The sun is in the solar system, is a source of heat that supplies the earth and everything in it. The position of the planet Earth is 4th from the sun, taking advantage of its ideal hot temperatures for living things. Plants need sunlight to be able to photosynthesize which processes everything to grow. From the light to the heat, everything is necessary for life on earth, without the sun no creature on earth can exist.

Guriang Tujuh in modern knowledge better known as The Seven Sisters, is a group of planets outside the solar system. The star array, which does number 7, is far away. This depiction of 7 stars is also found in old civilizations such as; Sumer, Maya, Egypt, Greece and Indonesia. These seven sisters are often associated with the constellation Taurus in astronomy.

The relationship between Layang Salaka Domas to be brought to earth, tells about the close connection of the needs of all earth life which is inseparable from the sun. Lots of processes in earth's life depend on the presence of the sun. Besides that, in relation to the time on earth it is because of the sun. It is said to be day because the sun illuminates part of the earth, while night is the

Fig. 2. **Borobudur relief shows an image similar to moon, sun and the 7 sisters**
(Source : https://asamgaram.site/relief-candi-boro-budur-menggunakan-teknik.html)

state of the sun on the other side of the earth. The alternation of day and night which is then used as the concept of time, the birth of the terms day, week, month, year and century.

Interpretation

From the analysis of the storytelling from several sides, it shows that the content of the story is not just an imaginative story, because modern science turns out to be a lot of evidence. The concept of 7 is always present in fairy tales and the concept is one of the constellations of the star arrangement that does exist. Now humans with the help of technological tools can be traced to their existence. Then the concept of the sun as a source of real life for earth creatures wherever its position. This is evidence of the high level of knowledge in the old civilization that was passed down. Speech culture is only one method in teaching astronomy knowledge as well as physics and chemistry biology. Because physical and chemical processes occur as a result of the reaction with sunlight or solar heat for life processes.

Associated with Prince Mundinglaya Dikusumah who had been the leader of a country. He was asked to bring Layang Salaka Domas to earth by the empress through her dream. It is said that if successful, the state will be safe, peaceful and prosperous. This contains an understanding of the importance of knowledge of an ideal leader when he understands the high science of life, has broad insight and commendable character. Higher knowledge is symbolized through the 7th sky where Layang Salaka Domas is located, it is said that it is very far in the sky. The sky is an infinite expanse of space, so it requires knowledge that there is never a limit to the extent that a person is able to always be done. Including the understanding of the breadth of insight through symbolizing

the breadth of the sky.

Jonggrang Kalapitung, guarded Layang Salaka Domas with his mouth, is a concept. Kala is time. Seven in Kawi is pitu, so it can be interpreted seven days or every week. Every creature bound to the time since birth unto death, controlled by the sun. The depiction of eating was an intelligent way of expressing it by the ancestors. The cycle of the sun's circulation on the earth is always in an order which can be a yardstick for calculating the time of the earth. In our culture, which base in agriculture, the nature pattern is very important, related to the planting season and the harvest time. Accurate calculations can bring good results, otherwise it can be disastrous like crop failure.

CONCLUSION

This makes a lot of sense when it is related to the concept of a state leader, without mastering adequate knowledge, it is impossible for him to become a leader in an agrarian and maritime country. People can be confused if there is a lack of food due to wrong farming patterns. When it is dry, crop failure. Or for fishermen, fail to get fish. It is very important to understand how wind, currents, and fish migration patterns so the catch is succsess and safe. The configuratin of planets effect the life on earth. This is why there is a calculation the nature has become an old science of ancestral heritage. Every position of the celestial body have an impact on other objects, including the earth and all its life. It is this influence that results in current patterns in the ocean, wind patterns and their reactions on the earth. This activity with a dynamic pattern and high regularity but also very complex has been studied for centuries and has proven its superiority. This knowledge has been standardized in a science of calculating time, later there was a term called primbon in the Java region, in Bali it

was known as Waran. Humans are inhabitants of the earth, so it is impossible to separate them from their natural and cosmic conditions. Human character is one proof that human birth carries a unique character because of the influence of this astrology. Nothing is the same even as twins, because even twins at birth must be different, the slightest difference in time but it will affect the individual specifically. Learning from the knowledge passed on from ancestors requires a wise way of understanding, how they communicate compiling this knowledge, so that the next generation can understand it well. This inherited knowledge is not just a fairy tale but is full of evidence of high and useful knowledge. All knowledge is arranged in symbols and symbols that require careful assessment in order to be deciphered.

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Image :

[1] Batik Guriang Tujuh

[2] Borobudur relief

SPATIAL ARANGEMENT OF FORMER KEMAYORAN AIRPORT AS AN ART GALLERY, THE SATELITE OF NATIONAL GALLERY

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Abstrak

Undang-Undang Republik Indonesia Nomor 5 Tahun 2017 tentang Kemajuan Kebudayaan, membuka apresiasi seni sebagai karya peradaban. Selama ini forum untuk memberikan apresiasi terhadap seni dan kebudayaan telah diakomodasi oleh Galeri Nasional Indonesia, di Indonesia kita sebut Galeri Nasional Indonesia atau GNI. GNI adalah galeri seni ternama milik Negara sebagai tempat pameran dan acara seni dalam skala nasional dan internasional. Sayangnya, keberadaan GNI memiliki keterbatasan wilayah dan keterbatasan ruang yang tidak mampu menampung minat masyarakat yang begitu besar dalam mengapresiasi seni. Kajian ini membahas mengenai gagasan solusi untuk ketersediaan ruang seni untuk merespon minat para seniman yang memamerkan karyanya di GNI. Mengacu pada teori Adaptive-Reuse dalam kasus Galeri Nasional dan juga kondisi terkait pandemi Covid-19, sebuah penelitian berlokasi di gedung bekas bandara Kemayoran. Gedung itu dipilih untuk menjadi ruang seni sebagai satelit GNI Gedung bekas bandara kemayoran yang kondisinya saat ini sudah tidak terawat, melalui Direktorat Kesenian, Direktorat Jenderal Kebudayaan Kementerian Pendidikan dan Kebudayaan rencananya akan digunakan. Sebagai bangunan cagar budaya nasional. Output dari penelitian ini berupa rekomendasi tentang tata letak ruang pamer. Rekomendasi tersebut diharapkan dapat dijadikan referensi yang bisa ditawarkan untuk menjadikan gedung bekas bandara kemayoran sebagai 'satelit' dari Galeri nasional indonesia. Rekomendasi tersebut juga diusulkan untuk mengakomodasi protokol kesehatan pasca Covid-19.

Kata Kunci : Galeri Nasional Indonesia, Gedung bekas bandara kemayoran, Showroom Pasca Pandemic Covid 19

Abstract

The Law of the Indonesia Republic Number 5 Year 2017 about the Advancement of Culture, opens the appreciation of art as a work of civilization. So far, the forum for giving appreciation to the arts and culture has been accommodated by the National Gallery of Indonesia, in Indonesia we call Galeri Nasional Indonesia or GNI. GNI is a reputable art gallery owned by the State as a venue for exhibitions and art events on a national and international scale. Unfortunately, the existence of GNI has limited area and limited space which is unable to accommodate such great interest for the public in appreciating art. This study is about an idea to provide a solution for the availability of showrooms to respond to the interest of artists exhibiting beside held on GNI. Referring to the Adaptive-Reuse theory in the case of the National Gallery and also the conditions related to the Covid-19 pandemic, a study is located in The Ex Kemayoran Airport Building. That building is decided to be a new showroom as the GNI satellite. The Ex Kemayoran Airport Building whose condition is currently not maintained, through the Directorate of Arts, Directorate General of Culture, Ministry of Education and Culture is planned to be used as a national cultural heritage building. The output of this research is in the form of recommendations regarding the layout of the showroom. It is hoped that these recommendations can be used as references that can be offered to make The Ex Kemayoran Airport Building a "satellite" from the National Gallery of Indonesia. The recommendations also proposed to accommodate post-Covid-19 health protocols.

Keywords : National Gallery of Indonesia, Ex Kemayoran Airport Building, Showroom Post Pandemic Covid 19

INTRODUCTION

Art and culture are elements that can strengthen a nation's identity. Artwork in Indonesia is divided into several types and has been collected in various collections. Referring to previous research, 8 (eight) categories were mapped, namely, (a) Building/Architectural Art Works, (b) Sculpture (c) National Tugu Monument (d) Painting Artwork Collection, (e) Ceramic Artwork Collection, (f) Sculptures, (g) Fashion Collection, (h) Series Collection of State Speeches related to art objects. The diversity of other collections reaches up to 15,000 items. [1]

These collections will become mere passive collectibles, if they are not provided with a public place and easily accessible to the public. Ideally, a collection of art objects can speak and provide the widest possible inspiration for the community and placed in a strategically location. The National Gallery of Indonesia (abv. GNI) is one of the galleries under the authority of the Ministry of Education and Culture.

The existence of GNI has participated in empowering the Cultural Heritage Building (abv. BCB) based on adaptive Reuse as a gallery building. The building which was originally a female dormitory from the first educational venture in the Dutch East Indies named Indische Woonhuis, strategically located in the Koningsplein area (Taman Raja), which is now called Jl.Medan Merdeka Timur no.14, directly opposite Gambir train station.

Outside Jakarta, one example of the utilization of BCB which is also considered quite successful is the ex-revitalization. The Tjolomadoe

Fig. 1. **Comic of Tintin - Bandara Kemayoran**
(Source : Goodnews, 2016)

Sugar Factory in Solo was founded in 1861 and has been in ruins for 20 years. Now, it is used as a venue for the benefit of Cultural Advancement which is named De Tjolomadoe [2].

Based on that two condition, this research produces a question like: 1) how to produce an adaptive reuse model for the former Kemayoran Airport Building as a venue for art exhibition in Jakarta as a satellite for the National Gallery of Indonesia and; 2) how the former Kemayoran Airport Building can implement the health protocol in carrying out its activities.

This research is expected to be the basis for policy development related to the management of the GNI program and become a reference/ adaptive reuse model for all BCB in Indonesia.

Conditions of The Jakarta Kemayoran Airport Nowadays

1.1. History of The Former Kemayoran Airport Jakarta

Kemayoran Airport was built in 1934 by Dutch and was inaugurated on July 8th, 1940. It has stopped operation on the 1st of Januari 1983. Currently the building is 83-years-old.

Kemayoran Airport was once called the best airport in the East and was once one of the famous Tintin comic settings, namely flight 714 to Sydney featuring the Kemayoran traffic guide (air trafic control or ATC tower).

Now, the building is not used permanently, only in certain events such as exhibitions and film shooting, especially horror films.

1.2. Existing Condition of The Building

Main building of the airport has 2 main gates and 4 levels. Mostly the building has open wall so that the air can flow maximally. The building is not well maintained and requires many repairs. Previously, Kemayoran Airport had a VIP room beside the main building. Inside the VIP room, there are reliefs made by three Indonesian artists.

The important role of this VIP Room is not much discussed, both in the form of archives and photo documentation at ANRI. However, in an archive of the State Secretariat's collection, the procedures for using the VIP Room are known. In the archive dated April 2, 1977, only 1) the President of the Republic of Indonesia, the Vice President and the Ministers of the Republic of Indonesia are entitled to use the VIP Room; 2) VIP guests from the President of the Republic

Fig. 2. **The Fasade of The Building**
(Source: Survey Result of team in 2020)

Fig. 3. **VIP room which change into exhibition hall**
(Source: Survey Result of team in 2020)

Fig. 4. **Waiting room for economic passangers**
(Source: Survey Result of team in 2020)

of Indonesia, the Vice President of the Republic of Indonesia and the Minister of the Republic of Indonesia; and 3) Indonesian Ambassadors and foreign Ambassadors. Due to the limited use of permits, it is understandable if during the search of the archives related to relief works in the VIP Room, they cannot be obtained (ANRI, 1973-1978), except for a photo documenting the atmosphere of the room from the Tropen Museum. [3]

THEORY

1.3. Adaptive-Reuse

An adaptive reuse is different from restoration or preservation. While a restoration or

preservation of heritage building involves restoring a building to its original state. An Adaptive Reuse changes the intent of a structure to meet the modern user's needs. In this case, the old building was damaged, and the architectural style was unrecognized. Because of it then during an Adaptive Reuse process is needed to reveal the originally architecture style.

To find the building façade, an architectural image archive is needed. This was done to ensure that the similarities between the original design drawings and heritage buildings were tracked. Unfortunately, the archives of the old building did not provide beforehand, so it is necessary to explore many resources to redraw the heritage buildings in order to purpose to be a similar role as well as the center of exhibition to support the Gallery Nasional of Indonesia.

The gallery itself, role as a space to show the Art of Exhibition. In that term, an art gallery is also role in the gallery of museum, so they have the same approach how to show the artifact to public appreciation. [4]

1.4. The Health Standard of Art Gallery

The Health Standard that used as a guideline for the exhibition space in the Ex Kemayoran Airport building is the Well Standard. [5]:

Well Standard is a performance-based system to measure, certify and monitor features of the built environment that impact human health and well-being, through air, water, food, light, fitness, comfort and mind. There are 6 main elements in which there are a total of 23 criterias in the Well Standard, namely [6]:

Fig. 5. **Layout and circulation of exhibition hall, 1ˢᵗ floor**
(Source : Analysis Result of the team in 2020)
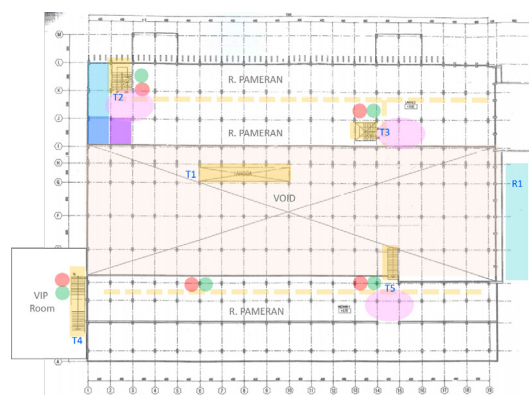
Fig. 6. **Layout and circulation of exhibition hall, 2ˢᵗ floor and mezanin-1**
(Source : Analysis Result of the team in 2020)

1. Cleaning and Sanitation Procedures;

2. Emergency Preparedness Program;

3. Health Service Resources;

4. Air and Water Quality Management;

5. Stakeholder Engagement and Communication

6. Innovation;

WELL is based on a body of medical research that explores the relationship between the buildings in which we spend more than 90 percent of our time, and the health and wellness of their inhabitants.

RESEARCH METHOD

This research is divided into two stages. First, explore the data with literature studies and field studies. Literature study by taking data related to the discussion of books, journals, previous research, and internet articles. Meanwhile, field studies are conducted by observing, dominating, and directing interviews at the case study locations. The second stage is analysis using descriptive methods to get research conclusions.

RESULT AND DISCUSSION

1.5.   Implementation of Well Standard in Art Gallery

The implementation of Well Standard as a Healty Protocol are:

1. Provide a place to put the handsanitizer, such as at the entrance and several points in the exhibition hall;

2. Provide information board for hand-washing in the clear location;

3. Reducing the of visitors;

4. Giving information that the building is using health standards;

5. Provide a place to store appropriate cleaning products and equipment;

6. Provide special emergency routes/track for vulnerable visitors (the elderly, with special needs, pregnant women, and children).

7. Organize the emergency space of exhibition from natural disasters, fire, health (health emergency, pandemic), technology (power failure, explosion), human factors (terrorist arrest)

8. Provide a place for the emergency response team.

9. Putting emergency contact information and emergency procedure signs at locations that are easily visible to visitors.

10. Provide an emergency gathering point.

11. Provide a place to put the First Aid Kit (at least on the floor).

12. Provide a place for automated external AEDs/defibrillators which visitors can access within 3-4 minutes.

13. Provide emergency action space in areas outside and inside the building.

14. Provide a designated area that is easily visible to visitors for no-smoking and e-cigarette use signs in an interior space in an easily visible location.

15. Have a minimum distance of 1.5 m for exhibited objects.

Fig. 7**. Disinfectant spray room, handsanitizer, and information signage**
(Source : Analysis Result of the team in 2020)

Fig. 8. Location of handsanitizer
(Source : Illustration made by the team in 2020)

1.6. Layout of The Exhibition Hall

The use of Well Standard is a major consideration in the layouting and circulation of exhibition space. The first entrance of the building is at the main entrance (P1) and the exit at the main exit (P2). Then exhibition visitors will be directed to enter the main door of the VIP room (P3). At the main doors, a disinfectant box (orange dot), handsinitizer (green dot), and an information board (red dot) must be placed to maintain cleanliness in the room.

The circulation area of the exhibition area (yellow dots) is located dividing the exhibition area into several sections. This is to avoid long corridors by considering the safety and comfort factors of visitors.

There are major problems in the circulation of the existing buildings. The main staircase is the only access from the first floor to the second floor or vice versa. And the building does not have an evacuation route and circulation for wheelchair users. So it requires an evacuation route (ram) and an elevator.

Based on the structure layout and building circulation, the best path placement for the evacuation route (ram) and lift is located in area R1.
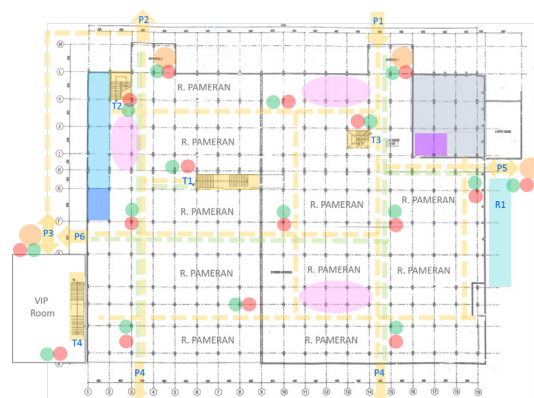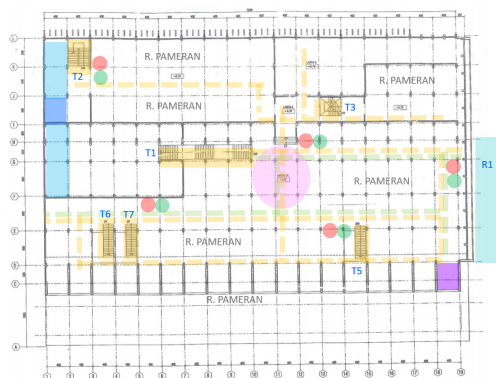

Fig. 9. **Layout and circulation of exhibition hall, 3ʳᵈ floor**
(Source : Analysis Result of the team in 2020)
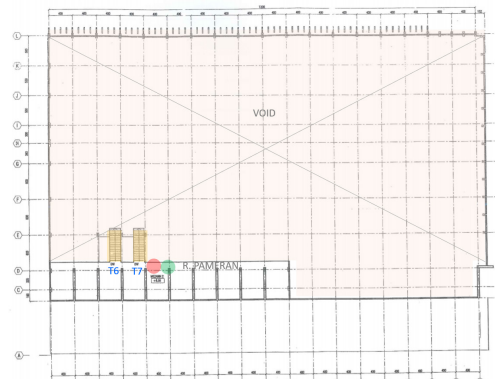
Fig. 10. **Layout and circulation of exhibition mezzanin-2**
(Source : Analysis Result of the team in 2020)
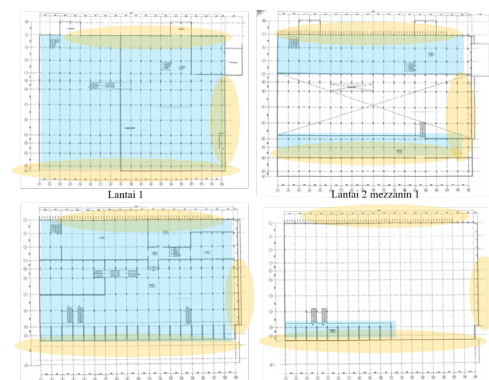
Fig. 11. **Ventilation of the building**
(Source : Analysis Result of the team in 2020)

Because it does not require many changes to the building, only the addition of structures to the outside of the building

A special lane for vulnerable visitors (green dotted line) is placed in the main circulation with a wider path.

First Aid Kits and AEDs are placed in the emergency room (purple box) and provided on each floor. The emergency room is located close to the exit or evacuation route (ram) or stairs to facilitate evacuation.

Contact points (purple circles) are assigned to each floor. The number and size of the area is adjusted to the floor area and is close to the staircase and toilet circulation area which is usually used as a waiting area/lobby.

Fig. 12. **Natural lighting of the sunrays**
(Source : Illustration made by the team in 2020)

Fig. 13. **Position of the rack that is not fully installed to the plafond.**
(Source : Illustration made by the team in 2020)

1.7.   Airing and Lighting The Hall

The Former Kemayoran Airport building has sufficient building openings (yellow area) and can be maintained to be used as ventilation and natural lighting for the exhibition space.

With the New-normal protocol the use of natural air circulation as a natural vent is highly recommended. The goal is that the indoor air can always move and change. Shelves and displays are not fully installed from floor to ceiling space to ensure air circulation can continue to move through the exhibition halls.

CONCLUSION

The Satellite of Gallery Nasional is the series of the Heritage Buildings are in *Jabodetabek* that have chance to be the extension of the Gallery Nasional of Indonesia. They would be role as the art space of exhibition by refers the requirement of the Gallery Nasional of Indonesia.

By create The Satellite of Gallery Nasional, then the Galnas have chance to facilitating the Indonesian artist and aboard to shows their work.

During it process to be, the study will be contributed by present the mp4 video of 3D architecture model, one of them is the imaginary Gallery of "The Former Building of Kemayoran Airport" in order then stakeholder of art can watch on cyber space.

In the application of the Well Standard as a health protocol (new-normal) in the arrangement of the exhibition space at the Former Building of Kemayoran Airport can ensure health and comfort for building users.

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RELATIONSHIP OF PERSONALITY OF ONE AND THREE SEMESTER ENGINEERING STUDENTS ON ACADEMIC ACHIEVEMENT

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Abstrak

Persaingan global dalam bidang karir dan bisnis menuntut kepribadian yang baik dari seorang individu. Kepribadian yang baik harus dimiliki sejak mereka masih kuliah, agar bisa menjadi bekal dalam menghadapi persaingan global. Pendidikan merupakan proses pendewasaan manusia sehingga terjadi perubahan sikap dan peningkatan pengetahuan melalui pelatihan atau pembelajaran. Seorang siswa yang menghadapi proses ini juga dipengaruhi oleh kepribadian siswa tersebut. Kepribadian yang tinggi memunculkan kemampuan untuk berusaha dan berjuang dalam menghadapi rintangan dan masalah. Hal ini diperlukan jika individu menempuh pendidikan agar studinya dapat diselesaikan tepat waktu dan menghasilkan prestasi akademik yang baik. Tingkatan pribadi seseorang juga dipengaruhi oleh faktor internal dan eksternal. Selain cara pandang dalam diri individu, cara pandang dari luar atau lingkungan individu juga mempengaruhi tingkat pribadi individu tersebut. Adanya masukan dan saran perbaikan diharapkan dapat memotivasi siswa untuk meningkatkan daya juang selama pembelajaran. Penelitian ini menggunakan metode korelasional yang bertujuan untuk mengetahui dan mempelajari hubungan antara dua variabel independen (variabel Perspektif Internal dan variabel Perspektif Eksternal) dengan satu variabel dependen (variabel prestasi akademik). Hasil data observasi menunjukkan bahwa perspektif internal siswa cenderung berada pada kategori sedang yaitu 66,67%, sedangkan perspektif eksternal juga berada pada kategori sedang yaitu 75%. Dari segi internal, 74% responden cenderung kurang fokus dan 58% responden memiliki Percaya Diri yang rendah.

Kata kunci : kepribadian, Prestasi akademis, perspektif

Abstract

Global competition in the field of career and business, demands a good personality from an individual. A good personality must be possessed since they are still studying, so that they can become provisions in facing global competition. Education is a process of maturing a human being so that there is a change in attitude and an increase in knowledge through training or learning. A student who faces this process is also influenced by the personality of the student. High personality raises the ability to try and struggle in facing obstacles and problems. This is necessary if individuals take education so that their studies can be completed on time and produce good academic achievements. The personal level of a person is also influenced by internal and external factors. In addition to the perspective within the individual, the perspective from outside or the individual environment also influences the personal level of the individual. The existence of feedback and suggestions for improvement is expected to motivate students to increase fighting power during the study. This study uses a correlational method which aims to determine and study the relationship between two independent variables (Internal Perspective variable and External Perspective variable) to one dependent variable (academic achievement variable). The results of the observational data show that the students' internal perspective tends to be in the average category, which is 66,67%, while the external perspective is also in the average category, which is 75%. From an internal perspective, 74% of respondents tend to be less focused and 58% of respondents have low Self-Confidence.

Keywords : personality, academic achievement, perspective

INTRODUCTION

Global competition in the field of careers and business also has an impact on educational competition between tertiary institutions both nationally and internationally, so it is necessary to have students who have good academic achievement abilities, are competent and have the ability to fight and compete in the national and international areas.

To be able to do well in academics, it is necessary to support the individual's ability to see himself, such as being focused, diligent, having passion/ enthusiasm for learning, believing in his abilities, and several other things, as well as individual relationships with family, colleagues and others. Individual personality includes several aspects which in this case focus on internal and external aspects of the individual [1].

Education is a process of changing attitudes and adding knowledge to a person or group of people in an effort to mature a human, through training or learning, so that someone who in this case is a student is able to face the process. The success of an individual in the learning process, especially when studying in college, totally depends on how the individual views his or her abilities. A negative self-view will have an impact on reducing the ability to do well. Conversely, individuals who have a positive self-view can have an impact on their ability to achieve good results [2]. Learning environments in different departments are also shaped, namely through teaching, assessment strategies and practice. Although the relationship is not well understood (Ramsden, 1997) however that a link between the two has been recognized at least in the middle of the 19th (Newman, 1852, p 122-127)[3].

Bloom (1970) argues that *"Successful expe-rience in school are no guarantee of a generally positive self-concept, but they increase the probabilities experience in school guarantee that individual will develop a negative academic self-concept and increase probabilities that he will have a generally negative self-concept"*. What Fitts (1972) later explained, that in fact the individual's personality in seeing his self-concept is one of the determining variables in the educational process. Fitts's (1965) publication, which is based more heavily on correlational studies, states: *"The self-concept is seen as a means of under-standing the individual from his own frame of reference and as a resource for better planning and assistance by those who would help him towards rehabilitation and/or self-actualization"*[4].

Student data for a period of 2-3 years from now are: those who graduated not on time (study period 4 years/ 8 semesters) are still quite large ($\pm$ 50%), the number of students who have moved from one department (internally) to another department amounting to 12.96% and those who moved externally (moved to another universities) were 5.55%. Of course, is closely related to the possibility of decreasing the accreditation value of department. The data illustrates that there are students who experience difficulties in following the lessons delivered during lectures, which results in not achieving study completion on time. Lack of motivation and fighting power in studying, raises the desire of Engineering students to move department to another department which they consider easier to complete [5].

Through the current individual personality, the individual is expected to be able and willing to improve the perspective of the personality in the individual. Individuals are motivated to struggle

in pursuing their studies and improve their personality which in the end can be a trigger or impetus for individuals to continue to struggle and try to face obstacles or obstacles that occur during lectures so that they can complete their studies on time and have high academic achievement. [6].

Gordon Allport (1937) and Henry Murray (1938) defined that personality is an important element of personality. Personality is a series of psychological traits and mechanisms within an individual that are organized and relatively enduring, influencing individuals to interact and adapt to intrapsychic, physical, social and environmental conditions [7]. A person's personality relates to an internal perspective (including focus, persistence, honesty, self-confidence, emotional intelligence, spiritual intelligence). External perspective (including: leadership, communication, teamwork, serving and supporting each other) [1].

The study of personality with various personality types in this case uses The Big Five Personality Traits on academic achievement which is divided into 5 majors, namely neuroticism, extraversion, openness, approval, and conscience. The dimensions of neuroticism tend to be related to anxiety which can cause stress which in this case can interfere or will affect learning achievement, while the dimension of conscience will be more about disciplined, hard work, orderly and orderly behavior so that individuals are more ambitious to be successful and achieve in academics [8].

Cognitive experiences (based on factual, empirical knowledge) can also be studied in terms of plans and goals formulated for themselves and for the strategies they develop to achieve their goals. Each individual has a different anticipation of the future, and is fought for different goals. Understanding individual goals and how individuals

achieve their goals is an expression of personality and social standards which are also part of the cognitive / experiential knowledge domain of human nature.

Self-awareness is the ability for self-introspection and the ability to make peace with oneself, with the environment and other individuals. Self-awareness is useful for knowing motivation, preferences, individual personality, and understanding what factors will influence an individual in doing: judgments, decisions, interacting with others, feelings, internal thinking, interests, strengths and limitations, culture, individual suitability. in the organization, values, skills, goals, abilities, leadership orientation, career interests, and preferred communication styles.

Through self-awareness, individuals can develop the ability to find out their feelings, why and how their feelings affect behavior, the ability to monitor and control biases that occur and have the potential to influence decision making. Self-awareness requires a strong commitment to studying and evaluating behavior and self-characteristics and planning accordingly.

Self-awareness helps individuals understand themselves in relation to others, develops and implements good self-improvement programs, sets meaningful life and career goals, develops relationships with others [9].

Study achievement or academic achievement can be measured through the Grade Point Average (GPA) and timeliness of completing studies. Achievement Index (IP) or Grade Point Average (GPA) is an indicator of a student mastering the course material or courses they take in the current semester [10].

RESULT AND DISCUSSION

The context of this research is applied research that aims to solve the problems of practical life (Jujun S. Suriasumantri, 1985) with a correlational method which aims to identify and study the relationship between two independent variables to one dependent variable, namely the Internal Perspective variable and the External Perspective variable on Academic achievement variable as shown in Figure 1.

This research is an associative study using closed questions in the form of causal relationships using a 5-level Likert scale to measure a person's attitudes, opinions and perceptions. The levels are Strongly Disagree, Disagree, Neutral, Agree and Strongly Agree. which then the data is processed using SPSS.

SPSS statistics is a comprehensive system for analyzing data. SPSS statistics retrieves data from almost any file type which can be used to generate tabulated reports, charts, distribution and trend plots, descriptive statistics, and complex statistical analysis. SPSS statistics make statistical anal-

Fig. 3. **Graph of variable elements in Internal Perspective**
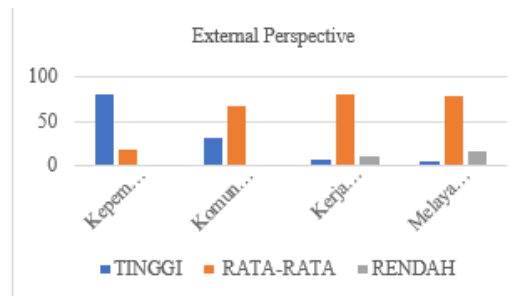
Fig. 4. **Graph of variable elements in External Perspective**

ysis more accessible. Simple menus and dialog box options make it possible to perform complex analysis without having to type command syntax. The Data Editor offers features such as simple and efficient spreadsheets for entering data and browsing working data files [11]. In looking at the relationship between Internal Perspective and External Perspective on academic achievement which in this case is stated in the GPA, it is determined: Independent variables (which influence), namely: Internal Perspective (x1) and External Perspective (x2). The dependent variable (which is affected) is: GPA (y) [12], produce data as in Table 1.

The regression equation for the relationship

Fig.1. **The relationship between 2 independent variables and 1 dependent variable**

Fig. 2. **Normal Probability plot**

Table 1: Data Processing

Coefficients	
Intercept	3,3986874
PI	-0,15764
PE	0,0468381

between PE and PI to GPA is shown in Equation (1). Equation (1) shows that the Internal Perspective has a negative impact, and the External Perspective has a positive impact on academic achievement.

$$IPK = 3.399 – 0.157\ PI + 0.047\ PE \dots (1)$$

Figure 2 states that the regression obtained is a non-linear regression which shows that a high value of Internal Perspective and External Perspective value is not necessarily followed by a high GPA value. The Internal Perspective condition is in the Average category, as shown in Figure 3, while the External Perspective condition is also in the Average category as depicted in Figure 4.

Overall, the observation data shows that the students' internal perspective tends to be in the average category, which is 66.67%, while the external perspective is also in the average category, which is 75%. From an internal perspective, 74% of respondents tend to be low on the element of focus and 58% of respondents have an element of low Self-Confidence.

CONCLUSION

The Internal Perspective has a negative impact on academic achievement and the External Perspective has a positive impact on academic achievement, with the tendency of the Internal Perspective to be in the average category of 66.67%, while the External Perspective is also in the average category of 75%. From an internal perspective, 74% of respondents tend to have a low element of focus and 58% of respondents have a low Self-Confidence element.

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THE BETAWI SOCIETY'S SOCIO-CULTURAL REFLECTIONS IN THE BATIK BETAWI PATTERN

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Abstrak

Batik di wilayah Jakarta berkembang dari pendatang wilayah dari pesisir Jawa yang menyebar. Keberadaan batik di wilayah Betawi tumbuh dari kumpulan kaum pendatang dari beragam wilayah ini tidak sama dengan kehadiran batik di wilayah Jawa, yang erat dan sering dkaiitkan dengan status sosial dan kaum priyayi/menak dan kerajaan. Batik Betawi muncul dengan refleksi masyarakat terhadap apa yang dilihat dan tumbuh bersama disekitar mereka. Motif *Ngangon Kebo, Demenan, Nglajo, Demprak* dan lainnya memperlihatkan sisi budaya dari kehidupan masyarakat setempat yang dituangkan dalam visual sederhana namun penuh makna dan mengandung filosofi. Visual yang hadir merekam aktivitas dari keseharian, penanda kota, Gedung, jalan, alat musik, alat jualan, kesenian dan lainnya. Masyarakat Betawi membuat identitas kuat bagi karya batiknya, dalam perjalannya kini, banyak sentra batik bertumbuh dan menguatkan identitas serta ciri khas yang telah hadir pada masa pertumbuhannya. Pada masa pandemic, beberapa sentra batik pun merespon dengan menghadirkan motif yang berkait dengan keresahan masyarakat terhadap keberadaan virus Covid 19, tentu ruang eskpresi tersebut dapat menjadi refleksi serta jejak sejarah dalam perkembangan batik Betawi.

Kata kunci : Sosio Budaya, Betawi Betawi, Pandemik

Abstract

Batik in the Jakarta area developed from regional immigrants from the Java coast who spread. The existence of batik in the Betawi region grew from a collection of immigrants from various regions. This is not the same as the presence of batik in the Java region, which is closely and often associated with social status and the priyayi / conqueror and kingdoms. Betawi batik appears with a reflection of the community on what they see and grow together around them. The motifs of *Ngangon Kebo, Demenan, Nglajo, Demprak* and others show the cultural side of the life of the local community as outlined in simple but meaningful and philosophical visuals. The visuals that are present record daily activities, city markers, buildings, roads, musical instruments, selling instruments, arts and others. The Betawi people have created a strong identity for their batik work. In its current journey, many batik centers have grown and strengthened the identities and characteristics that had existed during their infancy. During the pandemic, several batik centers also responded by presenting motifs related to public unrest about the existence of the Covid 19 virus, of course this expression space can be a reflection and historical trail in the development of Betawi batik.

Keywords : Socio-Culture, Betawi Betawi, Pandemic

INTRODUCTION
Socio-Culture of Betawi

The Betawi community is identified with the local community or residents who have been in the Jakarta area for a long time, they can be identified by their accent, way of speaking, character and lifestyle. In historical records, it is stated that this ethnic growth originated from the arrival of people from various regions and naturally formed a distinct cultural pattern. The current condition of the Betawi ethnic community is geographically scattered in several areas in Jabodetabek, they can be distinguished by the term Betawi inside, namely those who live around Mampang Prapatan, Duren Tiga, Jagakarsa, Cilandak, Tendean, Gandaria, Condet, Bendungan Hilir and Betawi outside. scattered and settled in Depok, Bekasi, Karawang, Tanggerang. The effect is widespread, causing an impact on the character and pattern of life and the resulting cultural products.

One of the cultural products, which produced by the Betawi people is batik. The fundamental difference is different from the function of batik in the Java region, which is closely related to feudal stories and symbols of the kingdom / sultanate. Batik for the Betawi people, is more functions as an everyday item, not as a meaningful cloth or a certain / profane symbol. From the technical aspect of making batik, there is no difference with batik from the Java region. The history of batik in the Betawi region, cannot be separated from the arrival of batik entrepreneurs from the coastal areas of Java, who expanded their batik centers in the past and developed widely.

The periodization of Betawi batik has begun to show its character along with the proliferation of development, as well as the identification of various Betawi cultural symbols that are regulated in regional government regulations. The batik motifs were found to have a variety of visuals and colors that show the characteristics and character of the Betawi people based on the area they are in. Of course this becomes interesting, because it will show the rich variety of decorations and visual language expressions that will not be found in other regions. There are several phases that can identify the variety of batik ornaments found in Betawi, including batik that developed during colonialism, where the Batavia region was closely related to the position of the VOC, trade center during the Dutch colonial period, batik brought by migrants from the coast of Java (Semarang, Cirebon, Pekalongan) and the period when the motifs characterized by the city of Jakarta were developed, from flora to fauna, landscapes, statues and various other iconic markers of the Jakarta area.

The batik that will be discussed in this paper is batik found in the inner Betawi area, namely batik that comes from the Betawi batik center in the Bekasi area, where the centers in the area focus on enriching the motifs of the Betawi people's daily themes and the natural surroundings. Qualitative research methods with descriptive analysis approach based on the results of interviews, literature references and visual analysis.

RESULT AND DISCUSSION
Reflection on Batik Betawi Ornaments

Batik centers in the Jakarta area are located in several places, and each place has different characteristics and characters. Each region has different markets and segments, for example the batik center in the Benhil area in the form of a batik factory which has now moved its production to Karawang. It was found that the batik features it produces are more in the apparel segment for daily activities, and are widely used. Pekalongan batik motif targets mass products with printing and

Fig. 1. ***Baritan*, a tradition of giving thanks
to the Betawi people**
(Source: Seraci batik, 2000)

printing techniques. Batik centers in the Cilandak, Gandaria and Bekasi areas have developed motifs that are characterized by Jakarta and Betawi ethnicity, such as ondel-ondel, tanjidor, masks, monas and others. The batik center in the Cilinc-ing-Marunda area develops more contemporary motifs, because the targeted segment is the upper middle class, so that the patterns and motifs and functions are more ceremonial activities and motifs that are closely related to the visual characteristics of the city. 'and modern imagery. Below is a description of the findings of batik motifs from various regions in Jakarta originating from the Betawi people.

In the initial explanation it was explained that the Betawi ethnicity has now spread in several regions. Each area that grows has an impact on the characteristics or identity of the batik produced. The four motives below show the diversity of motifs that show the various activities of the Betawi cultural community.

Analysis on the visual aspect, the activities carried out show daily activities with natural landscapes and various surrounding plants. *Baritan* motif depicts a thanksgiving activity, like a tradition throughout the archipelago of holding thanksgiving as an expression of gratitude, usually related to abundant harvests and crops, expressions of happiness for an achievement and others.

The activity of giving thanks to the creator is inherent in the traditions of the Betawi community which are known to be religious. In the visual, it can be seen that various offerings are presented and there are many people and the existence of traditional figures / scholars who guide these activities, this is a reflection of the socio-culture adhered to by the Betawi people that those who lead are people who are true and diligent in practicing their religion, such as religious teachers and scholars.

Motif *Demprak*, showing the type of dexterity game jumping over plots on the dirt floor that is usually played by children around the yard. This game is still found in Betawi areas in outside areas, such as in Bekasi, Karawang, where conditions exist and this type of game is still found and played by young children as a spare time.

The motif of *Demenan*, shows the habits of young people making love. This situation may often be encountered for Betawi people who live in

Fig. 2. ***Demprak*, a traditional game
of the Betawi people**
(Source: Seraci batik, 2000)

Fig. 3. *Demenan*, a young couple making out in a field.
(Source: Seraci batik, 2000)

rural areas, where the surrounding natural scenery is a suitable place for them to make promises and arrange their future. Nature and a rural atmosphere that is thick with lush vegetation and various types of flora and fauna are often elements in enriching the ornaments and batik motifs found. This is a sign that the Betawi people are close to the natural environment, nature is an idea and a reflection of time and time markers. This was also expressed in the interview, where they gave the theme not based solely on recording, but there is concern if future generations do not know what constitutes the culture that must be preserved.

The *Nandhur* motif also shows the daily activities of the Betawi people, namely farming, maybe this activity is rarely found in the inner / city Betawi area, but if it is traced in the Karawang area, the tradition of rice fields is still practiced

Fig. 4. *Nandur*, a portrait of the activity of picking rice crops in the fields
(Source: Seraci batik, 2000)

Fig. 5. *Pitung Sedakep*, the figure of pitung in an idle attitude
(Source: Seraci batik, 2000)

even though it is not only done by the Betawi people. This portrait is also a paradoxical value in the perception or image of Betawi, who are known to live in Jakarta. Jakarta is closely related to modern think, a busy capital city, full of tall buildings, but on the other hand what is revealed in the batik in the Betawi area on the outskirts of aatu outside is not only urban modesty, but there is another meaning, where they want to be known as ethnic groups who have culture, has a tradition like in other areas, not only the cities and traffic jams are known, but there are aspects of the visual data record that will be placed in this motif, namely showing the real humanist side of the Betawi people, who still love the natural surroundings.

One of the figures raised in batik is Si Pitung, one of the legendary figures who is closely related to the representation of the Betawi people, who is brave, defends the truth but is religious. Si Pitung's motive is attached to various objects,

Fig. 6. **Corona, a motive made in response to the pandemic situation in Indonesia**
(Source: Seraci batik, 2000)

Fig. 7. **Corona motif of batik masks, traditional games of the Betawi people**
(Source: Author, 2000)

such as silat, *sedakep*, traveling to Pitung's house objects and others. The use of this motive is used for the completeness of men, because their gallant figure and courage symbolize the courage of Betawi men to defend the truth and protect the weak.

Corona motif is also one of the motives issued to respond to the ongoing pandemic conditions. This shows that the Betawi people adjust to their home and circumstances. This modified form of the corona virus with several other health icons is assembled into an attractive visual and shows the bonds of human DNA. The special meaning revealed in the interview activity states that this motif is a form of concern as well as a marker of the period that future generations hope to remember, so it is important to be recorded in the history of Betawi civilization in the future.

Applications in other forms, namely in masks that are sold as face coverings during a pandemic, this is also an attitude and form of moral messages for the community during a pandemic to comply with health protocols in pandemic conditions. This responsibility is represented in making mask products that are sold freely as well as a learning medium for the surrounding community.

CONCLUSION

Betawi batik that is found from the Betawi region in many shows visuals with the theme of nature and people's daily situations. the beauty of nature, mountains and flora is one of the most frequently seen visuals. This is related to the natural conditions in the Betawi area which are still covered in lush natural conditions. Metropolitan city motives are also shown in several motives, such as Pancoran, Monas, Tanjidor, Semanggi Street, masks, Ondel-ondel and others. This motive is a marker of modern Jakarta, but the identity of the people still wants to be known for the culture and traditions of the people which are closely related to cultural, religious values and have customs and social life that people out there want to know. Of course this is reasonable considering the life of the Betawi people as old residents whose lives are now being eroded by the era of the rarity, but they still maintain the tradition that was developed and passed on from their predecessors, so that this identity is not lost to the times.

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ONLINE SEMINAR BEESWAX — WRAP MAKING

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Abstrak

Pandemi covid-19 mengakibatkan terbatasnya ruang gerak bagi pelaksanaan pengabdian masyarakat oleh para dosen. Universitas Trilogi menawarkan fasilitas pengabdian kepada masyarakat yang diintegrasikan dengan acara seminar daring yang dikelola oleh mahasiswa KKN Materi seminar adalah beeswax-wrap. Tujuannya menginspirasi pebisnis pada saat pandemi, yaitu menghasilkan produk penunjang penyimpanan makanan dan sosialisasi penghentian penggunaan single use plastic. Pelatihan dilaksanakan dalam bentuk ceramah, demo, dan tanya jawab. Seminar berbasis web mengggunakan aplikasi Zoom, koordinasi melalui WhatsApp, dan pengelolaan pendaftaran melalui Google Formulir. Peserta yang mendaftar sebanyak 422, sedangkan yang hadir 348 orang. Peserta yang hadir tersebut terdiri atas 64% perempuan dan 36% laki-laki; 90% berdomisili di pulau Jawa dan sisanya di luar pulau Jawa. Jenjang pendidikan peserta 74% masih mahasiswa, 14%lulusan S-1, dan 3% lulusan S-3. Dalam rangka mengetahui respons peserta, dilaksanakan survei lewat Google Formulir. Hasilnya 58% merespons seluruh kegiatan secara positif dan 36% kecewa.. Respons negatif itu disebabkan oleh buruknya koordinasi panitia, waktu yang buruknya koordinasi panitia, waktu yang terlalu pendek, kendala sinyal internet, dan kualitas suara yang tidak memuaskan.Secara umum peserta memahami pengembangan produk kreatif yang berkaitan dengan isu global pandemik dan darurat sampah.

Kata kunci : seminar daring, zero waste, beeswax- wrap, abdimas era pandemi Covid19

Abstract

The Covid-19 pandemic resulted in minimal wiggle space for lecturers to implement community service. Trilogy University provides community service services combined with online workshops organized by KKN students. The seminar materials are beeswax wraps. During pandemics, the aim is to encourage business people, namely to create food storage support goods and socialize the cessation of the use of plastic for single use. The instruction is conducted in the form of seminars, demonstrations, and q & a. Web-based seminars use the Zoom app, organize via WhatsApp, and administer registration via Google Forms. Participants who signed up were 422, 348 of whom attended. Participants were 64 % female and 36 % male; 90 % live on the island of Java and the rest outside the island of Java. The educational standard of participants is now 74 % of candidates, 14 % of respondents of undergraduate, and 3 percent of graduates of graduate. A survey is conducted via Google Forms. To find out the answers of the participant a survey is administered through Google Forms. As a result, 58% reacted favourably to all events, and 36% were dissatisfied. The negative response was due to weak management of the committee, poor coordination of the committee, very little time, internet signal limitations, and inadequate sound quality. In general, participants recognize the creation of innovative goods relevant to global pandemics and waste emergencies.

Keywords : online seminar, zero waste, beeswax- wrap, Community service amid the Covid- 9

INTRODUCTION

Since 2017, Trilogi University has carried out KKN events which are integrated with community service in partner villages. In 2020 lecturers are led to become resource persons or coaches of on-line seminar events coordinated by students.

This is in line with the LLDIKTI Region 3 Circular of 17 March 2020 which asks universities to conduct tri-dharma on-line[1].

Following up on this direction, Trilogi University facilitates community service activities for lecturers and students based on web conferences. In particular, if the previous year needs analysis was carried out from community service partners. In 2020 the theme of the activity has been determined from the start. The determination of focus is based on current issues in the community locally and nationally to attract audiences to register as participants. The subject of the seminar is business in the period of the covid-19 pandemic.

Based on the profile of the target participants in the student and student age group, the topic of the content offered is something familiar to them. The focus of this on-line training is a *zero-waste* lifestyle, which relates to the 3R principle (reduce, reuse, and recycle) and market opportunities during the covid-19 pandemic.

There are two reasons why the *zero-waste* lifestyle is relevant to the lives of the participants. First, because they are autonomous, second, they have a world of their own so that they are already responsible for preserving their environment.

A *zero-waste* lifestyle is considered relevant to local regulations regarding the prohibition of single-use plastics. The province government of DKI Jakarta has been enforcing a ban on the use of single-use plastics since 1 July 2020. The same applies to other regions or cities in Java that have a plastic waste emergency. Areas that have imposed regulations related to plastic waste are:

1. DKI Jakarta enacted Governor Regulation No. 142 of 2019 on the use of environmentally friendly shopping bags[2],
2. Regency of Bandung by Local Regulation No. 21 concerning Garbage Processing of Juncto No. 15 of 2012, in addition to the Bandung Regent Instruction No. 4 of 2018[3],
3. Bandung via Bandung Mayor Regulation No 37 of 2019 will enable a gradual reduction beginning in 2020.[4].

Food preservation would be a good business opportunity as the Covid-19 pandemic hits. To prevent covid-19 from spreading at an exponential trend human are forced to live in more confined spaces, so their mobility is limited. It also means that there is a reduction in time and flexibility to carry out day-to-day activities related to fulfilling basic needs, like getting something to eat.

Nowadays, humans live in the age of single-use plastic shopping bags, plastic wraps of various sizes, zip locks to cling wraps. Plastic has the advantage of being waterproof, durable, and functional in usage, almost eliminating the functions of different other containers and wrappers that have ever existed in modern civilization.

Single used plastics have a significant potential for waste due to the single-use factor. The worst thing about plastic waste is that it is not biodegradable. As a result, plastic waste will continue to accumulate and pollute the earth. It can even enter the bodies of living things in the form of microplastics. Enactment of regulations leads

to a zero-waste lifestyle give opportunities for the emergence of supporting products that meet today's needs. *The new-normal life* and the demands of a life that is more aware of environmental safety.

The goal of this online seminar is to deliver a *zero-waste* lifestyle and to inspire support items that comply with the *zero-waste* concept, especially *beeswax-wrap* training.

Beeswax-wrap product is an alternative to *cling wrap* that is more environmentally friendly and can retain food durability[5]. The benefits of supplying content for the manufacture of *beeswax-wrap* can be an informative aspect of eliminating plastic waste, using it for personal needs, and inspiring business amid pandemic.

Beeswax-wrap is a *cling-wrap* substitute product that was first popularized in modern times ten years ago by a *start-up* from the United States. This food packaging tool generally uses cotton cloth coated with beeswax with additional ingredients.

There are three advantages of *beeswax-wrap* that make it a business opportunity in the era of pandemics and zero wasteful lifestyles:

1. Can work as a jar lid or a cling wrap replacement because it has the following characteristics:

   • It can be wrinkled because it has stretch characteristics along with cling wrap so that it can wrap, securely cover the different surface shapes.

   • It can be bent/folded because the fabric is coated with beeswax to make rigid fabric, using the origami technique of making bags, envelopes, and many more.

   • Waterproof at a certain degree due to wax coating.

2. An ideal container for food preservation because beeswax has anti-bacterial properties believed to stop fermentation. The use of other mixing ingredients such as oil for the addition of beeswax mixtures typically brings some benefits. Jojoba has anti-bacterial and anti-fungal properties, or VCO coconut oil has anti-bacterial properties[6].

The feeling of the *beeswax-wrap* surface is tolerable, in particular the stickiness of the beeswax coating with natural oils, which can be decreased by the addition of resin or gondorukem. This additional ingredient is useful to reinforce

Bayyinah Nurul Haq, S.Sn., M.Pd

Fig. 1. *beeswax -wrap* making using *sprinkle-iron* and *melt-baste-iron* technique.

the mixture of wax and oil in the pore filling of the cloth. In opposition to oils that offer a soft and slippery character, the resins bind to the brittle and rigid properties of the fabric. It makes less oily and stiffer, so it can be securely be folded into the envelopes.

Several things to consider when making *beeswax-wrap* as a seminar-workshop material:

1. **The content is already familiar to the audience.**

   The target seminar participants are 10 % SMA / SMK students, 60 % of students, so the rest is the general public. Materials such as cotton linen, beeswax, and parchment paper are commonly known to learn about batik. The audience already knows Gondorukem or resin as a mixture of batik wax.

2. **Easy tools and supplies are available in the average household.**

   Iron or pan for melting the average wax available in each household. The pot for the double boiler technique consists of two pans of different sizes with the same shape.

   The iron used has the requirements for regular iron, not for industrial uses. The iron function is to melt and disperse a coating of beeswax to the fabric.

3. **The material is easy to get.**

   Most materials, such as cotton cloth, beeswax, resin, and blending oils, can be purchased in *marketplaces* with a national sales network.

4. **Relatively low material prices.**

   The price of beeswax in the food-grade level on the *marketplace* ranged from IDR 35.000 to 75.000 per 100 gr. This amount is enough for meters of beeswax-wrap meters. The price range also applies to VCO or Jojoba oil.

5. **The steps are simple**

   So that it is easy for the participant to follow and understand. Figure 1 below shows steps in the process of the *beeswax-wrap*.

   Steps of the beeswax-wrap-making are: firstly, wash-dry-trim the edges of the fabric, second melt the beeswax, thirdly scatter the wax over the cotton cloth that covered with hot iron parchment paper. Then dried it in the air.

METHOD

The phases of the implementation of online training shall be carried out in several steps, as illustrated in Figure 2. Below are the five steps of the implementation of the operation:
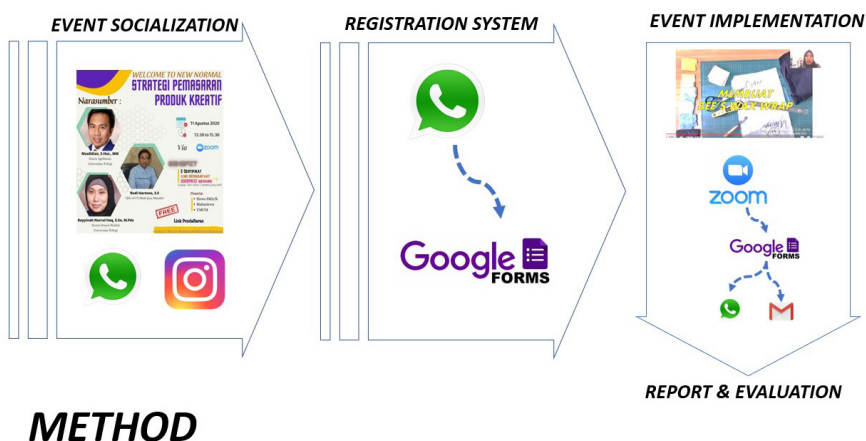
Fig. 2. **Seminar implementation flow chart**

1. Preparation

The coordination stage between the committee and the technical experts. Subject of coordination are the registration process of the participants, timeframe implementation, the task distribution, and the material to be carried out in the online seminar.

2. Socialization of event

The dissemination of event information via the social media *WhatsApp* and *Instagram*, the type of information in an *e-poster* format, the narrative text on *WhatsApp*, all of which are *Google-enabled.*

3. Participant registration

The media used for participant registration are *WhatsApp* and *Google Forms*. Participant's data is collected in the form of an excel file (.xls). Then the participants are gathered in a *WhatsApp-group*, for ease of sharing information and spreading the web conference application link. One day before the implementation, the committee distributed the Zoom link to participants on the *WhatsApp-group*.

4. Implementation of the event

The event takes place from 13.30 to 15.00. Started with the opening of the committee chair, followed by materials presented by the speakers, and ended with a question and answer session. One hour after the event began, the committee circulated a link to the google form to fill in the attendance list.

5. Reporting and assessment of events.

The reports submitted by the committee come in the form of the participant registration files, the materials of the Resource Persons, the Recapitulation of the participant satisfaction questionnaire, and the recording of the activities.

RESULT AND DISCUSSION

1. Result

Socialization occurred on 11 August 2020, attended by 80 participants of different regions. The resource person is a Product Design lecturer from Trilogi University that supported by two groups of students who are members of the 2019/2020 academic year of the KKN lecture group.

The event was implemented on Tuesday, 11 August 2020, from 13:30 to 15:00 WIB using the *Zoom* application. Participants registered via *Google Forms* reached 422 people a month earlier, but only on the day of implementation.

The audience profiles described in figure 3 are 64 % female and 36 %, male. Based on the audience's domicile, the audience based in Greater Jakarta reached 70%, 5 percent in East Java, 8 percent in West Java, and 7 percent in Central
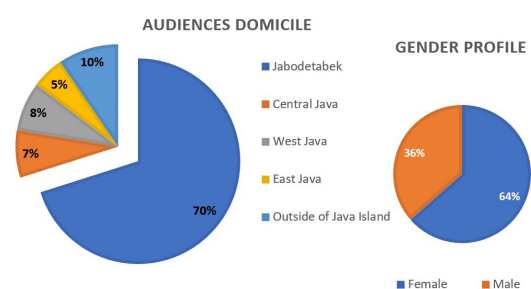
Fig. 3. **Audience profile based on gender and domicile.**
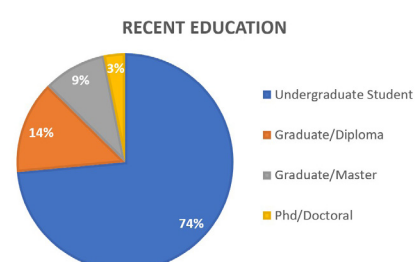
Fig. 4. **Audience profile based on recent education.**
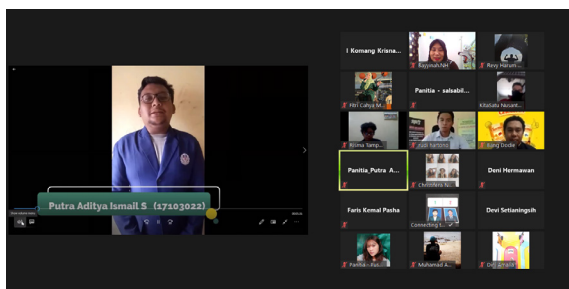
Fig. 5. **Opening speech by the head of the committee**
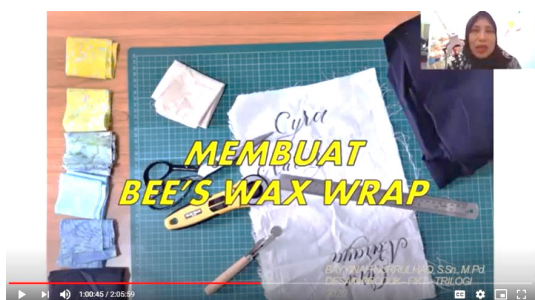
Fig. 6. **Material presentation session**

Fig. 7. **Audience responses based on questionnaires distributed at the end of the event.**

Java. The audience outside Java Island attains 10%, coming from different regions such as Bali, Lombok, Kalimantan, and Sulawesi.

Figure 4 described the profile of the level of education of the audience shown in, where 74 % are still students, 14 % are undergraduates, and 3 % are doctoral graduates.

The event began with a speech by the head of the committee. Then, followed by the presentation of the materials by the speakers. Presentation of the training material for making *beeswax-wraps* using slides and demo by speakers.

The presentation of the material went smoothly for ± 45 minutes, followed by a question and answer session with the participants via the *zoom chat feature*. Two categories of queries came out from the participants:

1. Show concern for efforts to reduce the use of single-use plastics;
2. Enthusiasm to study the development of creative products in responsive to market needs during the covid-19 Pandemic.

2. Discussion

After completion of the event, the *MC* asked the audience to fill out a questionnaire via *Google Forms*. The results of the questionnaire showed positive responses indicating interest and a feeling of inspiration. These positives reached 48 %, while 10 % of the audience requested similar seminars and asked for presentation materials.

Apart from the positive responses, the negative reached 36% with a disappointed tone. Generally, the audience's disappointment is related to:

1. Lack of coordination of the Committee;
2. Bad signal to the internet;
3. Due to technical issues *MC's* and speaker's quality of voice is inadequate.
4. Unclear attendance filling list system;
5. The time for delivery of the material is too short, the time for question and answer session is limited.

Fig. 7, an overview of the audience response summarized through a questionnaire using *Google Forms*.

CONCLUSION

In general, participants understood the development of creative products related to the global issue of pandemics and waste emergencies.

When community service implementation amid the Covid-19 pandemic was not carried out with community service partners (through the MoU), an online seminar is an alternative solution. But online seminar with random audiences facing several challenges, namely:

a**. The technological constraints.** Working at home due to the implementation of the "PSBB" has led to differences in the technical conditions of the committee, the resource persons, and the audience.

The different locations have different internet signals, and the conditions of the devices used may vary. As a result of this, the audio-visual quality received will vary. If it is not carefully considered, it may interfere with the smooth running of activities and reduce the satisfaction of the *e-audience*.

b.**Challenges in the management of activities** related to the scheduling of events, event promotion strategy. Management of the registration system, participants management before the D-Day, D-day time management, post-event service system, communication building after the event ended, with the audience.

c. **Challange to understand the diverse characters of the audience** due to the wide range of ages of the audience, the differences in educational backgrounds. That also affects the atmosphere of the audience.

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ACKNOWLEDGE

THE CREATION PROCESS OF BATIK WITH STORYTELLING THEME

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Abstrak

Pada tanggal 2 Oktober 2009, batik telah mendapat pengakuan internasional dari UNESCO sebagai warisan manusia untuk budaya lisan dan non-materi (masterpiece of the oral and intangible heritage of human). Penghargaan ini membangkitkan kebanggaan tersendiri terhadap batik, sehingga setiap daerah terpacu untuk membatik dengan motif / ciri khas daerah dan memotivasi eksplorasi ide-ide yang selama ini belum tersampaikan. Penelitian ini akan mengkaji pencarian ide dan proses penulis dalam membuat motif storytelling batik dengan tema cerita rakyat atau legenda. Sampel yang digunakan ada 2 buah, satu menggunakan teknik lilin dingin, dan satunya lagi menggunakan teknik lilin panas. Pada penelitian ini metode kritik seni Feldman akan digunakan untuk membedah karya tersebut dan teori Graham Wallas tentang proses kreatif digunakan untuk menganalisis proses pembuatan seni. Berdasarkan kajian yang dilakukan, diketahui bahwa proses penyusunan dan penelitian terkait tema yang akan diambil meme-gang peranan penting dalam proses penciptaan karya karena tanpa persiapan yang tepat maka proses inkubasi dapat terhambat.

Kata kunci: tema batik mendongeng, teknik lilin dingin, proses kreatif, legenda, cerita rakyat

Abstract

On October 2, 2009, batik has received international recognition from UNESCO as a human heritage for oral and non-material culture (masterpieces of the oral and intangible heritage of humanity). This award evokes the pride of batik, so that each region is encouraged to make batik with regional motifs / characteristics and motivated the exploration of ideas that have not been conveyed. This research will examine the search for ideas and the author's process in making storytelling batik motifs with the theme of folklore or legends. There are 2 batik used for the samples, one of them uses the cold wax technique, and the other uses the hot wax technique. On this research Feldman's art criticism method will be used to dissect the work and Graham Wallas' theory of the creative process is used to analyze the process of art making. Based on the study conducted, it is known that the process of preparation and research related to the theme to be taken plays an important role in the process of creating the artworks because without proper preparation, the incubation process can be hampered.

Keywords: storytelling batik theme, cold wax techniques, creative processes, legend, folklore

INTRODUCTION

The process of extracting ideas is the most important thing in the process of creating batik works. That's because this idea will become a concept that will be translated into artworks or quickly translated into sketches. The creator must capture the essence of the idea that comes through visually, so that this shows the importance of the role of the idea in the work because it is the starting point in creating the artwork [1].

The manifestation of ideas into works will occur if there are artists who make them into artworks. The creative thinking process of an artist is a process of generating new ideas in a works of art [2], that continue to develop in accordance with cultural developments. Creativity, art, and culture are interrelated in the process of creating a work of art because culture can be used as an idea in the making of an artwork.

Batik is a cultural artifact that has been known since ancient times and is used from birth to death. The word batik itself comes from the word *amba* which means a wide cloth and the word dot. This means that batik is the dots depicted on a wide cloth medium. On October 2, 2009, batik has received international recognition from UNESCO as a human heritage for oral and non-material culture (masterpieces of the oral and intangible heritage of humanity). Through presidential decree no: 33, the government set this date as National Batik Day. This award evokes the pride of batik, so that each region is encouraged to make batik with regional motifs and characteristics.

This research will examine the search for ideas and the author's process in making storytelling batik motifs with the theme of folklore or legends.

METHODOLOGY AND THEORY

This section presents the methods and theories used for the analyzing the artworks.

2.1 Feldman Art Criticism

The method used in criticizing a work of art has an important role in dissecting the artworks, so that observers understand it. Apart from that, criticism can also be used as input for artists. In this research, Feldman's art criticism method from the book Art as Image and Idea is used to dissect batik. This method has 4 stages, namely description, formal analysis, interpretation and evaluation [3].

Desription: describe what is present directly in front of the observer's eyes. Literally the objects / forms in the work will be described systematically.

Formal Analysis: The formal analysis stage is still descriptive, namely by explaining in as much detail as possible all the formal elements contained in the artwork. The data in this section will be accumulated with the first part to facilitate the interpretation process.

Interpretation: At this stage, the meaning contained in the artwork is explained with the help of data that has been obtained from formal descriptions and analysis. This section is useful for limiting the area of interpretation and making it easier to find the meaning and value of the artwork.

Evaluation: This section is the final stage, which draws conclusions from the previous three stages by connecting the results of the three stages, characteristics, views, and values that developed at the time the artwork was created.

In this study, the researcher will not use all the stages in the Feldman art criticism method, so only descriptions, formal analysis, and interpretation will be used because the main purpose of this study is to determine the author's creative process in painting batik with a storytelling theme.

2.2 Primadi Tabrani Visual Language

This research also uses Primadi Tabrani visual language in the analysis process, especially naturalist visual language of Prespective-Moment-Opname (NPM) and *Ruang Waktu Datar* (RWD) [4].

2.3 Graham Wallas Creation Process

The theory used in the analysis process of this research is the Graham Wallas creation process theory. In this theory, it is stated that in the creation process of an artwork, there are 4 stages that are passed [5], namely:

- **Preparation**

  This stage is the stage of problem exploration. The creator begins to explore existing problems and think of solutions to these problems

- **Incubation**

  At this stage, the subconscious or pre-conscious part takes over and solves the problem. The subconscious or pre-conscious mind stores experiences, data, and information in a form, sound, color, texture, and properties obtained from everyday life. Both consciously and unconsciously, what is stored will be interrelated and formulated into solutions

- **Illumination**

  The stage where ideas and solutions emerge suddenly and begin to show clarity.

- **Verification**

  The testing phase and refinement of ideas. At this stage the logical and conscious mind takes over and works consciously with the input of ideas from previous unconscious processes

This research will reflect on the stage of the author's creation process with Graham Wallas' theory.

CREATION PROCESS OF BATIK

Batik comes from the Javanese language, namely *amba* and *nitik*, which means writing and dot. Batik is an illustrated fabric, which is made using a hot wax as a barrier. It is made on white fabric of Mori cloth, but nowadays batik can be made on a variety of fabrics, such as silk, polyester, rayon, and other synthetic materials.

3.1 Hot Wax Technique

The batik motif is formed with hot wax which is inserted into a tool called *canting*. Then the canting is scratched on the motif sketch, so that the wax liquid seeps into the fabric fibers.

The wax-painted fabric is dyed to the desired color. Usually this process starts from the lightest color before moving on to the darker color. After several times of dyeing, the cloth is dipped in chemicals to dissolve the wax

3.2 Cold Wax Technique

Cold wax batik in its manufacture uses a wax
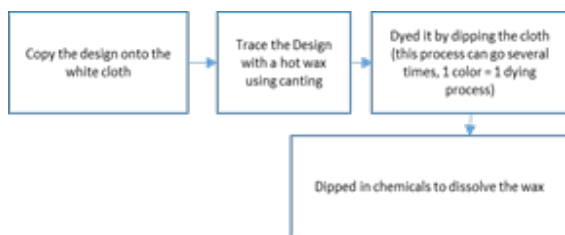
Fig. 1. **The Process of Making Hot Wax Batik**
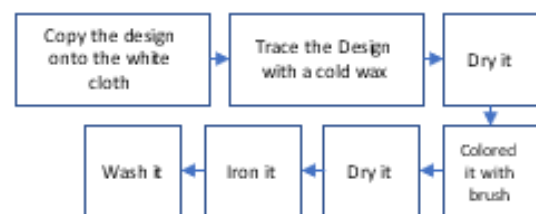
Fig. 2. **The Process of Making Cold Wax Batik**

barrier made of tamarind seed powder dissolved in cold water and added with a small portion of melted butter with hot water before being put into a triangular plastic (usually a piping bag). The plastic is then tied together and the sharp end is cut slightly to reveal the cold wax.

The batik motif is formed by etching the cold wax onto a sketch that has been made on a white cloth. When finished, dry the cloth, so the wax is dry. This cold wax will soak into the fabric, so that when you tint it with a brush, the colors in one part with the other parts that are separated by the wax will not mix with each other.

When you've finished dyeing it, let the cloth dry. The next step is to iron the fabric so that the color becomes vibrant, before finally washing it off with cold water to remove the wax. When all the wax is gone, dry and iron the cloth again.

3.3 Comparison

The process of making hot and cold wax batik is very different, both in terms of processing time, tools and media used, as well as the space required. When viewed from the two processes, cold wax technique is easier to do because it does not use many tools and in coloring it, you can immediately use various colors. The processing time can also be completed within 1 day. In contrast, the hot wax technique takes approximately 2 weeks to work on 1 piece of batik cloth. The cold wax technique is also more environmentally friendly because it doesn't use chemicals in dissolving the wax.

RESULT AND DISCUSSION

This research will examine the search for ideas and the author's process in making storytelling batik motifs with the theme of folklore or legends. There are 2 batik used for the samples,

one of them uses the cold wax technique, which is an easier, faster, and environmentally friendly and the other one uses the hot wax technique.

4.1 The Meeting (Sangkuriang Met with Dayang Sumbi)

This work is visualized using cold wax on silk. This batik depicts a scene from the Sangkuriang story when he meets Dayang Sumbi with a calm scenic atmosphere. The composition is made asymmetrical, especially because there is a winding road on the left. It seems like there is perspective because the end of the winding road is lost at a bend in the hills. In this artwork, the position of the road is important because he divides this batik into several parts, namely:

- The left side of the road where there are clustered trees, with several houses on the hill beside the mountain
- The beginning of the road, which is covered by the figure of the Dayang Sumbi and Sangkuriang
- The right side of the road, where Dayang Sumbi's house is located in the middle of the artwork and is the second focus after the figures of Dayang Sumbi and Sangkuriang. At the back of the house there are hills and mountains

On the right front of the house there is a tree and a small hill behind it, and at the very front of this work there are shrubs that cover Sangkuriang's shoulders and a patrakomala flower.

Fig. 3. **Belinda S. Dewi,** *Pertemuan* **(The Meeting), Cold Wax Batik, 2019**

In this artwork the figures of Dayang Sumbi and Sangkuriang are only depicted as limited to the chest, so that the facial expressions of the two people can be seen clearly. The focus of this artwork is Dayang Sumbi and Sangkuriang, depicted up close (NPM), enlarged leaves and flowers (RWD, important objects will be enlarged), flowers depicted from above (various views), houses (NPM), and roads (NPM). This work combines the depiction using RWD and NPM.

4.2 The Birth of Sangkuriang

The Birth of Sangkuriang was created by using the hot wax technique. The composition of this work is divided into 2 parts, namely the top and the bottom. Both parts are limited by three shawls which moves dynamically up and down to the side. The composition at the top of the scarf seems lighter and empty because it is only filled with scattered cups or small bowls that fill the area. This object is composed irregularly, but spread evenly.

The lower part of the shawl is filled with scattered flowers and taro leaves from various point of view (RWD). This object is composed densely with in various sizes.

The color used as the basis for the batik cloth is a bright orange color, while the objects of the cup or bowl are depicted in various colors, ranging from yellow to blue. The shawl, which borders the two planes, has a green color that moves towards the blue color, so it stands out in sharp contrast

Fig. 4. **Belinda S. Dewi, The Birth of Sangkuriang, Hot Wax Batik, 2019**

to the base color of the fabric, which is orange. The composition of the colors on the bottom of the shawl is very diverse, ranging from analogous yellow to blue, similar to the color on the cup or bowl at the top. Only the color composition of the flowers and taro leaves looks more contrast and dynamic because of the differences in size and color in each object.

This work uses a lot of symbols, such as the use of a cup or small bowl in the form of a container, which symbolizes the womb. The taro leaves also have a similar interpretation. In addition, the shawl can be interpreted as a cradle tool, as well as a symbol of birth and the patrakomala flower is taken as a symbol of the city of Bandung.

4.3 Study of Creation Process in Both Artworks

This sub-chapter will try to analyze the author's creation process with 4 stages in the Graham Wallas' theory. If the whole process was divided into 4 parts, it would look like this:

- **Preparation**

  Both works have the same theme, so even though they use different techniques, their exploration is more or less the same. Initial preparation is done by looking for ideas through reading various literature, conducting medium experiments, and making various sketch.

- **Incubation**

  At this stage, the subconscious solves problems in making works. There are times when the author stop working because the lack of an ideas. During this period, the author spent their time working on other things besides creating the artwork

- **Illumination**

  When the deadline for the exhibition ar-

rives, the author suddenly realized that the sketches he makes can be reprocessed and put together into a new composition.

- **Verification**

  Verification is done by visually reviewing the use of symbols, objects, and composition of the work. In addition, at this stage the concept of the work is also reviewed by adjusting the visual and ideas of the artwork.

Looking at this creative process, it appears that in this case the medium and technique do not play a big role because of the emphasis on the preparation stages.

CONCLUSION

Based on the study conducted, it is known that the process of preparation and research related to the theme to be taken plays an important role in the process of creating the artworks because without proper preparation, the incubation process can be hampered. The search for information, data collection, and the author's experience have an important role in creating a visually in-depth artwork and concepts.

In addition, neither technique nor medium has an effect on the creation process because ideas occur before they are translated into artworks

CLOSING REMARKS

I hope this research can inspire novice artists, so they don't hesitate to look for ideas or making an artwork.

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MAKE PEACE WITH THE PANDEMIC, MAKE DANCE AND KEEP HEART AT OMAH CANGKEM STUDIO

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Abstrak

Selama pandemi, saya melihat kegigihan sanggar Omah Cangkem, terus berkarya dengan berbagai cara. Peneliti mendapat stimulasi auditif dari karya musik Sanggar Omah Cangkem. Dari puluhan karya yang menarik untuk "ditarikan" tersebut terdapat lagu berjudul Sahabat Anak. Rangkaian nada-nada indah, ritmis, dan kocak meninggalkan kesan gembira pada pendengarnya. Desain tarinya yang terinspirasi dari musik Sahabat Anak ini bercerita tentang pentingnya bersikap ramah kepada anak. Metode Perancangan Tari Jacqueline Smith, dipilih untuk merealisasikan rancangan tari ini dengan langkah-langkah perancangan tari dimulai dengan mendengarkan, menganalisis struktur lagu yang diidentifikasikan sebagai komposisi instrumental dan vokal yang bervariasi. Pola kerangka musik dan variasi vokal menjadi dasar pemilihan motif dan pola gerak serta variasinya. Konsep tari kreatif juga menjadi pilihan dalam tarian ini. Tujuan perancangannya adalah untuk mewujudkan karya tari Sahabat Anak, jenis tarian murni ini, menggali motif-motif sederhana untuk gerak sesuai pola musiknya. Diharapkan dengan tarian sederhana ini akan menarik bakat anak-anak dan mendorong anak-anak untuk memiliki image baru bahwa menari adalah hak setiap orang, menari adalah menyayat hati, menari untuk semua, menari sebagai elemen kehidupan, menari membuat hidup lebih indah, membuat hidup lebih kuat dalam menghadapi berbagai hal dan situasi juga selama pandemi.

Kata kunci: Tari Sahabat Anak, Musik Sahabat Anak, Rancangan Tari saat pandemi

Abstract

During the pandemic, I saw the persistence of Omah Cangkem's studio, to keep creating in various ways. The researcher got auditive stimulation from the music work of Studio Omah Cangkem. Of the dozens of works that are intriguing to "dance" is a music entitled Sahabat Anak. The series of beautiful, rhythmic and comical tones leave an impression of joy on the listener. The dance design, which is inspired by the music of Sahabat Anak, tells about the importance of being friendly for children. Jacqueline Smith Dance Design Method, was chosen to realize this dance design with dance design steps starting with listening, analyzing the structure of the song which is identified as a varied instrumental and vocal composition. The musical framework patterns and vocal variations become the basis for selecting motives and patterns of motion and their variations. The concept of creative dance is also an option in this dance. The design goal is to realize the Sahabat Anak dance work, this pure dance type, to explore simple motives for movement according to the music pattern. It is hoped that this simple dance will attract children's talents and encourage children to have a new image that dancing is everyone's right, dancing is heart-breaking, dance for all, dance as an element of life, dancing makes life more beautiful, makes life stronger in facing various things. situation also during a pandemic.

Keywords: Sahabat Anak Dance, Sahabat Anak music, Dance Design during a pandemic

MAKE PEACE WITH THE PANDEMIC, STILL MAKING ART

It was an unexpected event since last March, when I finished playing one of the characters in the Wayang Menak Kraton Yogyakarta performance, in the Tingalan Jumenengan (Anniversary coronation) series, the pandemic began. Since Covid 19 is far away, suddenly it has become very close and has an impact on all sectors, economy, politics and also the arts.

On March 7, the Yogyakarta Kraton held a Wayang Menak Dance performance as a marker of the opening of the "Abala Kuswa" Exhibition, an exhibition that exhibited the Kraton Yogyakarta museum's clothing collection for a month at the Kagungan Dalem Pagelaran Kraton Yogyakarta. On March 9-10, it will be continued with the International Conference at Hotel Ambarukmo, reviewing the manuscripts. Hopefully the series of events will be closed with a Wayang Wong performance on April 4. Sultan HB X carried out a policy when we actively practiced preparing for the Wayang Wong performance, *"ca dhawuh Ngarsa Dalem gladhi dipun suwuk"* (friend, by order of the Sultan, dance training was stopped). The covid-19 epidemic was indeed reckless, even the Yogyakarta royal activities had to stop. care about the king's power, all changed because of the plague.

A week before the government circular on the Work From Home (WFH) policy, or Work From Home (BDR), I collaborated with Omah Cangkem Studio on the Imbal Bonang event. The "core event" is Imbal Bonang, a duet playing a traditional gamelan instrument called Bonang, one instrument played by two people, the concept is similar to a battle. Although the main event is Bonang reward, before or after that there are various "attractions", there are dances, songs, discussions, even comical magic, and also geguritan. Several times I have been involved in collaborating with the children of the Cangkem country, including at the Cangkem Bertaburan event, Imbal Bonang # 1, # 2 # 3, Solah Bawa Afternoon Sakdurunge Surup, Classical Dance Training Performance in Yogyakarta Style, etc. Two weeks after the Circular regarding the pandemic and restrictions on going out of the house, I saw Studio Omah Cangkem pausing for a moment from gamelan and other music activities. Not long after, art activities began with gamelan and song playing by the family of Studio Omah Cangkem Founders, along with their sons and daughters. Seeing his unyielding soul, even during the pandemic, Omah Cangkem continued to carry out artistic activities (beating gamelan and singing songs) through the Youtube streaming platform. The fire of the spirit of the Omah Cangkem studio "burned" me to do art activities and collaborated to make dance designs at the Omah Cangkem Studio, with the childre Studio Omah Cangkem is the private home of Pardiman, an alumnus of the Karawitan Department of the Performing Arts Faculty of the Indonesian Art Institute, Yogyakarta (popular name Pardiman Djoyonegoro, this name is the result of a play on the name of a minister during the New Order era). As long as I hang out with Pardiman, there are things I can remember about the concept of being happy, happiness is not always related to material abundance. Being close to children, especially guiding and channeling joy to them is happiness. With this principle, the Omah Cangkem Studio has grown, like a magnet, inviting many children of all ages to come to practice gamelan without being charged a fee. Those who want to join to practice gamelan at Omah Cangkem only "register" by handing over reading books. On the second floor of the Omah Cangkem Studio there are books given by the chil-

dren of the Cangkem country as they take turns playing the gamelan.

Several works that were produced during the pandemic, sang Sri Slamet, Slendro Manyuro, (this classic piece has been around for a long time as a prayer of safety and blessing) with family. Playing *Lerem ana Ndalem, Gangsa Kinaryo Japa,* Video clips of Banyu Bening, Special Jogja

Music, *Nggoleki Susuhing Gending, Neng Ing Cipta Hanata Rasa, Dwi Cipta Sajuga Rasa,* (Dwi Tunggal Pura Pakualaman Kraton Yogyakarta), Cipta Rasa Hanggatra Karsa, also made Wayang A student with a play of three friends, an idol character and a story of birds and turtles.

Geographically, Studo Omah Cangkem is located in southern Jogja to be precise, Karangjati Bangunjiwa Kasihan Bantul hamlet, which is used for cultural activities. Omah Cangkem's activities are several art activities including Acapella Mataraman, Icipilli Mitirimin, Sragam ABG, Gamelan Emperan Khayangan, Gamelan Style and Puppet Students. There are quite a lot of musical works with various song characters, from the dozens of repertoire / songs I was interested in hearing to recognize a song called "Sahabat Anak". The more you listen, the more motivated you are to create dance works based on the song. I also intend to develop the artistic talents of the children of Negeri Cangkem, and through their dancing experience they complement their musical abilities. Based on that reason, I planned to make a dance work that was triggered, by the auditive stimulation of the song "Sahabat Anak". The effort to develop artistic forms is a productive mental basis, it encourages a person to carry out a creative process to realize his "dream" of creating works of art.

SAHABAT ANAK DANCE

The song "Sahabat Anak" is a source of artistic inspiration for the creation of the Sahabat Anak dance work. One of the stimuli that drives someone to design dance is auditive stimulation (Smith, 1985: 20), like what happened to me when I heard the song Sahabat Anak, the verse has positive connotative and denotative meanings, "hold out our hands together, in one soul. greeting each other, children's best friends, always cheerful, children's friends holding hands, children's friends shaking closely, children's friends are always cheerful, sharing and happy. ". from the structure of the song, the character of the tone, and also the meaning of the song lyrics, it encourages the dance stylists to direct the exploration of the movement towards rhythmic patterns and movement characters that synergize with the meaning of the lyrics. The structure of the music, at the beginning there is an instrumental introduction, four times eight counts, then the lyrics of the song, two words and two counts for dance, a simple way of recognizing the musical structure, how many bars, the choreographic structure is adjusted accordingly.

Fig. 1. **The atmosphere of the Sahabat Anak Dance training at Omah Cangkem, explaining the rules of hand movements**
(Doc. Daruni)

Fig. 2. **The Pose of the Flowering Bud motif**
(Doc. Daruni)

The concept of dance uses Creative dance [4] (Barbara Metler 1984: 26), which is to give space to the creativity of the children who dance it. Creative attitude is not only related to dance, but it helps someone to be critical in reading life. This concept also opens up insight into the concept of dance for all, dance as an element of life. As a dance stylist, I unlock children's potential, and if they have talent, then this dance activity includes nurturing their talents. The image of the child is displayed through the character of the motion which is formed from the motion design. In the "line" dance the movement has character, the curved motion seems soft, the broken motion seems hard and strong. The body parts that impress the dynamic agile movements come from the lower body movements, namely the legs, the combination of hand and kakai movements plus the processing of the facing direction creating the impression of dynamic agile and interesting to see and do. Aspects of dance movements originate from various ideas, one of which is the Tik Tok

Fig. 3. **The pose of the tiktok element in the Sahanat Anak dance motif**
(Doc. Daruni)

pattern which is being loved by young people, playing combination legs and coordinating with hands to form a harmonious pattern, balance right and left, sometimes both make it easier to imitate child dancers. The right hand stretches forward, followed by the left leg bending and vice versa, children often do when playing Tik Tok, a music and dance application which is currently popular among people of all ages. Repetition patterns and variations in the asymmetrical motion design lead to dynamic motion designs. The design of hand gestures and hand gestures is made as simple as possible, but it seems varied, the right hand is nyawang, and the left hand is dhaplang. Those are some "formulas" for selecting motion motifs. Another variation chosen is the game towards direction,

The structure of the Sahabat Anak Dance, in the initial section, introduces 4 times 8 counts, performs a circular lembehan locomotor motion, enters the vocals:

> "Ulurkan Tangan Kita bergandengan: motif Bunga Mekar
>
> "dalam satu jiwa kita bersama",: motif Kuncup Mengembang
>
> "Salam sahanat anak",: Santun melambai
>
> "selalu riang gembira",: The motive Tangkai serangkai
>
> Sahabat Anak bergandeng Tangan": Motive Pukul Tumpul
>
> "Sahabat anak saling jabat erat": motif Goyang simpul
>
> "sahabat abak bergandeng tangan": motif Guyub Rukun
>
> "berbagi dan berbahagia": Motif Merapat erat.

This dance is a pure type, a single dance that can be danced en masse, the concept of easy mov-

ing motion, adapted to the abilities of the children of Negeri Cangkem. The motive of the movement chooses the "thicker" with the lyrics of the song. The Sahabat Anak song is a creative inspiration and also the name of the dance. Meaningful poetry brings cool peace.

The Sahabat Anak dance work is performed in an open space, wherever we are, we dance to respond / adapt to our environment, the shape of our environment affects the shape of our body movements. Open nature, gives the effect of free movement not confined by the walls of the room.

ARTWORK, ARRANGING HEARTS IN PANDEMIC TIMES

Being steadfast in facing something (a pandemic situation) is like a strong wall protecting our "home" from rain, wind and storms. In a steadfastness there is strength, flexibility, flexibility and flexibility is needed at this time, because the rigid will break. A steadfast attitude encourages someone to take the initiative, to carry out positive activities including being creative, expressing art. Art, in its function is able to inspire, captivate, in a strong way through its aesthetic touch. The work of Tari places non-verbal communication that directs the choreographer's heart to the audience. The attractiveness of performance-based and visual arts, leaves a deep impression that then provokes someone to do something, can be active in producing something or just contemplate. It is this shuttle that awakens a person to survive working in art, as well as managing his heart during a pandemic. In the context of designing a dance with the song Sahabat Anak, I try to create a dance and "buzz" evocative through a touch of kindness to children in particular and society in general.

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APPLICATION OF BATIK SEMARANG *WARAK NGENDOG* PATTERNS TOWARDS MODEST FASHION TRENDS

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Abstrak

Semarang merupakan kota pelabuhan di Pantai Utara Jawa yang sempat menjadi salah satu pusat perdagangan besar di Indonesia. Bahkan tidak sedikit yang menyangka Kota Semarang sebagai sentra batik di Jawa Tengah. Akulturasi budaya yang ada di Kota Semarang menghasilkan motif batik dengan perpaduan batik pesisir dan percampuran kebudayaan pendatang yakni Tionghoa dan Arab, yang terwujud dalam Festival Dugderan dengan memadukan unsur kebudayaan Jawa, Tionghoa, dan Arab. Salah satu motif Batik Semarang hasil akulturasi tersebut adalah motif Warak Ngendog yang merupakan hewan mitologi hasil perpaduan ketiga unsur akulturasi budaya Jawa, Tionghoa, dan Arab yang dipercaya oleh masyarakat Kota Semarang. Kekayaan ragam hias dalam motif Batik Semarang tidak hanya tercermin dalam penerapan warna maupun motif yang bervariasi, namun sangat kaya akan nilai-nilai filosofis di dalamnya. Bahkan melalui ragam hias yang ada pada motif Batik Semarang, dalam hal ini motif Warak Ngendog, dapat menjadi salah satu sarana bagi generasi muda untuk belajar sejarah atau mengetahui lebih dalam tentang *folklore* maupun hal-hal yang berkaitan dengan Kota Semarang. Metode penelitian ini dilakukan melalui pengumpulan data kuesioner dan studi literatur, mengkaji inspirasi motif Batik Semarang, dan rekomendasi desain motif serta busana *modest*. Hasil dari penelitian ini berupa motif Warak Ngendog serta dua rekomendasi desain busana untuk *style Classic Chic* dan *Streetwear* dengan menggunakan motif Batik Semarang Warak Ngendog.

Kata kunci : akulturasi, busana modest, motif batik, Semarang, Warak Ngendog

Abstract

Semarang is a port city on the North Coast of Java which once became one of the major trading centers in Indonesia. In fact, not a few people think that Semarang is the center of batik in Central Java. The acculturation of culture in the city of Semarang produces batik motifs with a combination of coastal batik and a mixture of immigrant cultures, namely Chinese and Arabic, which is manifested in the Dugderan Festival by combining elements of Javanese, Chinese and Arabic culture. One of the Semarang Batik motifs resulting from the acculturation is the Warak Ngendog motifs, which is a mythological animal resulting from a combination of the three elements of acculturation of Javanese, Chinese, and Arabic cultures that are trusted by the people of Semarang City. The richness of the decorative variety in the Semarang Batik motifs is not only reflected in the application of various colors and motifs, but is very rich in philosophical values in it. Even through the decorative motifs that exist in the Semarang Batik motifs, in this case the Warak Ngendog motifs, it can be a means for the younger generation to learn history or to know more about folklore and things related to Semarang City. This research method is carried out by collecting questionnaire data and studying literature, examining the inspiration of the Semarang Batik motifs, and recommendations for design motifs and modest clothing. The results of this study are the Warak Ngendog motifs and two fashion design recommendations for Classic Chic and Streetwear styles using the Batik Semarang Warak Ngendog motifs.

Keywords : acculturation, batik motifs, modest clothing, Semarang, Warak Ngendog

INTRODUCTION

During the Dutch colonial era, Indonesia recognized two groups of decorative batik which were divided based on the area of batik, namely the palace batik (Vorstenlanden) and coastal batik. Semarang's batik itself is included in the coastal batik class with colors and varieties not bound by certain rules and regulations, naturalist motifs and strong influence from various foreign cultures, as well as characteristic motifs and shapes that are very natural and natural [5]. The concept of the Semarang's Batik motifs was born by the creative ideas of the craftsmen and is related to the culture of the Semarang's City.

The motifs that are often featured in Semarang's Batik are pictures of traditional houses, mosques, plants, animals, and some reliefs found in the Semarang's City. In addition, the colors produced in the Semarang's Batik motifs combine Chinese, Indonesian, and Dutch cultures. Therefore, this research will explain about changes in the culture of wearing batik as part of the lifestyle of young adults and its influence on the development of contemporary batik fashion design, especially in the design of modest wear for hijab.

METHODS

This research uses a combination of quantitative and qualitative methods. Quantitative methods are used to determine respondents' choices and insights regarding the types of styles in modest wear, while qualitative methods are used to analyze survey findings and respondents' opinions based on the applied theory.

Based on the above background, the uniqueness of the Semarang's Batik Warak Ngendog motifs will be explained as one of the recommendations for modest wear designs for hijab. The reason for choosing the Warak Ngendog motifs

in Semarang's Batik is because of the acculturation elements of three cultures, namely: Javanese, Chinese, and Arabic, in line with Darmayanti's (2020) research on elements of cultural heritage in the northern coastal region of Java which is rich in acculturation [3].

Therefore, the formulation of the problem raised from the research on Semarang's Batik with the Warak Ngendog motifs is what design recommendations are suitable for the application of the Warak Ngendog motifs as a modest wear? In addition, this research produces one Semarang's batik motifs, namely the development of the Warak Ngendog motifs which is applied in the recommendations for modest wear designs with Classic Chic and Streetwear styles.

RESULT AND DISCUSSION

1.1 Development of Batik in Fashion

The development of fashion in Indonesia is now influenced by online culture with many social media platforms. In promoting Semarang's Batik, it is necessary to take advantage of technological developments such as the use of social media to increase its popularity. Fashion with batik as a base material is increasingly developing and favored by various groups, especially young adults in Indonesia. However, unfortunately not all batik motifs are compatible with modern and dynamic fashion designs for young people, especially the motifs in Semarang's Batik [2].

Batik for most of the Indonesian society's opinion seems ancient, out of date. Both from the batik activity itself to the motifs produced in batik. Along with the times, the popularity of batik is increasing until finally it is starting to be favored by young people in Indonesia, especially since every October 2nd is designated as National Batik Day. Even some well-known fashion designers in

Indonesia use batik as the main material in their designs, such as: Iwan Tirta, Poppy Dharsono, and other designers.

Semarang's batik as a contemporary batik has a unique design, because it is the result of acculturation of the Semarang society which consists of various ethnicities. Moreover, batik is commonly known as a form of formal and semi-formal clothing, so that the younger generation usually wears batik only on certain occasions, such as office events or attending wedding invitations. In fact, batik can also be a choice of daily or casual clothing, but unfortunately casual batik designs have silhouettes or cuts that tend to be simple. This is proof that batik can be a suitable appearance for any situation, so it is better if batik clothing designs also have a variety of silhouette choices [2].

1.2 Decorative Variety in Batik

The motifs in a batik work are classified as decorative. Therefore, decoration is also called ornament, which is a motif or form that has a specific purpose and meaning. A pattern in decoration usually has certain patterns and rules that are in a field so that it produces a beautiful shape, generally has a pattern or arrangement that is repeated, regular, measurable, and has a balance (A. Haake, 1989) [1].

The types of decorations based on their motifs or patterns can be divided into four types, namely:

- Flora, decoration in the form of plant motifs that are usually found in art products, such as: batik, woven cloth, and also carvings.
- Fauna, decoration in the form of animal motifs, such as: butterflies, birds, fish, elephants, and so on.
- Figurative, decoration in the form of human objects that is depicted through

Fig. 1. **Image of Warak varies in application**

the styling of forms and is usually found in Eastern cultures, such as: Papua, Egypt, India, and so on.

- Geometric, decoration developed from geometric shapes is then styled according to the creator's imagination.

The motifs used in Semarang's Batik are a combination of the four types of motifs above. This research raises a typical iconic motif from the Semarang City, namely Warak. Warak comes from the Arabic word "wara'i" which means holy. Warak is considered and trusted by the people of Semarang City as a magical mythological creature
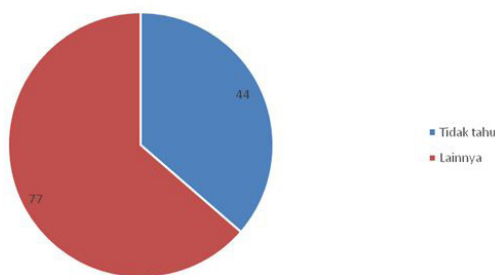
Fig. 2. **Chart of respondents' knowledge about modest wear**
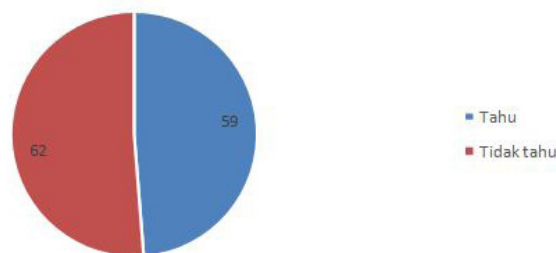
Fig. 4. **Chart of respondents' knowledge about Warak Ngendog motifs**

because it has a combination of several animals that represent certain ethnicities in Semarang City. The body, legs, and tail of Warak are characterized by a goat (Javanese ethnicity), the head is characterized by a dragon (Chinese ethnicity), and the neck itself shows characteristics of a camel (Arabian ethnicity).

1.3 Batik and Popular Culture

Etymologically, pop culture (cultural popular), derived from Spanish and Portuguese, means cultural elements that come from the people. Meanwhile, according to the perspective of Latin language and culture, popular culture leads to more thoughts about cultural development from the creativity of the average person in society (Lull, 1997: 85) [4].

Popular culture is a series of entertainment tools and products that are traded for material purposes for profit, although sometimes their creation is for other purposes, such as interests in political culture. This means that popular culture is related to many aspects, such as consumption, fashion, politics, and so on. Another definition of popular culture is culture that is deliberately produced by the mass media, then adapted to conditions and situations, so that it can be consumed by the public.

Batik and its relation as popular culture, in this case, is in terms of batik as a lifestyle commodity for collectibles for some urban communities. The rarer, more unique, and more complicated the manufacture (especially the written batik technique), the more expensive the batik is and is worth collecting. Batik with certain motifs such as flora and fauna still dominates market tastes today.

Therefore, not all the motifs in Semarang's Batik are favored by urban people, especially the younger generation because: (1) the old Semarang's Batik motifs have classic motifs with the dominance of flora and fauna elements, with bright colors typical of coastal batik like red or orange so it is considered more suitable for the tastes of elder, (2) the contemporary Semarang's Batik motifs has figurative motifs with the appearance of iconic objects of Semarang City (buildings, landscapes, folklore) with modern colors that are softer/ pastel but are too feel stifled.

The results of a survey of several female respondents of working age in Semarang City.

Based on the 121 respondents to the questionnaire, it was stated that 77 people knew and 44 people did not know about modest wear.

Based on the 121 questionnaire respondents (may choose more than one choice), as many as 48 people like classic chic style and 45 people like streetwear style, the rest choose other styles such
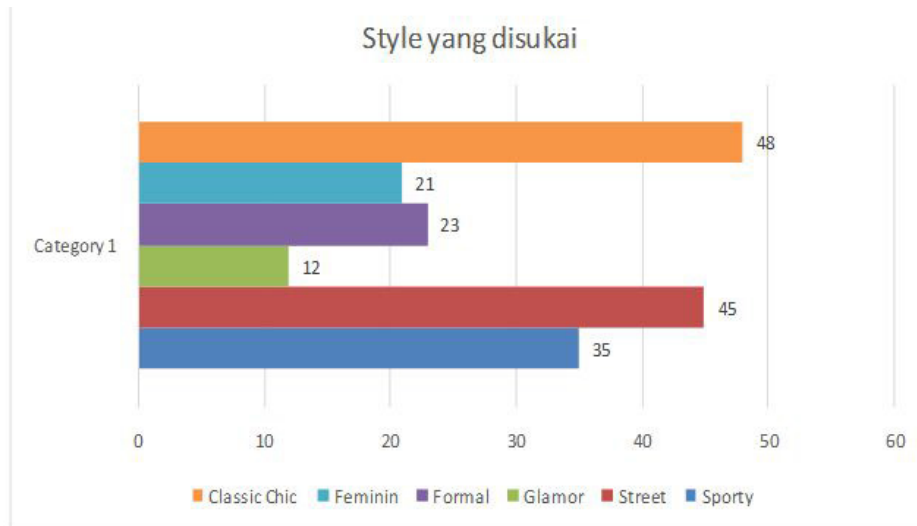
Fig. 3. **Chart of respondents' knowledge about hijab fashion style**

as feminine, formal, glamorous, sporty.

Based on 121 respondents to the questionnaire, 62 people did not know and 59 people knew the motifs of Warak Ngendog in Semarang's Batik. The consideration of choosing the Warak Ngendog motifs is because it is an iconic batik motif from the Semarang City.

Based on the explanation above, the following research scheme is made using several theories as a narrative approach to the creation of the Warak Ngendog motifs development from Semarang's Batik. Furthermore, the results of the redesign of the Warak motifs are applied in the idea of creating a modest wear design for the hijab by considering elements of popular culture that are close to the daily lives of Indonesia's young generation.

1.4 Design Recommendations

The use of Semarang's Batik with the Warak Ngendog motifs because the existing motifs is a combination of old and new motifs, so it has a motif that is safe for all groups to wear. In addition, the Warak Ngendog motifs has various variations so that the motif design will not be monotonous. There are two variations of Semarang's Batik with the Warak Ngendog motifs chosen as representatives of batik craftsmen in the Semarang City, namely Batik Semarang 16 and Zie Batik.

The two designs above have differences in terms of motifs and colors in batik even though they both raise the Warak Ngendog motifs. In the first design, the streetwear style, the Warak motifs is a pale yellow outline on a black background. The coloring of the batik cloth with this motif uses a combination of natural dyes (pale yellow) and synthetic dyes (black). This Warak Ngendog motifs was made by craftsmen from Batik Semarang 16 aimed at young people aged 20-30 years. In accordance with the characteristics of young people, the recommended design is a combination of batik
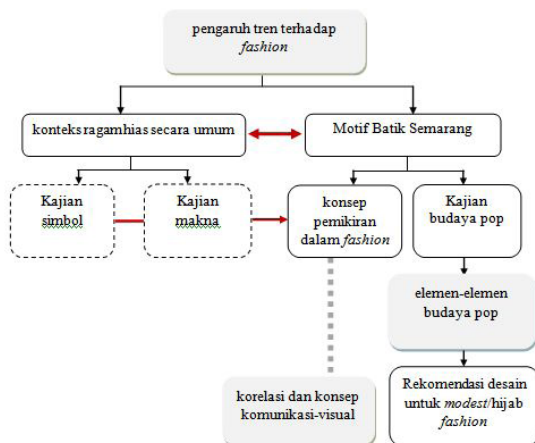
Fig. 5. **Research Schemes**

Fig. 6. **Warak Motifs and streetwear style**

Fig. 7. **Warak Motifs and classic chic style**

cloth with blue denim and black drill cloth. Thus, the overall design looks modern, dynamic and up to date.

In the second design, classic chic style, the Warak motifs is a light brown stylization on a brown derivative background. The coloring of the batik cloth with the Warak motifs uses natural dyes to give it a classic and elegant impression. The Warak Ngendog motifs was made by craftsmen from Zie Batik Semarang, aimed at young people aged 30 years and over. In accordance with the characteristics of this group, the recommended design is a combination of batik cloth on the vest part, broken white chiffon fabric for the puffed-sleeved shirt material, and cotton cloth with or-

ange-yellow pleats technique for the pants. Thus, the overall design looks modern, dynamic, formal, and elegant.

In addition to the modest wear design recommendations, there are also Warak motifs design recommendations made by the author as follows:

The Warak motifs above was made by the author by applying the study of symbols and meanings in making the motif. From the previous explanation, it has been explained that Warak is a mythological animal that is trusted by the people of Semarang as a representative of the three major ethnicities. The redesigned motif above applies a mixture of the three animal images of each ethnicity.

Fig. 8. **Warak Motifs by the author**

Table 1. Differences in Image Warak on Batik Motifs

Information	Image of Warak (old)	Image of Warak (new)
Goat (Javanese ethnicity)	Body parts, legs, tail	The horns on the head, feet
Dragon (Chinese ethnicity)	The head	Body (scales) and tail
Camel (Arabian ethnicity)	The neck	The head (facial structure), body (hump)

CONCLUSION

The conclusions that can be drawn from the above are as follows:

- Based on the existing patterns in Semarang's Batik, it is currently found that most of the meanings are denotation with decorative patterns that still follow traditional batik standards, namely containing geometric, non-geometric elements, and some motifs using combined patterns.

- Semarang's Batik motifs currently uses derivative colors produced from synthetic dyes with a more varied base color, not only reddish orange. This is suitable to be the starting point for the development of batik as a clothing material with a variety of patterns and various colors.

- Semarang's batik is unique in the form of folklore which is applied to its batik patterns, such as local names, special foods, landscapes, and folklore in Semarang.

- Not all people in the Semarang's City know the details of the folklore adopted as a batik motifs. Therefore, one of the outcomes of this study is a recommendation for a fashion design with one of the contemporary styles in the form of Semarang's Batik with the Warak Ngendog motifs.

- Warak is depicted in a variety of decorative motifs (according to the creator's imagination).

- There are many possibilities development motifs (in this case the Warak motifs) in the future.

search. In addition, the author also thanks Batik Zie as a resource for this research data.

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THE HISTORY OF *KAWITAN* DANCE IN ARISTOCRACY PRIANGAN ERA

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Abstrak

Penelitian ini mengungkap perjalanan sejarah kemunculan tari Kawitan di masyarakat pada era bangsawan di Priangan. Tari Kawitan merupakan salah satu jenis tari Keurseus yang sangat digemari pengikutnya. Tari Kawitan biasanya dibawakan oleh penari yang memiliki kemampuan menari pada tingkat mahir karena memiliki kesulitan tertentu. Artinya, penari harus mampu memunculkan dinamika dalam 3 level ciri musik yang berbeda dan terkesan mampu memunculkan karakter yang berbeda. Tarian ini lahir karena para penari yang terampil ingin menampilkan tarian khusus yang mungkin tidak dapat dilakukan oleh penari pemula dengan baik. Permasalahan yang terungkap adalah bagaimana awal kehadiran tari kawitan dan bagaimana perkembangan tari Kawitan serta alasannya, namun Kawitan hanya bisa disajikan dengan baik oleh para penari yang sudah mahir. Metode yang digunakan dalam penelitian ini adalah metode sejarah dengan tahapan heuristik, kritik, interpretasi dan historiografi.

Kata kunci: tari Kawitan, sejarah, aristokrasi, priangan.

Abstract

This research reveals the historical journey of the emergence of the Kawitan dance among the public in the aristocratic era in Priangan. Kawitan dance is one type of Keurseus dance which is very popular with the *congregation.* The Kawitan dance is usually presented by dancers who have the ability to dance at an advanced level because they have certain difficulties. That is, the dancer must be able to bring out the dynamics in 3 levels of different musical characteristics and seem to be able to bring out different characters. This dance was born because the skilled dancers wanted to come up with a special dance that novice dancers might not be able to dance properly. The problems that were revealed were how the early presence of the Kawitan dance in the tribe of the congregation and how the development of the Kawitan dance and why, but Kawitan can only be presented properly by advanced dancers. The method used for this study is the historical method with heuristic, criticism, interpretation and historiography stages.

Key words : *kawitan* dance, history, aristocracy, priangan.

INTRODUCTION

Kawitan dance is one of the Keurseus dance genres composed by R. Sambas Wirakusumah in 1920. The source of its creation is the dance *tayuban*. Keurseus comes from the Dutch language, namely which *cursus* means learning by using certain methods [11] (Ramlan, 2009: 49-50). It was emphasized by Rusliana who stated that "Keurseus dance was specifically created as a type of male dance, in principle it is a new manifestation of social dance or entertainment for the aristocrats called *Tayub*an" [10] (2008: 21). In the Kawitan Dance presentation, three human characters are revealed, namely smooth, lush, and dashing.

During the aristocratic era, Keurseus dance became an important part of the life of the *congregation.* Men, men and men, are obliged to dance and even become one of the requirements for becoming an official. This means that the position of dance in the life of society at that time is very important. From this phenomenon there are several problems to be raised, namely first, how is the process of the presence of the aristocratic middle kawitan dance? second, is there a form of embodiment of the character of the Priangan Aristocrat society in the elements of the Kawitan Dance? And how is the correlation between the creation of the Kawitan Dance and the Aristocrats as the supporting community? To find and uncover these events, the researchers used historical methods with a social science approach and used symbol theory that is relevant to the purpose of this study. In this study, to find a relationship between the presence of the Kawitan Dance with the characteristics of the Priangan Aristocrat society, so that textual and contextual studies are needed.

The method used in this research is the historical method. The stages are heuristic, namely tracing and collecting historical sources; then criticism by selecting and verifying and testing the validity and accountability of historical sources; then interpretation by analyzing and interpreting the facts that have been found; and finally, historiography, which is retelling the events found in written form.

RESULT AND DISCUSSION
Dance at Era Aristocracy

Group aristocrat or in terms Sunda also known as *marvelous,* is one of the popular vocabulary for the people of Sunda, to appoint one of the layers of society based on law when it has a variety of privileges. Aristocrats were thought to have had a special, noble view of life. That is, the *takers* are those who have to be served by all their needs (by others) so that their life becomes comfortable [13] (Lubis, 1998: vii). Menak in Priangan, has something to do with Javanese culture, namely a group of local aristocracy consisting of the Regent, the Regent's subordinate and his relatives. The Bupatis in Priang were appointed and regarded as high ranking officials of the Mataram kingdom. The Sultan of Mataram divides the territory of Priangan into Regency Regencies, each headed by a Regent which in the traditional Javanese government system (Yogyakarta and Surakarta) means the position or designation for high ranking Palace officials. Thus the Regent in Priangan is the hand of the Mataram kingdom's power by imitating all the lifestyle of the ruler. Since that time and also in the later days everything was Mataram-style: the system of government, customs, symbols and ceremonies were inseparable parts of the positions and lifestyle of the regents in Priangan. As a local aristocrat, the Regent is the carrier of the Palace culture in their respective regions" [13] (Lubis, 1998: 28).

Group also has *alife style* special which in-

cludes the giving of names and titles, standardization of residence, use of ethics and language style, clothing, eating, education, marriage, food habits, religion, ceremonies, and arts. The religious aspect is considered very important for thepeople *Menak*, because religion is believed to be something that brings people to goodness and truth. The religious system in the past is still very strong with the ceremonies or rituals, until thecentury regents in the Priangan region embraced Islam. The understanding of religion among *Menak is* highly prioritized in relation to his social strata in society. A Priyayi must be a good role model for other communities, so it is compulsory for the Menak people to study and deepen religion. Religious activities began to increase since the early 20th century.

The Birth of The Kawitan Dance

Year 1920 was the beginning of the development of Sundanese dance in the Priangan region, because in that year several dances with choreography were created that were structured with standard motion patterns. "In the development of Sundanese dance repertoire, Keurseus Dance has opened a new history at the beginning of the twentieth century, where the presentation is relatively very quiet among the middle class and the general public" [12] (Tarya 2016: 5). Previously, among the aristocrats and the Sundanese people, the more dominant was ritual and social dance which were spontaneous and improvisational in nature, while dance that was performance was lacking. In connection with this, in 1920 a descendant of Wedana Tanjungsari named R. Sambas Wirakusumah composed a dance that originated from the dance movements of *Tayuban* among the *men* known as *Ibing. Keurseus*. This dance has been structured and has movement patterns standard, so that it meets the criteria to be used as learning material.

As explained by Moh Tarya in his book entitled *"Tari Gawil Naek Kering II Monggawa",* that the Keurseus dance has a certain arrangement in such a way as to make it easier for those who teach and be taught in exercises, and also how to teach it starting regularly [12] (2016: 6).

Keurseus dance or also known as *ibing Keurseus,* is a development of the *Tayub / Tayuban* dance which is a social dance among nobles. The meaning of Keurseus in the book Keurseus Dance by Lalan Ramlan is extracted from the research results of R. Oe. Yoesoef Tedjasoekmana, as follows: "The word Keuseus from Dutch Cursus (pronounced Keurseus), Pemahaman against term course that means learning how metode guided, systematic, and so forth, then became a term more familiar be another designation of dance *the new style Tayub*, namely becoming a keurseus [11] (2009: 49-50).

Ibing *Tayub* is the forerunner or the basis for the formation of the Keurseus Dance genre, therefore in the discussion of *ibing Keurseus* Of course,would be optimal if his investigation was started from the problems related to *Tayuban* in the past when this art reached a high level of popularity at that time. *Tayuban* is an artistic tradition that is usually practiced by thegroup *folk,* held in district pavilions in almost all areas of Priangan.; events are *Tayuban* held when there are important events or events, both state events or family events. *Tayuban* is a *kalagenan* /entertainment program, which existed after the formation of the district government in the Priangan area. The popularity of *tayuban* in Priangan began in the 18th century. As stated by Anis Sujana in his book, this written data on the popularity of *tayuban* in Priangan has emerged at the time of the 18th Regent of Sumedang, namely Pangeran Suria Kusumah Adinata (1836-1882) (Sujana, 2002: 9), and the peak

of popularity *tayuban* in Bandung Regency was during the Regent RAA Martanagara (1893-1918) followed by the Regent of RHAA Wiranatakusumah V (1920-1942).

Art is *Tayuban* so widespread and widespread throughout the cities and districts in Priangan, and often appears in celebratory parties such as: weddings, circumcisions, state activities, and so on. The development of *Tayuban* is inseparable from the role of the Cirebon Mask puppeteers, as evidenced by both those taking place in the district and outside the regency, inviting them to perform as well as to teach priyayi or to *conquer* at that time.

In 1903, R. Gandakusumah invited Puppeteer Topeng Wentar to the Tasikmalaya Hall to teach. R. Tjetje Somantri together with Asep Berlian and Abdul Syukur in the 1918s did the same thing. Similarly, R. Sambas Wirakusumah in Rancaekek held a Cirebon Mask dance exercise which lasted until the 1970s, RI Maman Suryaatmada, R. Nugraha Sudiredja, and Enoch Atmadibrata admitted that they had regularly invited Mask dancers of Wentar descent (Ami, Suji). , and Dasih) for months to teach dance [11] (Ramlan, 2009: 23). Regarding with this, Edy Sedyawati noted that in the quarter 20th century, Juragan Rangga from Sumedang gathered several famous Cirebon Mask dancers to compose a dance which is an excerpt from several Cirebon Mask dance performers. Likewise, what was done by the descendant of Wedana Tanjungsari named R. Sambas Wirakusumah in 1920, namely arranging dances that were derived from the dance movements of the *Tayuban* among the *men* known as *Ibing. Keurseus*. This dance has been structured and has movement patterns standard, so that it meets the criteria to be used as learning material.

Ibing Keurseus is a dance genre that consists of various types of dances. Several types of male dances that are included in the Keurseus dance genre include;dance *Lenyepan*,dance *Gawil*, dance *Kawitan*, *Gunung Sari* dance *Kastawa*, *Kering 2 Monggawa*, *and Kering 3 Ngalanga / Totopengan*. As emphasized by Iyus Rusliana in the book *Creation Dance Sunda* states that "Dance Keurseus specifically created as a kind of dance son, in principle, is the embodiment of new social dance or entertainment nobility *(kalangenan menak)* called *tayub*an" [11] (2008: 21) .

One of the dances in the Keurseus dance genre includes the Kawitan dance. Kawitan dance was composed by R. Sambas Wirakusumah in the 1920s. This dance depicts a *marvelous,*or nobles authoritative, charismatic, and virtuous noble, character dance, *lenyep, ladak,* and *monggawa lungguh*" [1] (1999:42). The public in general knows Keurseus Dance, especially the Kawitan Dance, only as a performance dance in the form seen today, without knowing its background, how it was formed; as well as the symbols contained in the dance. For this reason, the community and the world of education need a means that can fulfill the knowledge of the dance. This research will answer how the elements of motion that exist in the Kawitan Dance, is there a correlation between the form and character of the Priangan aristocratic society as a manifestation in it.

An art object has no meaning if it has not been communicated to the audience. When the dance as an art form dipertunjukkan order to re- established a communication, will appear various interpretations. Aesthetic communication arises based on the subjectivity of the audience's aesthetic experience of the dance they see. If someone already knows the background of the dance, their imagination will appear based on the events behind them.

A creator creates a work with a purpose. The

task of a creator is to translate the content into choreography as well as the supporting elements of other works of art. A dancer is tasked with communicating the dance he is performing so that an aesthetic sense will be manifested to the audience which is intertwined during the show. Aesthetic communication in a performing art will reveal a subjective perception and interpretation that is free but still directly related to the experience and aesthetic understanding of the artwork.

Establishment Dance Dance Keurseus especially Kawitan is the result of creativity R. Sambas Wirakusumah abackground *marvelous* or belonged to Aristocracy. The choreography arrangement in the dance originates from the dance movements found in the Cirebon andMask Dance *Tayuban* which are popular among the *folk,* so it is possible that the Kawitan Dance embodies the character of the Sundanese Aristocrat society.

To read the concept of thinking about this symbol, it is necessary to understand in advance about the Aristocrats in relation to R. Sambas Wirakusumah, namely the composer of the Kawitan Dance who is a member of the Aristocrats whohis role as *supportsannimals symbollicium,* as well as as a guardian of the conservative values of his class. The aristocrat group has *life style* a specialwhich includes the giving of names and titles, standardization of residence, the use of ethics and language styles, ways of dressing, eating, education, marriage, eating habits, religion, ceremonies, and arts. The religious aspect is considered very important for thepeople *Menak*, because religion is believed to be something that brings people to goodness and truth. The religious system in the past was still very thick with ceremonies or rituals, until in the 19th century the Regent of the Regent in the Priangan region embraced Islam. The understanding of religion among *Menak is* highly prioritized

in relation to his social strata in society. A Priyayi must be a good role model for other communities, so it is compulsory for the Menak people to study and deepen religion. Religious activities began to increase since the beginning of the 20th century.

A person who has a view of life will usually apply his view of life in a lifestyle. Likewise, what the Sundanese aristocrats said was *appealing to* create a view of life into their behavior, one of which was artistic behavior. So do not be surprised if in the form of artistic expression there is a manifestation of his view of life. Likewise what happened in the process of forming the Kawitan Dance. Conservative values that tend to be contextual are poured into more innovative manifestation media as a form or representation of the conservative values of aristocrats by R. Sambas Wirakusumah.

CONCLUSION

From this explanation there is an Ariadne thread that connects the symbols in the Kawitan dance and the Sundanese Aristocrat culture (Priangan). The correlation between the creation of the Kawitan dance and the Aristocrats Priangan is a *keurseus dance* placed as a text which is a view of aesthetic and ethical forms, from the context, namely the people who *perceive* Priangan as the people of its inhabitants. Culture and values contained in the aristocrats are conservative manifestations, while Kawitan Dance is an innovative manifestation.

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THE ERA OF THE RECONSTRUCTION OF MEANING AND SENSORY EXPERIENCE OF ART IN VIRTUAL SPACE

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Abstrak

Pandemi Covid 19 yang melanda di seluruh dunia, menimbulkan wacana baru yang signifikan terhadap kebutuhan juga dalam roda perputaran ekonomi pada medan sosial seni rupa. Lukisan-lukisan yang butuh untuk diapresiasi, karya-karya *"performance art"* yang harus dipentaskan, karya-karya patung instalasi dan juga karya dengan media-media baru seperti *video art, video mapping* yang dapat dinikmati, diberi makna dan dialami lewat interaksi dan pengalaman pancaindra yang hanya dapat dirasakan langsung dengan kehadiran tubuh para pengunjung yang berhadapan dengan objek karya seni tersebut. Beberapa media sosial seperti Instagram, Facebook, Podcast, Youtube Live, dan Zoom Cloud Meeting terpilih untuk dijadikan podium ruang-ruang maya untuk mewadahi berbagai kebutuhan tersebut. Namun tidak dapat dipungkiri, proses pemberian makna terhadap sebuah karya seni pun menjadi terkonstruksi, ruang-ruang maya memberikan jarak tatkala pengalaman tubuh dan inderawi tergantikan dengan ruang gawai yang sempit. Tujuan penulisan penelitian ini untuk membaca fenomena saat ini yang sedang berlangsung dalam mencari formula alternatif dalam bentuk penyajian sebuah program kesenian. Dengan menggunakan dua metode riset untuk mengamati fenomena ini, yaitu metode kuantitatif dan observasi terhadap para partisipan yang aktif mengikuti berbagai event seperti penyelenggaraan pameran-pameran karya seni rupa, tour seni dan diskusi-diskusi kesenian yang diselenggarakan secara daring dan partisipan dari para seniman peserta pameran tersebut. Ruang maya yang dilengkapi dengan fitur siaran langsung dari program kesenian yang sedang berjalan menjadi pilihan terbaik untuk tetap menjaga keselamatan partisipan dan keberlangsungan dari kebutuhan medan sosial seni.

Kata kunci : Karya Seni, Pengalaman Indrawi, Pandemi, Covid 19, Rekonstruksi Budaya, Ruang Maya

Abstract

The global COVID-19 pandemic has given birth to a new discourse that is important to the needs as well as economic constellation of the social fields of fine art. Paintings that need to be appreciated, performance art that must be performed on stage, sculpture installations and creations that use new media such as video art and video mapping that are appreciated, given meaning, and interpeted through interactions and human sensory experiences that can only be felt by physically standing in front of and seeing the art objects directly. Several social media such as Instagram, Facebook, Podcast, YouTube Live, and Zoom Cloud Meeting have become alternative virtual platforms to accommodate these needs. However, the process of giving meaning to a fine art creation have undoubtedly become constructed, because virtual spaces have created distances when the body and its senses are replaced by narrow gadgetary spaces. The objective of this research is to analyze this on-going phenomenon and to try to find an alternative formula in presenting an art program. This analysis used two research methods, quantitative and observation, toward active participants of art events such as exhibitions, art tours, and online discussion forums, and the artists who participated in the exhibitions. The virtual space that used live features of on-going art programs became the best alternative in maintaining the safety of participants and the continuity of the needs of social - art world.

Keywords : Art Works, Sensory Experience, Pandemic, COVID-19, Cultural Reconstruction, Virtual Space

INTRODUCTION

Major investments in paintings in Indonesia have passed through several periods. Sanento Yuliman observed the market boom of paintings in Indonesia in his book, "Between Image and Treasure: The Boom of Paintings" (1990 *"Antara Citra dan Harta: Boom Seni Lukis"*)[5], that discussed an increase in social art-world activities around 1989-1990 marked by the increase in commercial galleries, frequencies in art exhibitions, followed by increased interest in paintings and the number of painters, collectors, and companies that sponsor these exhibitions. However, the boom of the 2000s was the one whose impact is still felt to this day.

Statistically, BEKRAF (Agency for Tourism and Creative Economy) and Central Statistics Agency recorded the export results of creative economy between 2010-2016 from fine art subsector, acknowledging creative economy as a reliable strategy in economic and industrial development beside manufacturing and services. Other industries based on idea, technology, art, and intelectual property were spread throughout major Indonesian cities such as Bali, Jakarta, Jogjakarta, and Solo, and have contributed to an annual average foreign income of US$ 7.3 million.[1]

The positive impact on artists' economy is that it has given them the freedom to develop each of their own creative ideas in creating multi-appreciative art creations. Aside from visual means, there are also pieces that use new media and medium for direct interaction by exhibition visitors to experience the esthetics that are expressed through those creations.

The roles of collectors have also given confidence to artists to continue expressing themselves through any kinds of appreciations to their arts, whether physical or immaterial such as performance art and installation interactives, or videos and experimental films.

RESULT AND DISCUSSION

The Era of The Reconstruction of Meaning

An American art critic mentioned in his article titled "Jerry Saltz's 33 Rules for Being an Artist" that one of the rules of becoming an artist is to understand that "Art is not about understanding. Or mastery. It is about doing and experience."[3] This issue on experience and participation on an art piece was also affected by the perceptual awareness written by Ludwig Wittgenstein in 1964. Human perception is built on the simple idea of what an experience is, and has the tendency to involve interactions with its surroundings.[2]

There is a flow of communication on an art works and its link to the social art world, on how the meaning of a creation was developed based on social interaction.

Performance art is an art form that does not involve any material except for the body of the artist and the experience the artist presents in their performance to their audience at an exhibition. Communication that is built in a specific situation of presenting a masterpiece becomes whole, whereas visitors attend and experience it themselves.

Chart 1. **Flow of communication on an art works and its link to the social art world, on how the meaning of a creation was developed based on social interaction.**
(Source: Writer)

Fig. 1. **Statistical data from a 2017 report on the use of information technology and communication in social media.**
Photo: Ministry of Communication and Informatics

Fig. 3. **Salihara uses YouTube for its educational programs.**
Photo: Writer

Art Events in Virtual Space

Since March 2020, Indonesia and the entire world have been shocked by the COVID-19 pandemic, completely halting humans from their activities. In the world of art, this situation became a stimulant to the creation of alternatives to replace art events without diminishing the opportunity to interact, to participate in the experience of a creation in online programs. Various platforms are available, whether free or paid, such as Instagram, Facebook, Podcast, YouTube Live, and Zoom Cloud Meeting.

In 2017, Indonesia's Ministry of Communication and Informatics conducted a survey on the use of technology and information in social media,[4] whose data proved that virtual space is no longer an unfamiliar platform to replace institutional spaces. In this regard, in the case of the need for social art space, virtual spaces are used to substitute for art events that cannot be held offline.

CONCLUSION

The phenomenon of actively using social media provides some freedom in accessing any kind of art events without having to weigh in factors such as our health during the current pandemic.

Various applications and softwares try to offer this lost experience. But will this type of platform

Fig. 2. **An art discussion on "Melawan Corona dengan Karya" in a series of art exhibitions for a COVID-19 fund raising event at Maranatha Art Space on July 18, 2020, using Zoom.**
Photo: Writer

Fig. 4. **Santy Saptari, an art consultant, offers online art tours using Zoom and Instagram Live to visit and see collectors' exhibitions in Qagoma, Gallery of Modern Art, Brisbane.**
Photo: Santy Saptari Art Consultant's Instagram

survive? Or will it create a domino effect related to the function of institutional space and the development of managerial knowledge in art? Nevertheless, most importantly, is this kind of virtual space a sufficient substitute for lost experience in understanding the meaning of an art works? What about the flow of communication that highly depends on internet signal capacity?

It will be interesting to observe how this develops after we survive this pandemic.

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THE LATE AJIP ROSIDI IN THE EYES OF JAPANESE PEOPLE: INTERPRETIVE ANALYSIS OF JAPANESE WEBSITE CONTENTS

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Abstrak

Kematian sastrawan Ajip Rosidi 29 Juli 2020 tidak saja berarti kehilangan bagi masyarakat Indonesia tetapi juga menimbulkan duka-cita bagi orang Jepang seperti mantan mahasiswanya, teman dekat, dan pecinta karya-karya sastranya. Hal ini menandakan bahwa sosok Ajip Rosidi dan karya-karyanya mendapatkan tempat yang khusus di hati orang-orang Jepang. Rasa sedih dan simpati warga warga Negeri Sakura terhadap sosok almarhum Ajip Rosidi misalnya bisa dilihat di situs internet mairi.me yang mengungkapkan bela-sungkawa dan mengirim karangan bunga secara virtual. Artikel ini bertujuan untuk mengungkapkan bagaimana sosok Ajip Rosidi dalam laman Internet berbahasa Jepang, baik yang disampaikan segera setelah kabar kematian Ajip Rosidi maupun sebelumnya. Kajian kualitatif ini menggunakan data yang yang dikumpulkan dengan metode nethnography dari berbagai situs internet berbahasa Jepang termasuk weblio.jp; blog.goo.ne.jp; kotobank.jp; dan mairi.me. Data kualitatif berupa pernyataan, ekspresi, ungkapan, dan visual dianalisis dengan teori interpretive content analysis (interpretasi analisis isi). Hasil analisis menunjukkan tiga hal yaitu. Pertama, sosok Ajip Rosidi dikenal luas di Jepang terbukti dari ekspresi simpati dan kesedihan disampaikan ketika kematiannya secara spontan. Kedua, ekspresi simpati dan kesedihan disampaikan dengan istilah mairi 'berbela sungkawa' dan pengiriman karangan bungan secara virtual sesuai dengan tradisi dan budaya Jepang. Ketiga, warga Jepang mengapresiasi kiprah Ajip Rosidi dalam membangun persahabatan antara Jepang dan Indonesia melalui person to person contact dan lewat kontak formal institusional ketika Ajip Rosidi mengajar bahasa, sastra, dan budaya Indonesia di beberapa universitas di Jepang.

Kata kunci: Ajip Rosidi, persahabatan Indonesia-Jepang, nethnography, interpretive content analysis

Abstract

The death of litterateur Ajip Rosidi on July 29, 2020 does not merely mean loss for the Indonesian people but also causes sorrow for Japanese people such as his former students, close friends, and lovers of his literary works. This indicates that the figure of the late Ajip Rosidi and his works have a special place in the hearts of Japanese people. The sadness and sympathy of the citizens of "Sakura Country" (Japan) for the late Ajip Rosidi, for example, can be seen on the internet site mairi.me, which expresses condolences and sends virtual wreaths. This article aimed to reveal how the figure of the late Ajip Rosidi on Japanese internet pages / websites, both the ones that were delivered immediately after the news of Ajip Rosidi's death or before. This qualitative study used the data collected by applying the nethnography method from various Japanese-language internet sites including weblio.jp; blog.goo.ne.jp; kotobank.jp; and mairi.me. The qualitative data in the form of statements, expressions, utterances, and visuals were analyzed using interpretive content analysis theory. The results of the analysis show three things. First, the figure of the late Ajip Rosidi is widely known in Japan as evidenced by the expression of sympathy and sadness conveyed soon after his death spontaneously. Second, the expressions of sympathy and sadness have been conveyed with the term *mairi* 'condolences' and virtual delivery of wreaths in accordance with Japanese traditions and culture. Third, Japanese citizens appreciate the late Ajip Rosidi's work in building friendship between Japan and Indonesia through person to person contact and through formal institutional contacts when the late Ajip Rosidi taught Indonesian language, literature and culture at several universities in Japan.

Keywords : Ajip Rosidi, Indonesia-Japan Friendship, nethnography, interpretive content analysis

INTRODUCTION

The litterateur figure of the late Ajip Rosidi (1938-2020) has a special relationship with Japan. This happened because the late Ajip Rosidi had taught Indonesian language and culture in Japan for nearly 20 years. During that time, he taught many students who admired him not merely as a teacher but also as a writer / litterateur. During that time, he also had many friends.

The late Ajip Rosidi firstly visited Tokyo in 1970 during his trip as a delegation of Indonesian writers who were invited to attend the Asian Litterateur Conference in Taipei, Taiwan and the 37th PEN Congress in Seoul, South Korea [4] (Rosidi, 1981: 39). He wrote a manuscript about Japan in Indonesian to introduce Japanese history, culture and customs to Indonesian readers [6] (Rosidi, 2008: 817). During his time as a lecturer in Japan, Ajip Rosidi taught Indonesian Language and Literature, Islam, and Sundanese to Japanese students. He taught in Osaka. One of his first students was Mikihiro Moriyama who studied Sundanese from the late Ajip Rosidi in 1982-1984 [5] (Rosidi, 1988: 93).

The beginning of the story of the late Ajip being able to teach in Japan occurred when he met the late H. Ismail Nazir at Wisma Indonesia Kobe, who had taught at Osaka Gaidai since 1938. The meeting was when the late Ajip Rosidi became a fellow of The Japan Foundation in Kyoto in 1980 [7] (Rosidi, 2010: 316-318). A year later, in 1981, the late Ajip Rosidi immediately replaced H. Ismail Nazir to teach at the Osaka Gaikokugo Daigaku (Osaka University of Foreign Studies). According to Mikihiro Moriyama, the number of students majoring in Indonesian at that time was 30 people in average or about 300 people each

year in four places. The late Ajip Rosidi is known to be close to his colleagues and students in Japan, especially in Kansai and Kanto regions (Rosidi, 1988: 93-95). The late Ajip Rosidi's familiarity with Japan had occurred since the 1970s, when he represented Indonesia in 1973-1979 in the annual editorial meeting of the Asian children's reading books preparation and meetings as an expert in the Asian Cultural Center for UNESCO (ACCU) [7] (Rosidi, 2010: 324). This familiarity in relationships and education made the late Ajip successful in teaching so that he was trusted to work in Japan. Some of his students have become Indonesian language teachers.

There are four Japanese who become the pioneers of Indonesian language teaching in Japan, three of whom are graduates of the Osaka University of Foreign Studies (Osaka Gaikokugo Daigaku). They are, first, Kasuya as a teacher at Kyoto Sangyo University, second, Matsuura Kenji as the chairperson of the Indonesian Language Department at Kyoto Sangyo University, third, Matsuoka Kunio who translated Kawabata Yasunari's work entitled "Daerah Salju" (Snow Area) that was published by Pustaka Jaya Jakarta in 1987 and "Penari-penari Jepang" (Japanese Dancers) that was published by Djambatan Jakarta in 1985. The late Ajip Rosidi helped to edit Indonesian sentences in those books. Fourth, Sato Masanori, a graduate from the Indonesian Language Department at Kyoto Sangyo University who had worked at the Japanese Embassy in Jakarta [6] (Rosidi, 2008: 809).

Many of the late Ajip's works were translated into Japanese, for instance, "Perjalanan Penganten" (The Journey of the Bridegroom) [Nuki no inai tabi], "Anak Tanah Air" (Children of the

Homeland) [sokoku no ko e-mimei no tegami], and a collection of short stories entitled "Sundanese Shigishi hi no yume", and so on. Through his services and works, the late Ajip is widely known in Japan.

One of the late Ajip's former students, Moriyama wrote the late Ajip's services in introducing Indonesian culture and language in Japan. Moriyama once calculated that in 6 years, the late Ajip Rodisi had 2,000 students. If we count it for the 20 years of his teaching, that number roughly tripled, reaching 18,000 students. In addition, according to Moriyama, the late Ajip's presence in Japan also introduced Indonesian studies (Indonesianology) and Sundanese studies (Sundanology). Moriyama himself was a student of the late Ajip who later took up Sundanese literature. The late Ajip Rosidi opened a very wide door for Japanese students to pursue their studies on Indonesia. According to Moriyama, the late Ajip also helped students if they wanted to study or did a research in Indonesia. Moriyama wrote:

> "The late Ajip was happy to help or arrange study tours for new students who wanted to go to Indonesia. Many of them had made a good impression about Indonesia, especially in Bandung." [5] (Rosidi, 1988:93).

The death of the literature Ajip Rosidi on July 29, 2020, does not merely mean loss for the Indonesian people but also causes sadness for Japanese people such as his former students, close friends, and lovers of his literary works. It is not surprising since his works have a special place in the hearts of Japanese people. The sadness and sympathy of Japanese citizens for the late Ajip Rosidi, for example, can be seen on the website

mairi.me which expresses sorrow and provides opportunities for Japanese people to virtually send flower bouquets through the site.

This article reveals how the figure of the late Ajip Rosidi is featured on Japanese internet sites, both immediately after the news of Ajip Rosidi's death and earlier. This qualitative study used the data collected using the nethnography method from various Japanese-language internet sites including weblio.jp; blog.goo.ne.jp; kotobank.jp; and mairi.me. The qualitative data in the form of statements, expressions, utterances, and visuals were analyzed using interpretive content analysis theory.

RESULT AND DISCUSSION

Based on the data collected using the netnography method from various Japanese-language internet sites. In general, the late Ajip Rosidi is known as a writer, litterateur, and literary critic of Indonesia. What was less known by the public but really supported the late Ajip Rosidi's popularity was his work in building and developing Pustaka Jaya publisher. This publisher publishes literary works, literary criticism, literary theory. The Japanese literature book that was translated into Indonesian was published by Pustaka Jaya. Through this publication, the late Ajip Rosidi's dedication to the Indonesian-Japanese transculturalism became broader and stronger.

インドネシアの詩人，作家，文学評論家 スンダ地方を代表する作家の1人とされ る
([1]kotobank.jp, 2020; [10] weblio.jp, 2020; [9] wpedia.goo.ne.jp, 2020)

Translation:

"An Indonesian poet, writer and literary critic One of the leading writers in the Sundanese area"

From the three different pages, the late Ajip Rosidi was introduced as a poet, writer, critic and some gave information that the late Ajip Rosidi was one of the most prominent writers in the Sundanese region. This expression shows that the author of the page recognized that Indonesia is not merely has a national culture as an Indonesian nation, but also has Sundanese ethnic culture, particularly Sundanese literature.

On one of the internet pages, Minamijūjisei magazine dated in August 2020 was found and published by the Alumni Association of the Indonesian Language Department of the Osaka University, Faculty of Foreign Languages. Toshiki Kasuya, a graduate of Osaka University in 1962, revealed his closeness to the late Ajip Rosidi as follows.

彼の仲介で、多くのインドネシアの作家、文化人、学者などとの交流が可能になり、日イ文化交流も促進されたと思います。インドネシア現代絵画展、詩朗詠大会などの開催も彼の功績です。
しかし、授業については、見方が分かれました。レベルが高すぎてついていけない学生には不評でした。京産大でも、そんな不満が出たので、私が「もう少し学生の力を考慮して教えほしいのだが...」と苦言を呈すると
[3] (Minamijūjisei, 2020: 23—25)

Translation:

"Through his intercession, I think, the interaction with many Indonesian writers, cultural figures, scholars, and others, and promoting cultural exchange between Japan and Indonesia would be possible. He was also credited with organizing an exhibition of contemporary Indonesian paintings and a poetry competition.
However, there are different views regarding the lessons. He earned a bad reputation from students who couldn't follow his lessons because the levels taught were too high. In fact, at Kyoto Sangyo University such complaints also emerged, so I did express a complaint, "I want you to teach with a little more consideration of the ability of the students ..."

The comment above was sincerely and critically expressed. It contained not merely praise,

アイプ・ロシディ
あいぷ ろしでぃ
1938 - 2020
インドネシアの作家 詩人

亡くなってから53日過ぎました。
82歳で亡くなりました。
1938年01月31日に誕生、2020年07月29日に亡くなりました。
暮らした時代は、昭和 から 令和 です。 一覧
次の法要は46日後、2020年11月05日の百か日です 一覧
現在0人がこのページに訪れています。
1時間:0人 1日:0人 1週:2人 1カ月:29人 1年:82人 詳細

お線香をあげる　　お花をあげる

メッセージ
アイプ・ロシディさんあてにメッセージが投稿できます。

あと 500文字入力できます

Fig. 1. **The late Ajip Rosidi's name in *mairi me* site**
(source: mairi.me, 2020)

but also criticism; not merely a good thing but also the problems faced by students when taking the late Ajip Rosidi's language classes. Toshiki Kasuya did not merely hear complaints from the late Ajip's students at Osaka University but also heard them from students at Kyoto Sangyo University so that Toshiki Kasuya conveyed this to Ajip. Through the opinion of Toshiki Kasuya, we can see that apart from the figure of the late Ajip who was considered important as an intermediary for getting to know Indonesian literary figures and bridging Japanese-Indonesian cultural exchanges, it turns out that the late Ajip had experienced problems in teaching for the first time in Japan.

An opinion regarding the figure of the late Ajip Rosidi was also found on a blog of a graduate of Osaka University of Foreign Studies.

私の大学在学はもっと昔だったので、アイプ先生とは面識がない。だが、いろいろと話は聞いていた。十代のころから異彩を発揮しだした文学者であり、特に出身地のスンダ文化に対しての思い入れは熱い。敬虔なイスラム教徒。教員としても魅力的な人柄が慕われ、一方では日本文学の紹介など文筆活動も。エネルギッシュな仕事ぶりは周囲を驚かせた

[9] (Tani Kazuya.blog.goo.ne.jp, 2008).

Translation:

I do not know Mr. Ajip because I was in the earlier years (Osaka University of Foreign Studies). However, I did listen to various stories. A literary scholar who had been prominent since he was a teenager, he was very fond of Sundanese culture in his hometown.

He was a devout Muslim. He was also admired for his attractive personality as a teacher, besides that he also had writing activities, one of which was to introduce Japanese literature. He had an energetic performance that shocked those around me.

From this article, it can be seen that the figure of the late Ajip Rosidi had a good place in the eyes of graduates of Osaka University of Foreign Studies where the late Ajip Rosidi had taught. Although it is said that the author of this blog does not know the figure of the late Ajip Rosidi directly, he is very interested in the late Ajip's works as evidenced by the content of his blog which displays a photo of the late Ajip's book entitled "Hidup Tanpa Ijasah: yang Terekam dalam Kenangan" which is the late Ajip Rosidi's autobiography. This is a proof that the late Ajip is not merely well known to his former students, but also people who were not his directly students.

Fig. 2. **Flowers that can be offered on the *mairi me* site**
(source: mairi.me, 2020)

あげたいお線香をクリックしてください。
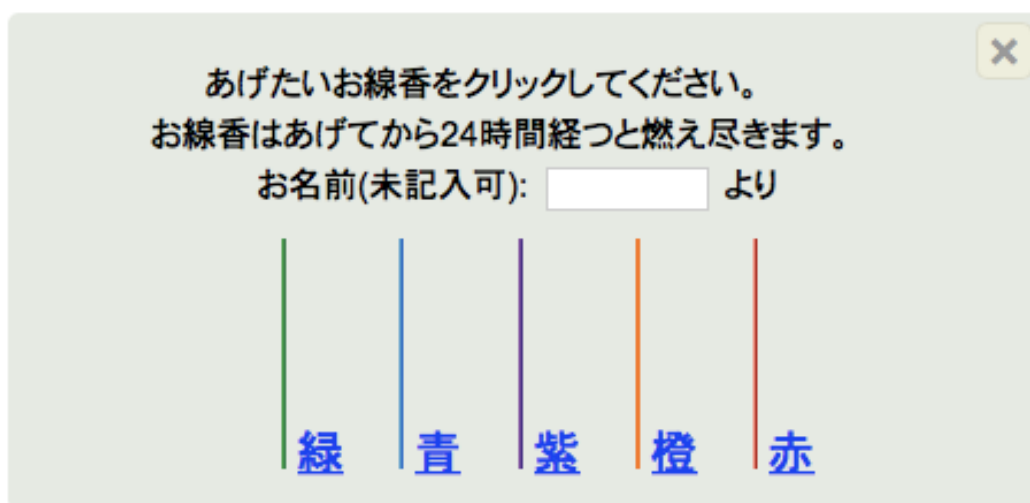お線香はあげてから24時間経つと燃え尽きます。
お名前(未記入可): より

緑 青 紫 橙 赤

Fig. 3. **Incenses that can be offered on the *mairi me* site**
(source: mairi.me, 2020)

Praises towards the late Ajip were conveyed intensely.

Another interesting page about the late Ajip Rosidi is on the Mairi Me page, a site to convey condolences to deceased figures. This is quite unique because this page contains of names of figures from various countries. Several Indonesian figures listed on this page, for instance, are Yusuf Habibie, the Indonesia's 3rd former president, and Pramudya Ananta Toer, an Indonesian litterateur.

There are very few figures from Indonesia are listed on this page, so that of course the late Ajip Rosidi has a special place so that his fans or admirers in Japan have the opportunity to offer their condolences online.

On the mairi me page, the late Ajip Rosidi was explained as an Indonesian writer and poet, his year of birth and death are also mentioned. There is information that the late Ajip lived during the Shouwa to the Reiwa era (Japanese calendar calculation). This webpage as well lists the 100th day since his death and how many people visited to offer their condolences on that day.

It is quite interesting from this website that we can offer condolences by sending incense and flowers online.

In figure 2, there are choices of flowers that can be given to offer condolences to the late Ajip Rosidi and there is information that the flowers sent will be tidied up after 14 days. There is also a column for writing the name of the sender.

In figure 3, there are incense sticks with various colors that can be offered to condolences to the late Ajip Rosidi, namely green, blue, purple, orange, and red incense. There is an explanation that this incense will "light" within 24 hours, at the top of the images there is also a column to write the name of the sender.

The expressions of appreciation for the late Ajip Rosidi are not merely conveyed verbally in wordily expressions, but also the expressions conveyed with flower or incense illustrations. In combination, being viewed in terms of content, both of them strengthen evidences of Japanese people appreciation for the figure of the late Ajip Rosidi. The available evidences show that the late Ajip Rosidi really has a special place in the

hearts of Japanese society. In Indonesia, there are many figures that have a relationship with Japan, either through trade, marriage, education, or other reasons, but not many can have a special place in the hearts of Japanese society like the late Ajip Rosidi.

CONCLUSION

The analysis results of the internet site contents relating to the death of the late Ajip Rosidi in relation to other related writings in the books can be concluded in three things.

First, the figure of the late Ajip Rosidi is widely known in Japan as evidenced by the expression of sympathy and sadness conveyed soon after his death spontaneously.

Second, the expressions of sympathy and sadness were conveyed with the term *Mairi* 'condolences' and the sending of wreaths virtually in accordance with Japanese traditions and culture. Expressing feelings through flowers is indeed a universal culture, in the sense that it has been existing in various parts of the world since ancient times until present, but Japan has made it a unique and distinctive Japanese tradition as can be seen on the Mairi Me website.

Third, many Japanese people appreciate the works of the late Ajip Rosidi's figure in building friendship between Japan and Indonesia through person to person contact and formal institutional contacts when the late Ajip Rosidi taught Indonesian language, literature and culture in several universities in Japan. The personal and educational contacts were lasting for 20 years but had implications for long even after the late Ajip Rosidi returned to Indonesia.

The expression of condolences from the Japanese people after knowing the news that the late Ajip Rosidi passed away was a spontaneous natural expression. In the future, it is expected that there will be a more specific study regarding the response of Japanese citizens to the figure of the late Ajip in various contexts such as the context of Indonesian language education, cross culture, international friendship, and so forth. After all, the late Ajip Rosidi is a special figure in Indonesia-Japan relations and a cultural bridge between the two nations.

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MEGOAK-GOAKAN DANCE:
REPRESENTATION OF HISTORY, ART, AND CHARACTER OF BULELENG SOCIETY

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Abstrak

Kajian ini dilatarbelakangi oleh keberadaan Tari Megoak-goakan yang menjadi salah satu ciri khas masyarakat Buleleng. Tujuannya adalah untuk mengetahui sejarah, nilai seni dan nilai karakter yang tergambarkan dari tari Magoak-goakan. Adapun metode yang dipakai yaitu penelitian kualitatif yang diawali dengan proses penentuan lokasi di Desa Panji, Sukasada, Buleleng. Informasi dikumpulkan dengan proses wawancara, kajian dokumen dan observasi. Selanjutnya melakukan proses triangulasi data dan sumber, kemudian analisis secara interaktif baru disajikan secara komprehensif memakai kajian teori kritis kajian budaya. Hasil penelitian munjukkan sejarah tari megoak-goakan berkaitan dengan kebesaran kerajaan Buleleng ketika dipimpin oleh Ki Barak Panji Sakti. Ki Barak Panji Sakti kemudian membentuk pasukan yang gagah perkasa yang disebut pasukan truna goak. Karena semangat dari pasukan truna goak itu masih tertanam dimasyarakat Buleleng khususnya di Desa Panji, Sukasada, Buleleng sehingga di desa ini ada tradisi megoak-goakan yang dimainkan dengan penuh kegembiraan dan sportifitas tinggi setiap ngembak geni sehari setelah hari Raya Nyepi. Ini menginspirasi I Dewa Suparta untuk menciptakan Tari Megoak-goakan tahun 1985. Nilai estetis dan nilai kepahlawanan dari tari megoak-goakan secara substansi esterika dalam seni Bali bisa dilihat dari kesesuaian antara komponen *wiraga*, *wirama* dan *wirasa*. Lebih lanjut berkaitan dengan nilai karakter Ki Anglurah Panji Sakti yang bisa dilihat dalam pementasan tari megoak-goakan dan juga tradisi megoak-goakan adalah adanya sikap optimis dan percaya diri, tidak mudah menyerah, persatuan yang kuat, sikap sportif dan juga menghargai jasa pendahulu/ pahlawan.

Kata kunci: tari megoak-goakan, sejarah, seni, karakter

Abstract

This study is motivated by the existence of the *Megoak-goakan* Dance which is one of the characteristics of the Buleleng community. The aim is to find out the history, artistic value and character values depicted in the *Magoak-goakan* dance. The method used is qualitative research which begins with the process of determining the location in Panji Village, Sukasada, Buleleng. Information was collected by interviews, document review and observation. Then perform the triangulation process of data and sources, then an interactive analysis is presented comprehensively using a critical theory study of cultural studies. The research results show the history of the *Megoak-goakan* dance related to the greatness of the Buleleng kingdom when it was led by Ki Barak Panji Sakti. Ki Barak Panji Sakti then formed a mighty army called the goak truna army. Because the spirit of the goak truna troops is still ingrained in the Buleleng community, especially in Panji Village, Sukasada, Buleleng, so that in this village there is a tradition of megoak-goakan which is played with great joy and sportsmanship every day after Nyepi. This inspired I Dewa Suparta to create the *Megoak-goakan* Dance in 1985. The aesthetic and heroic value of the Megoak-goakan dance, as an esterical substance in Balinese art, can be seen from the compatibility between the wiraga, wirama and wirasa components. Furthermore, related to the character value of Ki Anglurah Panji Sakti which can be seen in the performance of the *Megoak-goakan* dance and also the tradition of *Megoak-goakan*, is an optimistic and confident attitude, does not give up easily, strong unity, sportsmanship and also appreciates the services of predecessors / heroes. .

Keywords: Megoak-goakan dance, history, art, character

INTRODUCTION

Humans as creatures who have advantages over other God's creatures in the form of creativity, taste, and desire to encourage them to create various works. These works are manifested in three forms of culture as conveyed by Koentjaraningrat which are manifested in value systems, social systems, and artifacts [1]. Furthermore, it is also explained that the whole form will be visible in the seven elements of human culture, namely the religious system, language, art, social systems, tools of life, livelihood, and knowledge systems. Culture is a characteristic of every human being formed into a society. Therefore, each community in each region has a different culture according to its place which is also a characteristic of its region including unique arts according to its region [2].

Likewise, the Indonesian people, which consist of 254.9 million inhabitants with 17,504 islands, of course, have diverse cultures. One of the ways to see this diversity is from the artistic element. Kontjaraningrat explains that art is a complex of ideas, ideals, values, norms, and regulations where the complex activities and actions are patterned by humans in society and usually are in the form of objects produced by humans. This means that art is not only a physical form but also in the context of ideas and ideas [1].

Art in general can be divided into 4 types, namely fine arts, sound arts, motion arts, and traditional games [3]. Of these four types of arts, various traditional and modern arts will be derived from each society. Fine arts can be in the form of sculpture and painting, sound art in the form of songs and music, motion arts in the form of dances and games in the form of traditional games which are widely owned by all Indonesian people, including in Bali. Bali is very famous for its divine culture, therefore Bali has always been one of the prima donnas of cultural tourism. Various types of arts develop in Bali, from sacred to profane ones which are used as a means of public entertainment [4].

Sacred art is generally used in religious activities, especially Hinduism, its implementation and existence is usually closely related to religious rituals and activities in temples. Then other profane arts are generally not related to religious rituals and activities in temples. However, the development of arts in Bali is very fast and full of values such as aesthetic, ethical, social, and so on. This cannot be separated from the daily activities of the Balinese people themselves. Therefore, art expressions that exist in the fields of sound, motion, visual arts, and traditional games always have a message and a purpose from their creators [5].

Seeing the above reality, it is interesting to see how art is developing in Bali, especially the art of movement, namely dance. There are many dance arts in Bali, one of which is the Megoak-goakan Dance which developed in Buleleng. The choice of this dance cannot be separated from its uniqueness, which is related to the history of the establishment of Buleleng regency in North Bali when one of its rulers, Panji Sakti, in developing the Buleleng kingdom had Truna Goak troops who were highly respected because of their courage and prowess. Therefore it is interesting to study further how the early history of the existence of this dance, the form of performance, and the aesthetic value and the heroic character of Panji Sakti conveyed through this dance art.

RESEARCH METHODS

This type of research is qualitative research with the object of research on the Megoak-goakan dance in Buleleng Regency, Bali. The research steps consisted of data collection, data triangulation, data analysis, and finally data display. The data analysis model used is Mile and Huberman's interactive analysis [6]. To focus on the research, this study only took one case as appropriate to use a case study research [7].

The research stage was started by conducting direct interviews with the people in the village of Panji Sukasada who have a tradition of Megoak-goakan. Then some artists know the Megoak-goakan dance. Besides conducting interviews, researchers also conducted observations and document studies in the form of articles and books discussing the Megoak-goakan dance. The entire data that has been collected is then analyzed and triangulated to display the data in the form of history, art, and character values of the Megoak-goakan Dance as a character model for the Buleleng community.

RESULT AND DISCUSSION

1. The history of the emergence of the Megoak-goakan tradition and the Megoak-goakan dance

The early history of the existence of the Megoak-goakan tradition and the Megoak-goakan dance cannot be separated from the history of the founding of the city of Singaraja and the history of the greatness of King Panji Sakti who was the king of Buleleng and the founder of the Buleleng Kingdom and Singaraja City. According

to the official website of the Buleleng regency government, the historical journey of the cities of Singaraja and Ki Barak Panji can be started from the order of King Klungkung Dalam Sagening who ordered his son Ki Barak Panji to return to his home area in North Bali which was originally named Denbukit. When Ki Barak Panji returned home, he was escorted by 40 bodyguards under the command of Ki Kedosot.

On the way back to Denbukit, Ki Barak Panji experienced many trials and strange events, which were later immortalized into several names of places around Wanagiri Peak, one of which is Tirta Ketipat Temple. After going through a very hard journey, finally, Ki Barak Panji arrived at the village of Gendis or Panji now. When he arrived the village was led by Ki Dandang Gendis, who acted arbitrarily and were very cruel to the people. Then he managed to beat Dandang Gendis.

Thanks to his prowess, he was made the ruler of Panji. In 1584 Ki Barak Panji moved the center of the Panji kingdom to Sukasada which means rejoice, the location is in the present village of Sukasada. His good leadership was very wise and finally brought Sukasada to glory. To support this, a special force was established known as the Truna Goak. This troop numbered 2,000 youths who were specially educated to become elite Sukasada troops. These troops made Ki Barak Panji able to conquer Belambangan. The two central figures of this army are Ki Gusti Tamblang Sampun and represented by Ki Gusti Made Batan.

The center of the kingdom finally moved

Fig. 1. *Megoak-goakan* **tradition at Panji,
Sukasada, Buleleng**
(Source: googleimage.co.id)

Fig. 2. *Megoak-goakan / Megoak-goakan*
dance icon typical of Buleleng
(Source: googleimage.co.id)

to the present city of Singaraja on March 30, 1604, but the existence of the elite Truna Goak troops remained. This historical value was then preserved by the Panji Anom community, which became the forerunner of Ki Barak Panji's power to become the Megoak-goakan tradition. A folk game that involves 11 people in a team playing in the mud every day after Nyepi (*ngembak geni*), as seen in the following figure.

Based on the phenomana of the me-goak-goakan tradition, in 1985 the Me-goak-goakan dance was created which was created by I Dewa Supartha from Bangli. Finally, this dance has become one of the art icons of Buleleng Regency, because of the requirements of the history, art, moral values, and character of the Buleleng people.

2. Historical value, art, and character in Me-goak-goakan Dance

As previously explained, this dance is an expression of the historical value of the greatness of Ki Barak Panji Sakti who was able to conquer various areas in Bali and even to Blambangan, East Java, using Truna Goak troops. Truna

Goak as a troop was internalized by the Bule-leng people, especially Panji Anom in the form of the Megeoak-goakan tradition, then formed in the Megoak-goakan dance by Dewa Supartha in 1985. The whole thing reminds the Buleleng community about the history of the glories of Ki Barak Panji Sakti. So today, performing the Me-goak-goakan dance is a way for artists to teach the history of Buleleng to the wider community. Such teaching of arts can ultimately transfer values contextually [8].

Furthermore, Megoak-goakan dance when viewed in the context of aesthetic value is something common and natural because this dance is actually an expression of art [9]. This can be seen from the aspects of the variety of movements, the variety of decorations, the variety of the accompanying music, and the stage arrangements that are used when performing. Then conceptually in art, there are several important aspects that must be present, namely *wiraga* which is an artist's ability to dance, including movement, cleanliness, completeness, and the beauty of movement. *Wirama* means conformity between motion and rhythm. *Wirasa* is a combination of

physical movement and soul or a combination of *wiraga* and *wirama.*

So based on the foregoing, all these components are fulfilled in the Megoak-Goakan dance. Because of the components of *wiraga, wirama,* and *wirasa.* Wiraga is in the form of a dancer who performs dance movements, then the rhythm of the musician component that accompanies it and a sense of good harmony in the performance between the dancer and the musician so as to produce an interesting performance. Art like this is what will end the crisis of values in dance that exists today [10]

Another value that is wanted to be transformed through the Megoak-goakan dance is the character of the Buleleng community. The values of character education that exist in the tradition and dance of Megoak-goakan can be seen from several aspects such as movement, game rules, and clothes used. The first aspect relates to dance movements which are very thick with Balinese dance styles which are full of discipline and aesthetic values and also benefit human health. A straightforward dance movement teaches the younger generation of the Buleleng community to carry out activities with full energy, hard work, and full responsibility. The movements that are swift and full of inspiration also teach people how to do something wholeheartedly.

Other disciplinary characters can be seen from the game and its rules which teach people to always be disciplined and obey the rules of the game. Because it is important to teach it so that later it can affect the personality and daily life of humans so that they are wiser and obedi-

ent in following the rules that apply in society so that later they can create order in the community. If you look at the current phenomenon of many government officials, people's representative councils, and the people who are not disciplined in carrying out their duties, of course through this dance, they can be taught how to be more disciplined and responsible for the tasks assigned to them [11].

The character education of love for beauty and culture itself is also conveyed by this art to the wider community. This can be seen in the form of beautiful clothes and dance movements that are very attractive in the eyes of the community. The beauty of movement and clothing can encourage people to love and appreciate their own culture more. This is important so that the existing national culture is not extinct and abandoned by generations of the nation.

Furthermore, related to the heroic value of Panji Sakti which is conveyed in the tradition of Megoak-goakan and Megoak-goakan dance, namely the existence of an optimistic and confident attitude, not giving up easily, strong unity, sportsmanship, and also appreciate the services of predecessors/heroes. This is in line with the character conveyed by Jro Wacik's view [12] as described in the following explanation.

1. Optimism and self-confidence

The sense of optimism and confidence can be seen from the courage of Panji Sakti in forming this crazy army. He believed that his troops could defeat their enemies based on the abilities they had. This is important because, with self-confidence, that person can be more determined in

acting, more courageous in conveying and solving various problems that are owned by using their abilities. This means that we are currently too weak in facing problems because if someone has good abilities, but does not believe in their abilities, ultimately their talents cannot develop optimally.

2. Do not give up easily

In the next attitude struggle after self-confidence is an unyielding attitude. This can be seen in the tradition of goofing and boasting where each player strives to continue to win the game in a sporting manner. The unyielding struggle was also described by Panji Sakti when he wanted to conquer Belambangan in East Java with a brave and full of struggle so that the region fell under the kingdom of Buleleng. This attitude needs to be developed in order to create a younger generation who are ready to fight and are not easily defeated so that the maximum can be achieved.

3. Unity and cooperation

To achieve success does not only require a strong determination and an unyielding spirit, it also requires a sense of unity and oneness so that goals can be achieved. This can be seen in the games goofing around and dancing around, there is a spirit of unity in the team that takes care of each other to make the game interesting and get maximum results. Likewise, the performance of the Megoak-goakan dance becomes good when the dancer and musician, dancer one another, the musicians support each other so that they come together to present an attractive and full of joy

and are able to entertain the people who witness them. This was also done by Panji Sakti when he invited all components of society in his kingdom to unite to realize the glory and welfare of his people. Through this union, Panji Sakti and his troops were able to defeat their enemies so that they could create a kingdom that was victorious and respected by other kingdoms in the archipelago.

4. Sportsmanship

Furthermore, the values developed in this tradition are sportsmanship and being ready to accept defeat gracefully. So that they do not have grudges or hurt feelings because they are defeated by their enemies. This is very important as character education for the younger generation because nowadays many people do everything to achieve the goals that are achieved, even though the way is not necessarily in accordance with the norms prevailing in the society.

5. Appreciate the services of heroes/predecessors

The existence of the Megoak-goakan tradition and the Megoak-goakan dance is proof that the Buleleng people in particular and Bali in general still appreciate the services of their predecessors, namely their ancestors who fought for the land of Bali. The existence of this Megoak-goakan tradition and dance is a witness and also a real form of this award. The community does not only theorize about appreciating the services of their ancestors but has proven it by preserving and preserving their ancestral heritage

with real practices in their daily life. By looking at this phenomenon, it is hoped that the values of struggle and heroism of the founders of this nation, especially the value of Ki Barak Panji Sakti's struggle, still exist and inspire the people of Buleleng and Bali in general.

CONCLUSION

The history of the development of the me-goak-goakan or megoak-goakan dance is close-ly related to the greatness of the Buleleng king-dom when it was led by its king, Ki Barak Panji Sakti. Ki Barak Panji Sakti then formed a very brave army who was given a Truna Goak. These troops were so tough and always gave victory to the Buleleng troops until the conquest of the Blambangan Kingdom in East Java. The value of the Truna Goak struggle is immortalized in Panji Village, Sukasada, Buleleng with the tradition of megoak-goakan which is played with great joy and sportsmanship every day after Nyepi. This spirit then inspired I Dewa Suparta to create Me-goak-goakan Dance in 1985 as one of the typical dances from Buleleng which is full of historical values. In addition, there are also the aesthetic and heroic values of the Megoak-goakan dance, which can be seen from various aspects, one of which is in terms of dance movements, clothing, and other components. In substance, esterica in Balinese art can be seen from the compatibility between the *wiraga, wirama,* and *wirasa* com-ponents. *Wiraga* is a dancer, *wirama* is a wasp and a drummer, the harmony between the dancer and the musician creates a sense of beauty which is called *wirasa*. Furthermore, related to the char-acter value of Ki Barak Panji Sakti which can be seen in the performance of the Megoak-goakan dance and also the tradition of Megoak-goakan, is an optimistic and confident attitude, does not give up easily, strong unity, sportsmanship and also appreciates the services of predecessors/he-roes.

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PRODUCTS DIVERSIFICATION OF TRADITIONAL WOVEN TEXTILE IN LIUKANG LOE

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Abstrak

Pulau Liukang Loe terletak di Desa Tanjung Bira, Sulawesi Selatan. Di pulau tersebut terdapat dua desa yaitu Kampung Passilohe dan Kampung Ta'buntuleng. Pulau ini dapat diakses dengan perahu motor selama tiga puluh menit dari Tanjung Bira. Penelitian ini bertujuan untuk mengembangkan produk tenun di Pulau Liukang Loe. Metode eksperimental digunakan untuk menemukan desain produk anyaman baru. Penduduk Pulau Liukang Loe bekerja sebagai nelayan dan pemandu wisata oleh laki-laki, sedangkan perempuan menenun dan membuat kerajinan dari kerang. Dulu, setiap wanita memiliki keterampilan menenun. Mereka menenun dengan motif kotak-kotak, motif perahu pinisi, motif bunga dan motif segitiga. Pembuatan kain tenun membutuhkan waktu sekitar 20 hari, dengan harga berkisar Rp. 450.000 sampai Rp. 1.500.000 untuk setiap helai kain tenun. Dalam kondisi pandemi saat ini, penjualan sarung menurun drastis karena tidak ada turis asing. Salah satu upaya untuk meningkatkan pendapatan perempuan penenun adalah dengan melakukan diversifikasi produk dari kain tenun. Dalam kegiatan ini, kain tenun kemudian digunakan sebagai bagian dari kap lampu, tempat tissue, kalung, tempat pensil, dan tatakan gelas. Penerapannya dapat dikombinasikan dengan kayu dari sisa perahu. Dengan kualitas desain yang bagus, produknya bisa diminati oleh wisatawan lokal maupun mancanegara. Diversifikasi produk tenun diharapkan dapat meningkatkan minat perempuan untuk kembali menenun, melestarikan tradisi menenun, dan meningkatkan taraf hidup mereka.

Kata Kunci: Tenun, Liukang Loe, Perempuan, Diversifikasi Produk

Abstract

Liukang Loe Island is located in Tanjung Bira Village, South Sulawesi. On the island there are two villages, namely Kampung Passilohe and Kampung Ta'buntuleng. The island can be accessed by motorboat for thirty minutes from Tanjung Bira. This research is intended to develop woven products on Liukang Loe Island. The experimental method is used to find new woven product designs. The inhabitants of Liukang Loe Island work as fishermen and tour guides by men, while women weave and make crafts from shells. In the past, every woman had the skills to weave. They weave in plaid patterns, pinisi boat motifs, flower motifs and triangular motifs. The manufacture of woven fabrics takes about 20 days, with prices ranging from Rp. 450,000 to Rp. 1,500,000 for each piece of woven fabric. In the current pandemic condition, sarong sales have drastically decreased because there are no foreign tourists. One of the efforts to increase the income of women weavers is by diversifying products from woven fabrics. In this activity, the woven cloth is then used as part of the lampshade, tissue holder, necklace, pencil holder, and glass coaster. Its application can be combined with wood from the rest of the boat. With good design quality, their products can be in demand by local and foreign tourists. It is hoped that the diversification of weaving products will increase the interest of women to return to weaving, preserve the tradition of weaving, and improve their standard of living.

Keywords : Weaving, Liukang Loe, Women, Product Diversification

INTRODUCTION

Liukang Loe is an island located in South Sulawesi, which is part of Tanjung Bira Village. The journey from Makassar to Tanjung Bira takes five hours by car. Then cross by boat for 30 minutes to Liukang Loe Island. On the island there are two villages, namely Kampung Passilohe and Kampung Ta'buntuleng.

The male residents of Liukang Loe generally work as fishermen and women who become weavers. In addition, they make crafts, raise livestock, do farming, tour guides, and trade.

Weaving is a skill for women on the island which has been taught from generation to generation.

Women have been learning weaving techniques since they were twelve years old. They do the weaving activity between household chores.

Fig. 1. **Makassar to Bira**
Source: Google

Fig. 2. **Liukang Loe Position**
Source: Google

Fig. 3. **Liukang Loe Island**
Source: Google

In Indonesian culture, weaving is a craft specially done by women.

The weaving motifs made by women in Liukang Loe are similar to the common *bugis* sarong, the *lippa garusu* motif (Saunders,1994, 46).

It takes about 20-30 days to make a piece of woven cloth. The selling price of woven fabrics ranges from Rp. 450,000 to Rp. 1,500,000. The sale of woven fabrics is highly dependent on foreign tourists. On the other hand, during the Covid pandemic, no foreign tourists came to visit. This situation makes craftsmen in Liukang Loe have to think about product diversification in order to keep selling.

Through this research and training, it is hoped that women weavers can diversify their products. Products that combine weaving with other materials, at affordable prices so that they can improve their income.

METHOD

Fig. 4. **Product Diversification Process**

This research uses an experimental method with acculturation theory, in which a society takes a new culture and then combines it with the old culture they already have. The new culture was adapted to the needs of society.

The experimental process is carried out to produce new products based on the old products that have been worked on by the Liukang Loe community. The next stage is to provide training to craftsmen on Liukang Loe Island.

RESULT AND DISCUSSION

1. Weaving Product Diversification

The woven fabric in the Liukang Loe community functions as a sarong or clothing material. They never thought that the woven fabric could be combined with other materials to make a product.

This research and community service activity will develop handicraft products that have been done by the people of Liukang Loe Island. They make crafts from shells and make tissue holders, pencil cases, and mineral water container using shells. The community made these objects after receiving training in Situ Bondo.

The design of the mineral water container filled with shells gives a traditional impression. In this activity, craftsmen are directed to combine shells with weaving. The final result shows the product to be more modern and attractive, as seen in Figure 5.

Based on the results of interviews with the owner of the Tevana Hotel in Tanjung Bira, which is the place to stay for foreign tourists, they are looking for souvenirs made by the people of Tanjung Bira.

One of the products that can be developed is glass coasters made of wood, shells and woven materials. These three materials can be obtained around Tanjung Bira and Liukang Loe Island.

Fig. 5. **Mineral Water Container**

Fig. 6. **Glass Coasters**

Fig. 7. **Lampshade Design**

Wood can be obtained from the remains of a pinisi boat. Shellfish are found on Liukang Loe Island, and are woven by local craftsmen. The glass coasters design can be seen at Figure 6.

Another design is a product that is associated with the interior needs of urban communities. This product is expected to attract local and foreign tourists.

The lampshade design utilizes weaving as the center of the design, adding shells as an accent and emphasizing that this product is made in a coastal area. The lampshade design can be seen in Figure 7.

2. Training Process

The training process was carried out by holding meetings explaining the objectives and importance of the community in diversifying woven products and handicraft products in general.

Through this training, it can be seen the enthusiasm of the craftsmen to try the new products offered. This is due to the encouragement to increase their income. Based on Mudji Sutrino and Hendar Putranto, changes in a society's culture can take place if people are aware that these changes are related to an increase in their income. (Putranto, 2005, 69).

The awareness of the importance of product diversification has made people enthusiastic about participating in the training. They are open to input and also enthusiastic about providing input on designs that they can make.

Another training topic is how they market their products through digital media. They practice using applications on mobile phones, and practice displaying their products in order to attract consumer interest.

Fig. 8. **Training in Liukang Loe September 2020**

CONCLUSION

Through the Weaving Product Diversification Training at Liukang Loe, it can be seen that the craftsmen are enthusiastic about trying new craft designs, which can increase their income.

This weaving product diversification can be done because local weaving in the area has beautiful colors and motifs as well as the quality of the material.

The design made must consider the target market segment so that the product can be easily sold. In addition, it is necessary to consider good materials at the lowest price, so that the price is affordable to the buyer.

One way to expand the market for handicraft products from the Liukang Loe community is by selling through online media. Craftsmen need to learn various digital applications using cell phones. Digital media can be posted through social media, such as Facebook or Instagram.

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THE SYMBOLIC VALUES OF MYTHICAL IMAGES AT KERATON KASEPUHAN CIREBON

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Abstrak

Masyarakat Nusantara merupakan masyarakat dengan latar belakang kerajaan, sehingga seluruh pola pikir, dan pola hidup masyarakat Nusantara dipengaruhi oleh pakem dan aturan-aturan, norma-norma, serta nilai-nilai yang diajarkan oleh civitas kerajaan secara sporadis, komporehensif dan turun-temurun. Salah-satu bentuk penyebaran ajaran-ajaran suci tersebut yakni dengan melalui pendekatan mitologi, baik melalui seni sastra, seni tari, maupun seni rupa, salahsatunya adalah dengan manampilkan sosok figur imajinatif dalam bentuk patung, relief, ataupun ilustrasi pada ornament-ornamen hiasan.
Imaji-imaji mitos di Keraton Kasepuhan Cirebon secara historik-diakronik merupakan simbol akulturasi dan multikulturalisme, yakni merupakan pengaruh kebudayaan Islam, Negeri Tiongkok, dan Kebudayaan Hindu. Imaji-imaji mitos tersebut, secara sinkronik juga merupakan sosok mitos yang memberikan nilai-nilai atau makna simbolik dan filosofis akan pentingnya wilayah kehidupan dalam "tiga dunia" atau 'triloka': Dunia Atas yakni wilayah spiritual dan transenden, Dunia Bawah yakni wilayah imajinatif dan bawah sadar, Dunia Tengah yakni wilayah dunia nyata, materialistik, atau imanen. Nilai-nilai simbolik dan filosofis yang ada pada sosok mitos-imajinatif di Keraton Kasepuhan Cirebon dielaborasi dengan metode penelitian kualitatif dengan melakukan wawancara langsung kepada civitas Keraton Kasepuhan, juga dengan studi literatur sehingga hasil penelitian menjadi khazanah ilmu pengetahuan dan upaya publikasi dalam rangka keberpihakkan akan kearifan lokal Nusantara.

Kata kunci: imaji mitos, multikulturalisme, makna simbolik, makna filosofis, akulturasi

Abstract

The people of Nusantara were a society with a royal background, so the entire mindset and lifestyle of the people were influenced by the standards of rules, norms, and values taught by the royal community in sporadically, comprehensively, and from generation to generation. One way of spreading these sacred teachings is through a mythological approach, either by literature, dance, or fine arts, one of which is by displaying imaginative figures in the form of sculptures, reliefs, or illustrations on traditional ornaments. The mythical images in Keraton Kasepuhan Cirebon are historical-diachronic symbols of acculturation and multiculturalism, which are the influence of Islamic culture, Chinese culture, and Hinduism culture. These mythical images are synchronously mythical figures that provide symbolic and philosophical values or meanings of the importance of the real-life in the "three worlds" or 'triloka': first, the Upper World, namely the spiritual and transcendent realm. Second, the Underworld which is an imaginative and subconscious world. Third is the Middle World, it is the materialistic, or immanent world. The symbolic and philosophical values that exist in the mythical-imaginative figure in the Kasepuhan Keraton Cirebon are elaborated with qualitative research methods by conducting direct interviews with the Kasepuhan Palace community, also by studying literature so that the research results become a treasure trove of science and publication efforts in the context of siding with local-wisdom archipelago.

Keywords : mythical images, multiculturalism, symbolic meanings, phylosophical meanings, acculturation

INTRODUCTION

1. Myth in Civilizations

The life of human civilization cannot be separated from the culture which continues to run and develop in accordance with the needs and interests of each human being, both personally and communally. Culture characterizes the development of people's mindset and lifestyle from one place, so that they can differentiate from other places because of the results of this culture, in his book "Rethinking Multiculturalism", Bhikhu Parekh states: "Culture is a system of meanings and meanings created historically or, what leads to the same thing, a system of beliefs and practices in which a group of people understands, regulates, and structures their individual and collective life. Culture is a good way to understand as well as to organize human life. "

Myth is a form of human culture that has been implemented long ago by humans in every pattern of life and mindset. Myths are used by grouped (communal) human beings around the world as a form of representation in conveying teachings, values, guidelines and limitations in regulating patterns of daily life which are conveyed regeneratively and continuously. Myth is such aworld. Thinkers of many different disciplines have found that at all times myth represents an absolute truth, affords insight ... " [5] (Veronica ions, 2005).

Mythology plays an important role in the order of life (especially traditional society), so that with the myth all norms, rules and values are created. Myths are considered to play an important role and have a big influence on civilization in this world, as we know Greek civilization which is very much influenced by its mythology of the life of the gods through myths that are considered sacred and even human, as well as civilizations in Babylon, Egypt, Syria, the East. Middle, also the American Indian community. As Joseph Champbell wrote in his book:

The Power of Myth, he wrote that: "Myth are stories of our search through the age for truth, for meaning, for significance. We all need to tell our story and to understand our story ". Myths can be said to have a very strong role in shaping civilization in this world, including what happened to civilizations in the archipelago

2. Mythcal Images

Mythical images are images, or objects, statues or reliefs that represent mythical figures or figures. Maybe it can also be called an illustration of a mythological figure, that is, because mythological figures are usually not real (unreal) or fictional, and do not live in the real world, so to present them of course through images or illustrations. Human culture in fact needs these images, so that with these images all aspects of life are arranged, both values, norms, customs, and philosophy of life with the help of oral stories when conveying them. Of course this happens to all cultures, especially those with a center of government, such as a kingdom. That is why in the Yogyakarta Palace, the Surakarta Palace, and the Palaces in Cirebon there are so many mythological images. Mythological images, of course, are imaginative, fictional, and fictional because their initial function is as a form of conveying messages about values, or standard rules agreed upon by certain communities, mythological images are images of everything in the form of narratives or stories, so that this image is illustrative.

Symbols and Symbolization

Symbolization, literally means the process of simplifying something into certain symbols or certain signs. For example: Courage is symbolized by

the color red, wisdom is symbolized by the color white, strength is symbolized by the bull or horse, peace is symbolized by the dove, and so on. This also occurs in traditional culture, for example in the Yogyakarta Palace, this symbolization is also widely applied through pictures or sculptures. For example: Kalamekara image which is a symbol of protection and strength, symbolized by a demit (monstrous figure) in the form of a giant reptile with canines sticking out and a long nose like an elephant's trunk, this figure symbolizes strength as well as protection This is why the Kalamekara figure is found at the gates of temples, palaces, and even in the puppet gunungan. Another example, there are 63 pillars in the Yogyakarta Palace, which are taken from the number or age of the Prophet, this is a symbol of obedience to the life teachings (guidelines) of the Prophet as the Prophet in Islam. Or a dragon figure that symbolizes strength and power, even the dragon is believed to be the wife of Hamengku Bhuwono IX, namely Nyi Roro Kidul. Or the gayam tree planted in the entire palace, totaling six trunks, which symbolizes the pillars of faith in Islamic culture.

Mythology and Kejawen Mystics in Javanese Society

The Javanese people are very synonymous with their traditional life patterns, this is certainly influenced by the existence of a royal government system that is still active on the island today, namely the Cirebon Kingdom in West Java Province, the Paku Bhuwono Kingdom in Central Java Province, and the Hamengku Kingdom. Bhuwono Ngayogyakarta Hadiningrat in DI Province Yogyakarta. This makes people in Java, who are in the palace area, tend to have a traditional and feudalist and patriarchal mindset, compared to people in other areas because their traditions and life patterns are still influenced by the system implemented by the still ruling kingdom. . It can be concluded that, the people of East West Java, the people of Central Java and Yogyakarta, have more traditional nuances than other provinces in Java, this is also supported by the history of a very strong royal society that occurred and was formed on the island of Java, coupled with the still The establishment of important historical heritage sites, and of course still very relevant and functional until today, Borobudur Temple, Prambanan Temple, Sukuh Temple, Cetho Temple, and other temples, it seems very appropriate to explain this. The role of the kingdom in shaping the characteristics of the Javanese is very strong, this is inseparable from the pattern of delivery and dissemination of teachings, values and customs through myths which are passed down from generation to generation, are regenerative, and continuous in nature, even today

Mysticism-Kejawen also greatly influences the mindset of Javanese society, as expressed by Suwardi Endaswara, in his book: "Mystic Kejawen - syncretism, symbolism, and Sufism in Javanese spiritual culture -", he wrote:

"Almost every area of Kejawen always has myths that are believed. These myths are used as a direction for life, obeyed, adored, and given a special place in his life. Kejawen areas usually still carry out mysticism, although the levels vary. Each region has its own uniqueness in carrying out mystique "

The myth that was able to shape the mindset and pattern of life of the Javanese people at first, of course, before the samawiyah religion (the religion of the sky, a religion formed based on divine revelation through the intermediary of the Prophet or Apostle namely: Judaism, Catholicism and Islam) came and influenced the character of

the kingdoms. the. Mythology is indirectly able to shape the character of society slowly, in detail, and acculturatively, that is, mythology is able to change the perspective, paradigm and way of thinking of society not suddenly (revolutionary), but slowly and gradually in the long term. a long time (evolutive). So that to get rid of mythic nuances in the characteristics of Javanese society, of course it is not easy because of its radical and strong nature, no wonder most Javanese people still use myths as a reference for living their lives, from looking for finances, looking for types of business, to finding a mate. even finding a good time to do something. Then there are patterns and cultural characteristics that are mixed (mixed) between the old teachings and the new one they embraced. Myths have greatly influenced the lifestyle of the Javanese people in general, from then until now. Furthermore, Suwardi also revealed that:

"Such Javanese mythology will lead to inner actions of the Kejawen community. Through these spiritual actions they will master the ngelmu kasidan teak. This means that knowledge becomes a perfect life and death guide. The kejawen life tradition is usually the foundation of his life is theosophical. Theosophy is a teaching that recognizes things related to God based on inner deepening. Life wisdom is always based on inner strength that wants to be one with God "

The form of mythology in Javanese society is divided into two forms, namely: spoken (oral) and invisible (non-representative) mythology, and sensory (empirical) mythology, so that it can be seen, heard, and touched (representative). Non-representative mythology, is a mythology in the form of narrative and is conveyed through speech, or in words, through fairy tales, fables, epic stories, folk tales, legends, myths (stories about gods), traditional song lyrics, rhymes, and others. Mean-while, representative mythology is mythology that is conveyed through things that can be felt by our senses, for example in the form of dance, music, shows, ornate ornaments, masks, sculptures, paintings, pictures, reliefs, or man-made sites (artifact). . Mythology certainly discusses fundamental matters, from social order, daily manners, customs, to forms of worship of transcendental gods and goddesses. Mythology is conveyed mainly to create boundaries so that all behavior that occurs in society is felt to be in accordance with the rules, values, norms, manners, and ethics, or morality (ethic).

RESEARCH METHODS

This research is a qualitative study by conducting studies on mythical images in the Keraton Kasepuhan Cirebon. The datas were obtained through direct interviews with the members of the Keraton Kasepuhan, in this case the Sultan Kasepuhan Cirebon protocoler, the datas that had been obtained through direct interviews were then elaborated and analyzed by being compared and combined with data from other sources such as Cirebon cultural observers, or the community. Cirebon, also with data obtained from other Keraton members in Cirebon, in this case the Keraton Kanoman. Apart from the data obtained directly empirically, other data were obtained from literature studies, both from books and ancient manuscripts that have been translated and through the study process by previous researchers. Furthermore, the datas are elaborated and studied for their philosophical meanings, symbolic meanings, and aesthetic meanings, supported by related literature as a reference in order to reach conclusions and the results of research or studies.

RESULT AND DISCUSSION

1. Mythology in Cirebon Culture

Like the pattern of life in other royal systems in the Nusantara, the life of the Kasepuhan Palace in Cirebon is also dominated by patriarchal, feudal and mythic life patterns. Myths are very thick and play a strong role in every pattern of life of the Keraton community, starting from manners, manners, customs, ritual ceremonies, and worship. Myths are very influential in the life of the Keraton, so this certainly spreads to all levels of society in the residency of the Keraton Kasepuhan Cirebon, this continues, is hereditary, and is sacred, no wonder until now, mystical life is still common. in the traditional community in Cirebon despite the influences of various cultures from outside Cirebon.

2. Singa Barong As A Mythical Images In Keraton Kasepuhan Cirebon

Singa Barong is a golden-carriage used in certain ceremonies at Keraton Kasepuhan Cirebon.

2.1 Multiculturalism Values of Singa Barong

As befits a culture, Cirebon has a culture that is influenced by cultures that are interrelated both historically, symbolically, and philosophically. The Cirebon culture is certainly the result of a combination of cultures that influence Cirebon so that Cirebon is the result of comprehensive accul-

Fig. 1. **Kereta Kencana Singa Barong.**
(Private Documentation)

turations in the context of multiculturalism. The context of multiculturalism is presented in the form of a Singa Barong hybrid creature, which means that the hybridity in Singa Barong's visualization is a form of representation of the concept of multiculturalism in the cultural area.

2.2 The Historical-Diacronic Meaning of Singa Barong (The Meaning Behind Singa Barong)

Based on the results of direct interviews with the members of Keraton Kasepuhan Cirebon, historically, Singa Barong is a hybrid creature which is a hybridity or symbol of acculturation from three cultures that influenced the government of the Kasepuhan Kingdom Cirebon, namely: Islamic Culture from Egypt, Hindu Culture from India, and Culture Konghuchu from China, this is implied from the anatomy of the Singa Barong, which each represents these cultures. The body parts of Singa Barong, are representative parts of the cultures that influenced Cirebon, for example the wings, legs, spurs and tail, were

The part adopted from the figure of the imaginative buraq (burok), this buraq is an imaginative creature that is believed by the Middle East as a vehicle, or a ride by the Prophet when he carried out God's orders to take a spiritual journey, namely making the night journey from Mecca to The city of Medina (birth journey), and the spiritual journey from earth to sidratul-munthaha which is a place in the spiritual realm where he is shown life in the afterlife, and which in the end he gets orders to carry out his duties as Rasulullah with the command to pray five times a day (the Isra and Mi'raj Muhammad), in the next chapter it is explained that the influence of Islamic culture on Singa Barong has the essence of the attainment of Islamic spiritual life, which is known as *makrifatullah.*

While the trunk, ivory, ears, and body are parts that are adopted from the figure. elephant beast, which is An important icon of Hindu culture in India, the elephant is not only a typical animal that lives in India, but also has a close connection with Indian society and culture, or Hinduism because it is associated with the figure of Lord Ganesha, the god of knowledge who is the son of Lord Shiva, so the Elephant and Ganesha is an important figure or entity in the mindset and way of life of Hindu society both in India and in the world. This mindset and life-pattern should be harmonious, a harmonious combination for the sake of carrying out the continuity of life in this world, so in the next section it is explained that the Singa Barong influenced by Hindu culture contains an important message to instill values for life in the material world, or the real world.

The head of Singa Barong has distinctive organs, including: sharp horns and branches like deer horns, sharp and pointed teeth, two pairs of fangs, then scales on part of its body and strong and strong claws on each finger. These organs are parts that are adopted from the imaginary figure of the Dragon in Chinese culture, because the characteristics of the dragon figure are identical to such distinctive organs, but of course it is very different between the Dragon in Chinese culture and the Dragon in Javanese culture, because physically Javanese dragons, usually wearing crowns, wearing ear ornaments and usually only in the form of a giant snake without limbs, so it is alleged that the dragon with legs is an influence from China.

The three cultures that influence Cirebon culture are reflected thoroughly in every part of the Singa Brong anatomy as a representation of the hybridity of creatures, which is essentially a manifestation of multiculturalism that occurs in Cirebon culture, this is of course deliberately done by the founder of the Kingdom of Cirebon with the intention of conveying sacred values to the Cirebon people so that gradually it would influence the mindset and lifestyle of the Cirebon people under the Keraton government, so that Singa Barong has historically had a very strong influence on life-patterns and patterns. -thinked the court civitas until recently.

2.3 The Synchronic Meaning of Singa Barong (The Philosophical Meanings of Singa Barong)

The symbolic meaning of Singa Barong, related to the culture that influences it, Singa Barong is a symbol of the strength of these three parts of life. In this life, for the sake of running life, the Keraton people believe that the world is divided into three: the Upper World, the Middle World, and the Underworld.

The Upper World, is a spiritual world, a celestial world or a transcendent world, namely a world that is inhabited by things that are holy and sanctify, this world above or the sky is symbolized by birds, namely birds whose place of life is "above" or in the sky, this is is a symbol of spiritual life, transcendent life that is identical with divine and godly conditions in the realm of makrifat, that is also why birds are taken from Islamic culture, because the conditions of Isra and Mi'raj Muhammad SAW, are conditions of makrifatullah which are the culmination of his apostleship so that they reach sidratul munthaha (seventh heaven), the symbol of paksi (wings, tail, spurs and claws) found in Singa Barong, is a symbol of the transcendent Upper World, the world of attainment of closeness to the Creator.

While the elephant figure is a symbol of the Middle-world, the material world, the physical world, or the real world everyday where worldly

things are taking place, that is also why the Middle World is identified with the culture of Hinduism, where all of its teachings are teachings - Grounded lessons, about our behavior in this world, contain teachings on the importance of compassion, *tepo saliro*, compassion, and mutual respect like all the teachings of other earth religions. Liman is also a real creature (real), which is still alive today, in contrast to Bouraq, and the Dragon who is in an imaginative realm. Liman is also the incarnation of Lord Ganesha, which means that in living this life, Lord Ganesha's contribution must be implemented in everyday life, especially in the area of knowledge and wisdom.

The dragon is a symbol of the under-world, where all things that are identical to the "dark side" of humans, or the dark side of life, originate. Dragons are in the spiritual realm as well as birds, but in the area of darkness, which is where all negative traits, including greed, originate, that is why the dragon figure always looks creepy, with bulging eyes, outstretched fangs, and sticking out tongue and horns. sharp, it is a symbol of the dark side of man, such as sin, envy, evil, hypocrisy, and others living, it is present as a balance and as a means of 'self-insecurity' for the owner of the body, in order to avoid all these actions, despite their existence. Of course it is very humane, there is a side of the paradox that is inserted into the dragon symbol, but the point is that humans in carrying out their lives must be accompanied by an awareness of negative passions that must be avoided in order to harmonize the life they live in harmony. In Chinese culture, the Dragon is the only imaginative creature found in the Chinese astrological or zodiac culture, according to Chinese culture, the Dragon is a special figure because it is paradoxical, symbolically present on the one hand as a symbol of strength and greatness, on the other

hand it is exists as destruction and horror.

2.4 Hybridity of Singa Barong

Hybridity is the process of interbreeding between entities with different types and contexts, hybridity in a cultural area means that there is a combination of one culture with another with or unintentional, so that gradually a new culture is formed as a result of this hybridization, for example acculturation in Cirebon culture which is a cross-breeding of Javanese, Islamic, Hindu, and Confucian cultures. In living things, hybridity is carried out with the aim of producing perfect and superior offspring, that is why in the field of agriculture, cross-breeding is sought so as to obtain superior seeds from hybridization, for example hybrid coconut, hybrid rice, or others. Likewise with animals, cross-breeding is carried out to enrich the varieties of certain species, so that one species can produce new and superior varieties, for example in dogs, cats, horses, cows, birds and others. Hybridity in the cultural context of Cirebon is represented by the traditional image of Singa Barong, which is a cross between birds, dragons and elephants and has historically been an acculturation of Islamic (bird / buraq), Chinese (dragon), and Hindu (elephant) cultures. a symbol of the harmonization of the Cirebon people even though historically they are a society that is influenced by multi-cultures or various cultures. Hybridity in Singa Barong is a form of representation of multiculturalism that occurs in Cirebon.

2.5 Anatomy of Singa Barong

To be able to understand the hybridity of a figure, we must first see the figure in plain view, this means that it is related to the anatomy of the figure which needs to be considered one by one so that we can identify, what are the figures contained in the

hybrid figure. which is an influence from another figure before. Singa Barong, as a figurative image, is a hybrid figure of three creatures that have distinctive characteristics and have a strong symbolization of each of these creatures. Anatomically, Singa Barong has proportions like other types of creatures, namely having the main anatomy, such as the head, body, and arms or legs. Anatomically, Singa Barong has a head that resembles a dragon in general, but is more similar to a dragon from mythology in the Asian Continent than dragons from other cultures. The typical characteristics of this dragon from Asia are, having horns, in the form of a giant reptile (usually a type of snake), sharp eyes (its eyes), teeth that are also sharp and equipped with two pairs of sharp and large fangs, the difference is Singa Barong. , has a trunk and tusks similar to a trunk and tusks on an elephant (liman), that is what distinguishes Singa Barong from other common dragon images. However, according to Sofiyawati, apart from the assumption that the dragon is a symbol of Chinese culture, the dragon which is represented in the Singa Barong appearance tends to be influenced by the Hindu art style. This is indicated by the use of a crown on his head and sumping on the side of his ear.

In addition to this visual characteristic, Singa Barong also has a peculiarity in its trunk gripping a three-pointed weapon (trident) at the tip and base. In addition, Singa Barong also has wings on both of its front legs, so it is believed that Singa Barong can or has the ability to fly like a bird / buraq. On its legs, Singa Barong has anataomy of legs like those of predators from the big cat family that live on land, such as tigers, lions or tigers.

On its body, Singa Barong has a sturdy and strong anatomical shape, like creatures that live on land, such as horses, buffaloes, elephants, or bison and on its back there is a saddle or base for a

mount, which is a rider's seat. This shows that Singa Barong is a creature or figure that can be ridden or is someone's mount. In the tail, Singa Barong's tail is very similar to that of a horse, because it has the characteristics of a dense tail that is overgrown with hair like a horse's tail, in contrast to the tail of an elephant or buffalo which only has hair on the tip of its tail. In overall anatomy, Singa Barong has the following characteristics:

1. Head: in the form of the head of a dragon, complete with horns that branch like deer horns, sharp teeth and a protruding tongue, decorated with a crown

2. Trunk and ivory: on the face (face), are tusks and trunks that resemble an elephant (liman), by gripping (more precisely wrapped around) a weapon (chakra) which has three pointed ends (sula), at the tip and base

3. Body: in the form of an animal that is usually ridden with a strong and sturdy character, such as in an elephant, horse or buffalo, this is indicated by the presence of a saddle on its back.

4. Limbs: the front legs are equipped with a pair of wings, while the hind limbs are not, each leg has sharp nails like those of carnivores

5. Wings: the wings of Singa Barong, in the form of wings that are owned by birds in general, which indicates that this creature is capable of flight. According to Nina Sofiyawati in her journal writing, the shape of the wings and body in Singa Barong seems to have a tendency to put more emphasis on the depiction of the winged buraq, the animal form of Persian (Islamic) mythology. This buraq, which displays a form like a winged horse, is considered

Fig. 2. **Cirebon Batik Ornaments of Singa Barong**
(private documentation)

Fig. 4. **Singa Barong on glass painting Cirebon traditional art**
(private documentation)

a symbol of strength, purity, immortality, and protection.

6. Tail: Singa Barong's tail, has thick hair on almost the entire tail, similar to the tail of a horse, this is also allegedly an adoption of a buraq tail influenced by Middle Eastern culture.

2.6 Singa Barong in Traditional Art

Singa Barong on Cirebon Batik Ornaments

So strong is the image of Singa Barong from the Keraton Kasepuhan, so that it influences the mindset and daily lifestyle of the Cirebon people, this can be seen from Cirebon's traditional crafts or arts featuring the figure of Singa Barong, for example, is applied to Cirebonan batik ornaments.

Singa Barong on Keris

The Singa Barong is also found in keris or-

Fig. 3. **Keris with Singa Brong on the ornaments.**
(from: www.losanajisakti.com)

nament, especially on the head of the keris, this shows that the people of Cirebon have made Singa Barong a guide in their thinking and lifestyle including in defense equipment or traditional weapons, such as the keris for example.

Singa Barong in Cirebon Glass Painting

Singa Barong is also found in many traditional Cirebon paintings, namely glass painting, glass painting with the subject matter of Singa Barong, which is usually painted complete with a carriage date, but there are several traditional artists who present it separately, so only the figure of Singa barong is shown. without the train date, and usually complemented by a "mega-mendung" motif as a decoration or backdrop, or fore-ground (foreground). In glass painting, the Singa Barong object is sometimes difficult to distinguish from the Paksi Naga Liman object found in the Keraton Kanomann, however for the Cirebon people it is very easy to distinguish the distinctive features of the two images, one of which is by distinguishing the types of trains which are very obvious, that the Kereta Kencana Singa Barong has a roof, while Kereta Kencana Paksi Naga Liman does not, Singabarong also does not wear a crown on its head, while Paksi Naga Liman wears a crown.

3. Macan Ali

Another interesting imaginative figure is the

Fig. 5. **Couple of Macan Ali on the center of the Keraton Kasepuhan.**
(private documentation)

Fig. 7. **Image Macan Ali in Arabic Calligraphy.**
(From: islami.co)

Macan Ali couple, we can see this figure in the middle of the park right in front of the Keraton building. Tiger Ali is in the form of a tiger animal, with more teeth than a real tiger and white. Ali tiger is a symbol of strength and might from Islamic culture, Ali's name is taken from the name Sayidinna Ali bin Abi Talib, the son-in-law of the Prophet who was famous for his strength and courage to oppose Islam and protect his Prophet's in-laws, apart from the Prophet's son-in-law, Ali was one of the Prophet's friends after his death. he became one of the khilafaurasyidin (a Khalifa or great leader at the level of the president), Macan Ali is a mythical hybrid figure with white color which is a symbol of strength and purity, courage, bravery, loyalty and protection, why they are placed at the entrance to the palace. Like oth-

er mythical images, Macan Ali's images are also applied to various Cirebon traditional arts, especially in fine arts, such as reliefs, glass paintings, and batik motifs.

Besides being in the Kasepuhan Palace, the figure of Macan Ali is also in the Kanoman Palace in Cirebon, but visually they have minor differences. Macan Ali in the Kanoman Palace in Cirebon is different from Macan Ali in the Kasepuhan Palace in Cirebon, Macan Ali in Kanoman, has a pair and the male has horns and thick hair, complete with large and sharp fangs and bulging eyes, while the The female does not appear to have horns and a less dense mane, but her teeth and fangs appear complete and sharp. Tiger Ali. Macan Ali, which is located in the Kanoman Palace, also has the Cirebon trilogy concept, the figure of the Tiger is
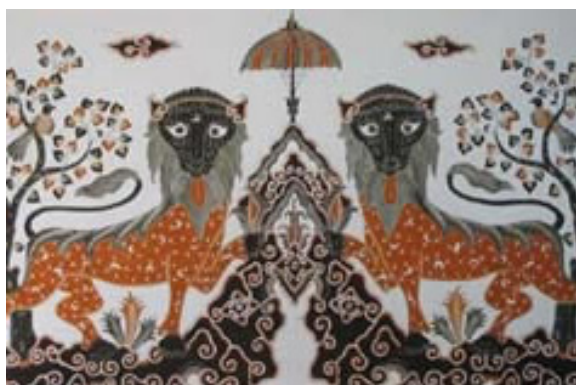

Fig. 6. **Image of Macan Ali on glass painting traditional art**
(from: https://lukisanku.id/lukisan-macan-ali-karya-kusdono)

Fig. 8. **Macan Ali in batik ornament.**
(private documentation)

a symbol of strength in the region of the middle world, while the horns, eyes and fangs are symbols of the dragon which represent the underworld, and finally Ali's charisma and white, which the power of spirituality, as a symbol of the sanctity of the upper world.

CONCLUSION

Nusantara is an area that has a number of treasures as well as a high aesthetic wealth, artifacts from the ancestors of the archipelago and the traditional culture of the archipelago. The people of the archipelago are a society with a royal background, so that the entire mindset and lifestyle of the people of the archipelago are influenced by the standards and rules, norms and values taught by the royal civitas sporadically, comprehensively and from generation to generation. One of the forms of disseminating these sacred teachings is through a mythological approach, so that stories, poems, rhymes, songs, dances and traditional art are laden with myths as a form of conveying messages of the noble values of humanity, so that with In other words, myth plays a very important role in shaping the character of the Indonesian people in general.

One form of myth that is applied to traditional art artifacts of the archipelago is the mythical images found in the Kasepuhan Palace in Cirebon, West Java. These mythical images are a wealth of traditional art in the archipelago, their existence can present noble values of the lifestyle and mindset of the people of the archipelago in general and especially the civitas Keraton Kasepuhan Cirebon. These mythical images are historically diachronic as symbols of acculturation in the Kingdom of Cirebon, so that the influence of external culture is symbolized by this figure, for example Singa Barongi, which is the result of the accumulation

of three cultures: Buraq, which is the influence of Islamic culture brought by the people. Egypt to Cirebon. Naga, which is the influence of China which is entering the Cirebon region, and the Elephant, is the influence of Hindu culture brought by the Indians to Cirebon, this is evidenced by the many artifacts of these cultural heritage that are stored in the Keraton Heritage Building. Kasepuhan Cirebon.

The mythical images found in the Kasepuhan Palace in Cirebon are synchronically mythical figures that provide symbolic and philosophical values or meanings of the importance of the realm of life in the "three worlds": the Upper World which is the spiritual and transcendent area, the Underworld which is an imaginative area. and subconsciously, Middle World, namely the realm, material or immanent world. This is reinforced by the paradigm that is firmly held by the civitas Keraton Kasepuhan Cirebon

Thus, the mythical images in Keraton Kasepuhan Cirebon are an example of the traditional art area of the archipelago which is able to influence the aesthetic aspects of traditional artists, in other words, myths in the area of philosophy greatly influence mindsets, patterns of life and even. aesthetic expression in society since ancient times until now, this can be proven by the number of contemporary artists who bring the aesthetic taste of traditional art into their works of art as a medium of expression and a form of partiality for local wisdom, to gain a position in the world of national and international art.

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SUMUR BATU ART SACRED SPACE

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Abstrak

Sumur Batu terletak di Kota Bekasi ditetapkan sebagai benda bersejarah di Kota Bekasi berdasarkan SK no 431/Kep.225-Porbudpar/VI/ 2011 pada 30 Juni 2011. Sumur batu diyakini penduduk setempat sebagai peninggalan leluhur dan dinamai Tirta Karuhun. Galeri Nasional Indonesia (GNI) yang berperan sebagai tempat pameran dan kegiatan seni, memiliki problem keterbatasan space saat ini sementara ekspansi pada lokasi yang ada saat ini juga menghadapi banyak kendala, sehingga muncul usulan mengembangkan beberapa satelit galeri nasional di sekitar jabotabek, yang dapat menjadi venue untuk kegiatan seni. Keberadaan Sumur Batu ini dan pengakuan dari walikota sebagai benda bersejarah, akan diartikulasikan menjadi salah satu satelit GNI, secara khusus sebagai outdoor art venue space dan menimbang lokasinya sebagai sumur keramat usulan ruang pamer yang tepat adalah sebagai art sacred space purpose. Metode yang digunakan pada penelitian ini adalah dengan merekam data spesifik site dan mengembangkan usulan desain ruang pamer terbuka pada site dengan mempertimbangkan keberadaan Sumur batu sebagai fokus utama dan bagian dari obyek desain.

Kata kunci : sumur batu, satelit galeri nasional, art sacred space

Abstract

Sumur Batu located in Bekasi City is decided as a historical object in the city of Bekasi based on SK No. 431 / Kep.225-Porbudpar / VI / 2011 on June 30, 2011. Sumur Batu is a water well that believed by local peoples to be an ancestral heritage and is named Tirta Karuhun. The National Gallery of Indonesia (GNI), which acts as a venue for exhibitions and art activities, has the problem of limited space at for now expansion to the current location is also having a lot of obstacles, so a proposal has emerged to develop several national gallery satellites around Jabotabek, which can become venues for art activities. The existence of this sacred water well and recognition from the mayor as a historical object, will be articulated into one of the GNI satellites, specifically as an outdoor art venue space and considering its location as a sacred water-well, the proper proposal for a exhibition is as an art sacred space purpose. The method of this research is to record site-specific data and develop a design proposal for an open art-exhibition at the site by considering the existence of the Sumur Batu water-well as the main focus and part of the design object.

Keywords : sumur batu, satelit galeri nasional, art sacred space

INTRODUCTION

The National Gallery, as a representative venue for exhibiting works of art in Indonesia, currently occupies a cultural heritage building,known as former Carpentier Alting Stitching (CAS) Christian Foundation building, which was built in 1900 as a women dormitory school as well as the first school in the Dutch East Indies.

Historically, this building underwent several owner changes, from initially being owned by the Carpentier Alting Stitching (CAS) Foundation, then in 1955 through the Nationalization Movement in the era of President Sukarno to belong to the Raden Saleh Foundation then later in 1962 it belonged to the Ministry of Education and Culture [1].

Various art activities are held at the National Gallery, including; exhibitions, preservation, scientific seminars, scientific discussions, film screenings, art performances, festivals, competitions and so on with the aim of education and introducing culture to the wider community. The National Gallery of Indonesia also collects approximately 1700 works from Indonesian artists in the form of paintings, photography, sculptures and sculptures, including works of art from foreign artists from non-aligned movement artists such as Sudan, India, Peru, Cuba, Vietnam, Myanmar, and the others country [2].

Based on the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage Building (*Bangunan Cagar Budaya*/BCB), Cultural Heritage Buildings are built structures made of natural objects or man-made objects to meet the needs for walled and/ or un-walled and roofed spaces. Objects, buildings, or structures can be proposed as Cultural Conservation Objects, Cultural Conservation Buildings, or Cultural Conservation Structures if they meet the criteria of:

50 (fifty) years of age or more; representing the style period of at least 50 (fifty) years; has a special meaning for history, science, education, religion and / or culture; and has a cultural value for strengthening the nation's personality [3].

As a cultural heritage building regulated in the Law on Cultural Conservation, the national gallery building is designated as a national standard gallery with the initial name Wisma Seni Nasional as a pilot project. The Minister of Education and Culture redesigned the building to become the Ministry of Education and Culture's Fine Arts Exhibition Building in 1987.

The enthusiasm of art events in Indonesia today is contrast to the availability of space for art events, and related to national galleries, some of the problems that can be identified are as follows [4]:

1) The storage collection that is not representative area, and the collections vulnerable to damage,

2) The building C condition, as the storage room, conservation laboratory and showroom is cracked on the wall.

3) The complicate of arrangement of the Permanent Exhibition R o o m (2nd floor) without the emergency exit access,

4) The public complaints from the fine arts community that exhibits and organizers, due to the limited in duration of the exhibition.

This research, sentence to the spatial problems in the national gallery above, and proposes a national gallery satellite, which would support art activities in the Jabotabek area. This proposal departs from the consideration that the Jabodetabek area is stipulated in the megalopolitan concept as a supporting area for the existence of DKI Jakarta as the capital of the Republic of Indonesia.

According to this concept, several locations have the potential to accommodate cultural arts activities in the Jabodetabek area, some of which can be mentioned are Sumur Batu, in Bantar Gebang District, Bekasi Municipality.

Sumur Batu located in Bekasi City is designated as a historical object in Bekasi City based on the Decree of the Mayor of Bekasi no 431 / Kep.225-Porbudpar / VI / 2011 on June 30, 2011 [5]. Sumur Batu is Bahasa mean stone water-well, the water-well that there is a stone on the bottom of water-well.

In its history, this stone well is believed to be the origin of Raden Surya Kencana and it is believed that this spring can bring blessings. Raden Surya Kencana is believed to be the ancestor of the Sundanese etnic, and is also believed to be the propagator of Islam in the land of Sundanese, having a respectable place in the beliefs of the Sundanese people. The belief of the people around Sumur Batu, who believe that the well is a legacy of Raden Surya Kencana's, this information needs to be further explored, however, that Sumur Batu has been certified as a Cultural Heritage object based on the Bekasi Mayor's Decree, emphasizes the importance of this well as an object which needs to be preserved and increased its role in the development of arts and culture, especially in Bekasi City [6].

Sumur Batu, as a historical object, its existence needs to be more articulated, so that it can play a role, not only as an object, but can be a drive for various sectors the community, and at the end, its existence can improve the economic level of the citizens around there.

Therefore, the proposal to make Sumur Batu one of the national gallery satellites was put forward, with the main objective of providing an alternative venue for exhibitions and art perfor-

Fig. 1. **SK Walikota penetapan Sumur Batu sebagai Benda Bersejarah**

mances in the Jabodetabek area, and for other purposes to improve the economic standard of the surrounding.

The affordability aspects and easy access to the location are the main considerations. Sumur Batu is located close to Jakarta, with toll access which makes it easy to reach out the location. The infrastructure around the location also supports Sumur Batu to become a venue for cultural arts events.

Sumur Batu, as a historical object, remains the main focus of the location, so that proposals submitted through an adaptation approach to cultural heritage buildings, thus, these historical objects, having a function as cultural artifacts, will also be transformed according to current needs.

Adaptive Reuse of Culturan Heritage Object

Building adaptation is a method for developing a building with a specific function, adapting it to a new function that is more appropriate to the

conditions of the times, by making limited changes without destroying or reducing the important value of the building itself. As explained in the Law of the Republic of Indonesia No.11 of 2010 concerning Cultural Heritage article 83, it explains that Cultural Heritage Building (*Bangunan Cagar Budaya/BCB*) can make adaptations to meet the needs of the present while maintaining the original characteristics or facade of the BCB.

Adaptation is meant to be carried out by maintaining the values inherent in heritage building, adding facilities as needed, changing the arrangement of space in a limited way, and/ or maintaining architectural styles, construction, and environmental aesthetic harmony in the surrounding environment [7].

An adaptive reuse is different from restoration or preservation. While a restoration or preservation of heritage building involves restoring a building to its original state. An Adaptive Reuse actually changes the intent of a structure to meet the modern user 's needs. In this case, the old building was damaged and the architectural style was unrecognized. Because of it then during an Adaptive Reuse process is need to revealed the originally architecture style [8].

The Contemporary Theory of Art Gallery

To enrich the Jabodetabek's cultural heritage to be the Satellite Galleries, the study refers to the recent museum's/ art gallery theories. One on them is "*The 10 Trends of Museum*" [9], a museum design have changed among others; (a) *Hybrid*. The museum must create a 'Hybrid Spaces' to collaboration with other parties as an example is the *"Te Papa" Museum's Learning Lab* in New Zealand, (b) *Instagram Ready*. The museum must arrange with attractive settings to be ready to air on instagram's screen, an example *"The Ice Cream Mu-*

seum" in Los Angeles (April 2017) then in New York (June 2017), (c) *Well – Being*.

The Museum or Art Galleries must hold for the sake of the feeling of prosperity together. "Well-Being" concept was created with other art performances, for example dances, songs, music, films, (d) *Touch point*. There is a museum section that is permitted to be touch (can be by replica) or something like a 'pop up' artifact as a supporter, as an example: *The Jewish Museum Frankfurt's Pop-Up Monument* on the Willy-Brandt-Platz, Then, (e) *Chatting*. The conventionally museum needs to be changed to have an area to keep in touch between visitors, (f) *Social Justice.* The museum needs to incorporated media social elements in order friendly to the millennial generation, (g) *New Realities from Information to Experience.* The museum must 'dare' a novelty element, (h) *New Normal*. The museum must be design in new unique things related to hot issues that were originally taboo, (i) *Remapped*.

The museum/ art gallery must be reviewing the procedures for collections display related to hot issues/trends, (j) *Agility Is the New Stability*. The museum must designing a 'novelty' by reflects the agility. By consideration with "*The 10 Trends of Museum*" above, a museum storyline museum still the important part. It has role to guide visitors by plotting artifacts to show the museum collections.

RESULT AND DISCUSSION

The design of the Sumur Batu area as a site for art exhibitions will consider the existence of Sumur batu as cultural heritage objects that have high historical value and require respect for sites that have sacred values, therefore the *genius loci* approach, spirit of place will be used in the design.

The spirit of place according to Norman Crowe (1997) explains that *genius loci* is a phe-

Fig. 2. **The existence of art space as part of mosque**
(source: Widia Nur Intan,join research Pancasila University)

nomenon where people believe that certain places have a "spirit / soul" that inhabits the place. It is the spirit / soul that reflects the uniqueness of the place, thus making it distinctive from other places. The spirit / soul that gives meaning to a place, keeps it, and inspires it with feelings. Without the presence of a spirit of place in a place, a place will have no meaning, so it will not have a personal impression, but only general [10].

One of the initiators of the *Genius Loci* (Spirit of Place), John Ruskin, a critic of XIX century, in his book entitled *"Seven Lamps of Architecture"* (1849) stated "That the real grandeur of a building is not found in the stones or even the gold that covers it, but the greatness is in the age of the building, as well as the deep sense contained in it, where the walls of the building have become wit-

ness to the development of mankind "[11].

According to this approach, efforts to "awaken" the greatness of "Karuhun Sunda" Raden Surya Kencana, who is believed to be the propagator of Islam in Sundanese land, will be revived, the existence of a Sumur batu next to the mosque building, strengthening the relationship between the sacredness of the mosque and the water-well. Considering this, art exhibitions related to Islamic art or art as a manifestation of the human-God transcendental relationship, as seen in figure 2.

Sumur Batu art sacred space is the main idea of design theme, with the water-well as the main focus and an integral part of the design, semi-outdoor buildings are designed, to emphasize that; an 'art space' building is not a permanent building, outdoor art space, only a protective building for

Fig. 3. *Tagog anjing* **roof model to articulated Sunda traditional architecture**
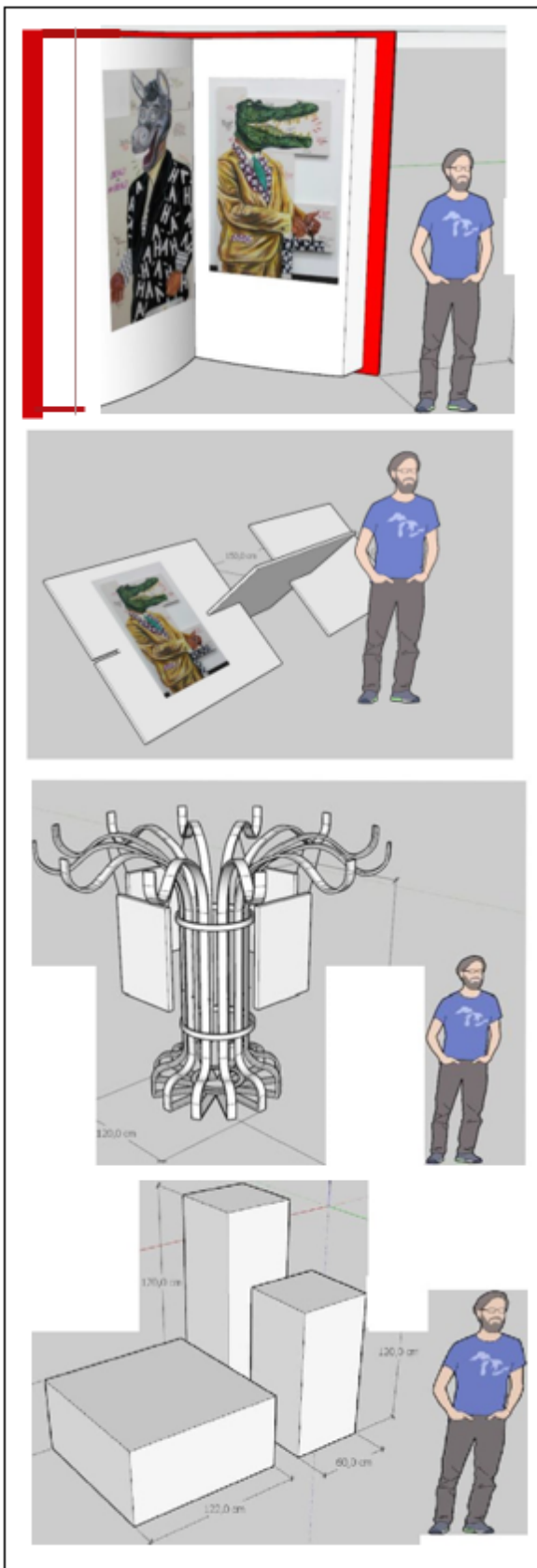(source: Widia Nur Intan Paramita, join research Pancasila University)

Fig. 4 **Display area of Sumur Batu Art Space**
(source: Chandra Arfiansyah, join research
Pancasila University)

the existence of a water-well, and therefore, this art space is more suitable for outdoor type exhibitions.

The site of the art space consists of two main parts, a roofed building, without walls, and an open courtyard or garden without roof protection. Open building without walls, in the form of a *tagog anjing* roof as an implementation of local wisdom of traditional Sundanese buildings. The shape of the *tagog anjing* roof, is believed to have been influenced by Mataram architecture [12].

The use of the *tagog anjing* roof, also confirms Bekasi's on the North Coast of Java as a melting point between Sundanese culture from the south and the influence of Mataram culture. Based on historical records, the Mataram Kingdom troops during the time of Sultan Agung, who failed to attack Batavia (Now: Jakarta) in 1628-1630 chose not to return to Mataram, and settled in Bekasi, Karawang, Indramayu and its surroundings, giving a strong influence on Mataram culture on the north coast of West Java [13].

The display area becomes an inseparable part of the building, the display area is designed for semi-permanent display, making it moveable and flexible, adjusting the needs of the exhibition area. The media on display can be in the form of painting or sculpture media.

The proposal for display forms adjusting to the media being exhibited, for exhibition media in the form of paintings, can be in the form of hanging displays or with standing panels, while for media sculptures it can take the form of monolight pedestals.

The selection of the display area will depend on the type of media, so that the proposed display area is optional, it can even become an integral part of the display media itself.

CONCLUSION

The Satellite of Gallery Nasional is the series of the Heritage Buildings are located in *Jabodetabek* that have chance to be the extension of the Gallery Nasional of Indonesia. They would be role as the art space of exhibition by refers the requirement of the Gallery Nasional of Indonesia.

The sumur batu art sacred place designed to be the art space to be used for display art panting or statue in an semi outdoor building, the approaches methode use an Adaptive Reuse, described as a process by which structurally old buildings/old artifact are developed to generate an economically value. According to this, art exhibitions related to Islamic art or art as the transcendental manifestation of God-man, will be the major theme of this design.

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STUDIES OF SEVEN ANGELS

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Abstrak

Berbagai bangsa yang mempunyai peradaban besar mengenal kisah terkait persoalan "tujuh bintang", demikian pula halnya bangsa Nusantara yang mewariskan peradaban besar kepada bangsa Indonesia. Jejak dongeng yang melegenda mengenai tujuh bintang terekam dalam cerita rakyat pada berbagai suku di Indonersia melalui gaya dan cara ungkapnya masing-masing, pun hal tersebut terukir pada sebuah panel relief di candi Borobudur. Di Indonesia kisah tujuh bintang umumnya diungkapkan sebagai tujuh bidadari yang turun dari kahyangan menuju bumi. Tepatnya di masyarakat Jawa Barat tutur tinular mengenai perbintangan (astronomi) terkait persoalan tujuh bidadari (tujuh bintang) diungkapkan lewat cerita Mundinglaya Dikusumah dan Guriang Tujuh. Selain itu terdapat cerita buhun berjudul Ronggeng Tujuh Kalasirna. Gaya ungkap dalam bentuk metafora boleh jadi sudah kurang dipahami oleh masyarakat Indonesia secara umum. Dengan mengungkap cerita ini akan menjadi bukti bahwa kearifan lokal bangsa Indonesia terkait bidang ilmu astronomi sudah ada sejak lama. Artinya, dapat dipastikan bahwa ciri peradaban bangsa yang besar ditandai oleh adanya ilmu pengetahuan mengenai pola perbintangan. Melalui teknik eksplorasi semiotika dan komparasi data maka kajian ini mengarah pada pembuktian tentang kecerdasan leluhur bangsa Indonesia. Diharapkan kajian ini dapat meluruskan pemahaman umum mengenai legenda kearifan lokal pada ranah ilmiah.

Kata kunci : peradaban, legenda tujuh bidadari, astronomi, kearifan lokal.

Abstract

Various nations with high civilizations recognize stories related to the "seven stars" issue, as well as the Indonesian,pass down a great civilization to the Indonesian. The legendary fairy tale traces of the seven stars recorded in the folklore of various tribes in Indonesia through their respective styles and ways of expressing them, even these are engraved on a relief panel at Borobudur temple. In Indonesia, the story of the seven stars is generally described as seven angels who descended from heaven to earth. To be precise, in West Java society, the regular talk about astrology (astronomy) related to the problem of the seven angels (seven stars) is expressed through the stories of Mundinglaya Dikusumah and Guriang Tujuh. In addition there is a buhun story entitled Ronggeng Tujuh Kalasirna. The style of expression in the form of a metaphor may not be understood by Indonesian in general. Uncovering this story will prove that the local wisdom of the Indonesian people regarding the field of astronomy has been around for a long time. That is, it can be ascertained that the characteristics of a great national civilization are marked by the existence of knowledge of astrological patterns. Through semiotic exploration techniques and data comparison, this study leads to proof of the intelligence of the Indonesian nation's ancestors. It is hoped that this study can straighten out the general understanding of local wisdom legends in the scientific realm.

Keywords: civilization, legend of the seven angels, astronomy, local wisdom.

INTRODUCTION

It can be ascertained that one of the benchmarks for the level of intelligence of a nation is determined by the existence of astrology or astronomy so that later it creates a very mathematical calendar system. The existence of astrology in a nation could not have happened instantly, because research on the cycles of the appearance of a particular star constellation must be closely observed in relation to the impact it has on life on planet Earth. Research on this ancient astrological system must have taken hundreds or even thousands of years and was passed down from generation to generation.

Not much different from today. People that have reached an established stage through their technology have launched satellites and spacecraft to observe celestial bodies, especially the stars. So it was with human civilization in the past, they did it in their own way.

In ancient times, research on astrological patterns was closely related to patterns of human activity in their respective terrestrial spaces, depending on the location of the nation in building its life location. The point is, reading the constellations for humans on planet earth is a guide for various activities both on a large and small scale.

Certain star arrangements or formations that appear in the sky become markers for the inhabitants of the earth, such as; a marker of the arrival of the planting season for agrarian nations or as a time marker for fishermen to go to sea to catch fish, even as a signpost.

Every era and every nation has its own way of recording important events such as; making paintings on stone walls, making reliefs, to writing in certain media and telling stories.

Especially with regard to the speech stories that have been passed down from generation to generation until now they have become legends which are classified as myths.

Regarding the mythical issue of the story of the Seven bidadari, it seems that they exist in various parts of the world, in various ethnic groups. As in the culture of Greece, Sumeria, Japan, India, China, and so on, including in Indonesia as the cultural heirs of the Indonesian nation.

RESULT AND DISCUSSION
1.1 Intelligence Stores Symbolic Messages.

Based on the cultural patterns that prevailed in the world community in the past, especially in Indonesia, many important messages were conveyed implicitly and metaphorically. This is evidenced by the existence of folk stories with mythical nuances in various nations.

The method of recording incident data or the technique of storing messages and style of expression about a case in the past is very different from today. This means that the difference in technology greatly affects the recording and delivery of information systems.

In Indonesia, many important terms and messages are recorded and expressed symbolically through folk tales so that later these stories fall into the category of legendary myths. Like the story of the occurrence of Mount Tangkuban Parahu due to Sangkuriang being unable to complete the boat that Nyai Dayang Sumbi requested. Many examples of similar cases that do not make sense can be found in various regions in Indonesia as well as in the world.

It seems that intelligence storing data in the past through mythology as an information wrapper is the best solution in the past so that stories can be passed down from generation to generation.

The weakness of data storage techniques through myth stories is that if there is a misperception of a generation, the message cannot be dissected or even ignored.

1.2 The Myth of the Seven Bidadari

The legends of the stories about the seven bidadari that exist in almost all nations of the world are generally told into a tale that is interesting to hear, of course in different versions of the story.

Every nation gives a name to the bidadari. Like The Seven Sisters in ancient Greek culture; Maia, Alcyone, Celaeno, Electra, Merope, Taygeta, and Sterope.

As for the indigenous peoples in Indonesia, precisely in West Java in the realm of Sundanese culture, in the story of Ronggeng Tujuh Kalasirna, it is stated that the seven bidadari are in Heaven with the names as follows:

1. Nyai Dewi Maia Indung
2. Nyai Dewi Maia Kayangan
3. Nyai Dewi Arum Sinayungan
4. Nyai Dewi Mayang Mangarang
5. Nyai Dewi Mayang Mangsaweuhan
6. Nyai Dewi Arum Tineung
7. Nyai Dewi Arum Wiyaga

In another story telling, the seven nymphs that are widespread in West Java society are recorded in a legendary folklore entitled Mundinglaya Dikusumah from the Pajajaran kingdom who was assigned to prosper the kingdom by taking the heirloom of Layang Salaka Domas in the sky controlled by Guriang Tujuh (Guru Hyang Tujuh) or also known as Sapta Resi.

In addition, on the island of Java, there are also folklore legends; Jaka Tarub and Dewi Nawang Wulan or Dewi Nawangsih. Tells the seven bidadari from heaven who came down to earth and bathed in a lake. Then Jaka Tarub stole the scarf of one of the seven angels so that Dewi Nawang Wulan could not return to Heaven with her six siblings.

The existence of the mythology of the seven bidadari has inspired many modern painters to put it on canvas. One of them is like what Basuki Abdullah did in 1956.

Fig. 1. **"Joko Tarub" by Basuki Abdullah** (1956)
(https://silviagalikano.com/2015/10/07/dalam-lena-rayu-an-basoeki-abdullah/)

1.3 Facts of the Seven Sisters

In the space of Indonesian culture, especially the people of West Java, the meaning of the story of the seven angels seems to be further away from its true value, so that the utterances are only included in the mythical folklore group.

Through evidence from various artifacts and archetypes as a source of reference, it can be traced that what is meant by the seven angels is a collection of the Pleiades (M45) star cluster, which is closest to the planet Earth and is in the constellation Taurus.

The depiction of the arrangement of the seven Pleiades stars was recorded in Mesopotamian culture.

On the island of Java, people often refer to the Pleiades star as Lintang Kartika (Kartikea), which generally marks the season for planting and sailing. It is possible that Lintang Kartika is one of the stars who are adored and favored by the agrarian and maritime society.
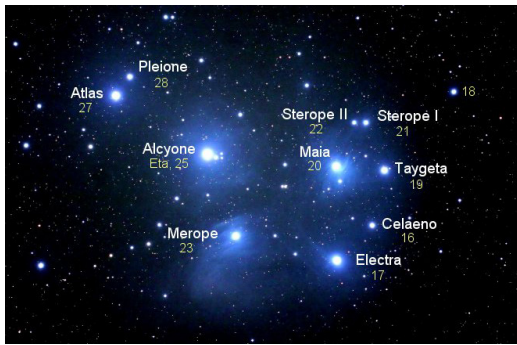
Fig. 2. **Pleiades – Seven Sisters**
(http://stars.astro.illinois.edu/sow/pleiades-t.html)

Fig. 3. **Pleiades - Mesopotamia**
https://norcohumanities.wordpress.com/2014/01/28/the-slaying-of-humbaba-9th-c-bce/
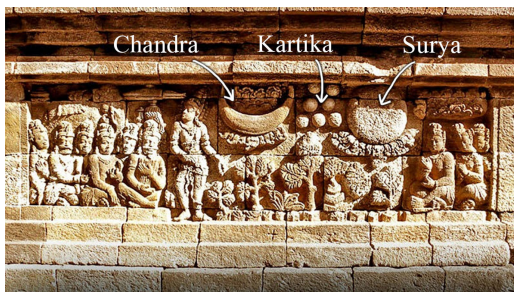

Fig. 4. **Candi Borobudur Relief**

In one of the fragments in the reliefs of Borobudur temple, the arrangement of chandra (moon), kartika (pleiades) and surya (sun) is depicted.

CONCLUSION

Basically, not all folklore can be classified as mythology without meaning or having no scientific value. Because how to communicate or how to store data in the past has its own wisdom as a solution.

The myth about the story of the seven nymphs circulating on the island of Java in various versions is an illustration that the Indonesian people, especially in the Sundanese cultural space, are familiar with astrology which will later be used as a calendar of activities in the living space.

The public's lack of understanding of the message behind the mythical story is the result of the Indonesian nation as the cultural heir of the Indonesian nation, having lost many ways and styles of reading and interpreting symbolic messages.

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[2] Pleiades – Seven Sisters
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[4] Candi Borobudur Relief

THE UNIQUENESS OF THE STORYTELLING ON
THE BATIK KOMPENI FROM THE CIREBON REGION

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Abtrak

Batik merupakan produk budaya asli Indonesia dan telah diakui sebagai kekayaan intelektual yang mewakili warisan dunia. Merupakan produk tekstil yang dihiasi dengan berbagai motif khas Indonesia. Metode penelitian yang digunakan adalah dengan mengamati berbagai foto sampel batik dan menganalisisnya melalui pendekatan kritik seni dan perspektif bahasa halus, serta wawancara dan studi inovasi formal dengan menafsirkan kembali narasi cerita rakyat Jawa untuk mengembangkan cerita batik di Cirebon. Tujuannya adalah untuk memperkaya motif batik sekaligus mengenalkan kembali cerita rakyat Jawa melalui karya seni batik itu sendiri. Kesimpulannya adalah, batik karakter dongeng dari Cirebon dapat menjadi karya seni alternatif dan memiliki nilai ekonomi yang kompetitif.

Kata kunci: Batik Kompeni, Cirebon, cerita rakyat, batik bercerita.

Abstract

Batik is an original cultural product of Indonesian and has been recognized as an intellectual property that represents the world heritage/legacy. It is a textile product decorated with various unique Indonesian motifs. The research method comprise of observing a various photograph of the batik sample and analyse it through from the approach of art criticism and fine language perspectives, also interviews and formal innovation studies by reinterpreting the Javanese folklore narratives to develop the storytelling batik in Cirebon. The goals is to enrich batik motifs while also reintroducing Javanese folklores through the batik artwork itself. The conclusion is, character of storytelling batik from Cirebon can be an alternative artwork and has competitive economic value.

Keywords: Batik Kompeni, Cirebon, folklore, storytelling batik.

INTRODUCTION

Batik as an original traditional technique is the heritage of Indonesian nation and has become a world heritage as a product of intangible culture, an award given by UNESCO on October 2, 2009. The development of batik in Indonesia varies in design greatly, media, and function. The various batik designs can be in the form of traditional batik, modern batik, or contemporary batik. The creativity of the creation of modern batik designs is increasingly diverse in form and function. In the past, batik products had motifs that were still sacred, were also functional, and belonged to the collective. Modernization has caused a degradation of functions and values in making batik, which has shifted into products that have consumptive, economic and individualistic values. In the world of batik, batik plays a very important role, namely a number of batik artists in Cirebon creating new batik uniforms that depart from modern and contemporary thinking. with a new interpretation into a modern batik design. This new creativity in

field of batik has received special attention from both the consumer community and in the market. In general, batik designs and new motifs are snippets of repetition of old motivations or even leaving the original traditional motifs of the region and shifting to contemporary motifs, to meet the tastes of today's society which are completely practical and instantaneous. The variety of shapes and motifs of batik design orders from consumers overwhelm our craftsmen, now in each province each province has its own distinctive features, its batik motifs are adapted to the environment and richness of local art. This paper discusses initial research on the storytelling batik motif which is an alternative to batik motif that can be developed, especially the storytelling batik motif that tells the folklore that developed on the North coast of Java. The method used in this research is a visual experiment approach with learning material about the visual elements in batik motifs. Another supporting analysis is to study innovation in reinterpreting Javanese coastal folklore narratives which are still known by coastal communities. The aim is to enrich coastal motifs while reintroducing coastal narratives through batik work. It is hoped that the storytelling Batik motif will become an alternative to the new coastal motifs from the Javanese coast.

RESULT AND DISCUSSION
Folklore, Reflections of the Society it Self

Fig. 1. **Eliza van Zuylen's Indo-Dutch family developed Batik Pansolen on the northern coast of the island of Java in the 1840s. Pansolen style motifs are still being produced and are quite in demand.**
(Photo: Tropen Museum and Javanese Collection)

Folklore is passed down from generation to generation and folklore is still an important thing for traditional society, even as if it is a part of their pattern of life. Folk stories can also be heroic stories, fairy tales about figures who are not real, imaginary and imaginative, but are believed to exist by the local community. For people who believe in it, folklore is considered real and influences the mindset and pattern of social life in that community. This is reflected in behavior, speech, ritual ceremonies, artistic activities and even in state government structures, all of which are in accordance with the rules or local wisdom of the community's ancestors from generation to generation (regeneration) and are still believed to be today [3] (Campbell, 1988). Mythology about folklore in Indonesia is thought to have existed since prehistoric times, folklore stories were passed down from generation to generation

Fig. 2. **Dutch Batik Motif Pictures, Folklore on Batik Kompeni;**
Red Hat with different variants. namely produced in the 1840 -1900s
(Image data: Luluk Khoironi)

Fig. 3. **The Batik Pattern image tells the story, the development of batik Kompeni motifs, tells the story of the daily life interactions between the Dutch Company and local residents (Batik Cirebon).**
(Repro: Nuning Damayanti)

orally. The notion of mythology in Indonesia is divided into three understandings, the first is true folklore, where humans try with their imagination to explain natural phenomena / forces of nature / occult / mystical. Therefore, folklore in Indonesia is often associated with spirituality, the occult and the mystical. When Hinduism affects the beliefs of the local community and is associated with Indian Hindu beliefs, it then affects the way of thinking of Indonesians. The imagination of natural phenomena has turned into folklore-folk tales by marrying the Mahabharata story into wayang story characters adapted to local life to become role models for Javanese people who are aligned with local beliefs, into folk tales through the form of West Java Wayang Golek, Wayang Cepak Cirebon, Wayang Kulit Solo and Yogjakarta, Wayang Kamasan Bali. [1] (Adisasmito, Nuning, 2007).

The Origin of Storytelling Batik

The Cirebon region is a coastal city that frequently visited by foreigners, resulting in a process of mixing external cultures with Cirebon's indigenous culture. Cirebon batik motifs greatly influenced the decorative patterns of batik which experienced its heyday, especially at the time of the entry of Islam in the 15-16 centuries. The variety of non-figurative flora becomes an alternative in coastal batik motifs because it may be because of the prohibition among Islamic scholars in drawing figurative formsThe peak of the development of coastal batik was during the era of Indo-Dutch entrepreneurs who played a role in the batik business. Not only entrepreneurs from the Netherlands, Chinese entrepreneurs also took part in the development of coastal batik. North of the island of Java. Coastal batik has the following characteristics: Batik decoration is decorative for

Fig. 4. **The Batik Pattern image tells the story of developing company motifs, seeding, planting rice until harvesting, and selling the award crop to Dewi Sri, Dewi Padi. (Batik Cirebon).**
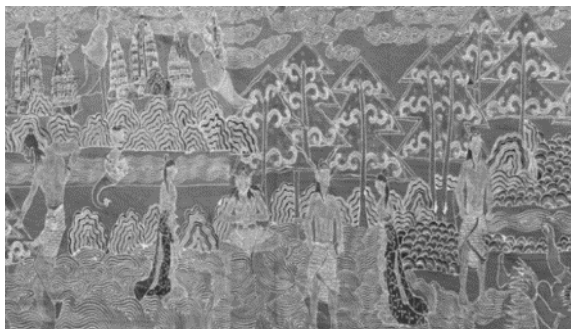(Repro: Nuning Damayanti)

Fig. 5. **Batik style tells
the myth of Timun Mas**
(Awee Art Studio Batik)

Fig. 7. **Batik style tells the story of the Wewe
Gombel myth. (Batik Semarang)**
Repro: Nuning Damayanti

flora and fauna, showing the motif of influencing the aesthetic concepts of India, China, the Middle East and later the influence of the West during the Dutch colonial period. In the Kompeni batik motif, the influence was quite dominant, because of that later Batik became known by the Dutch people and they saw economic opportunities. Furthermore, the Dutch businessmen collaborated with Cirebon batik makers to produce Batik with a distinctive Dutch Batik motif which could be identified from its European patterns and patterns. This batik is known as "Batik Kompeni". Dutch batik is the other side of the Dutch colonialism journey in the archipelago. The motif has a dynamic pattern and is rich in shape into a storytelling batik pioneered by Von Franquemont, namely a long cloth with European-style floral patterns [10] (Valdhuisen, 2007: 12).

The development of Batik coastal motifs includes the influence of European and Chinese fairy tales. This causes Batik artists to bring up lo-

cal myths and legends. The characteristic of coastal batik can be seen from the motifs that symbolize the acculturation of coastal Indonesian culture with foreign cultures. Cirebon coastal batik has progressed during the 1800-1900s period.

Coastal Batik artists are usually easier to adapt to culture from outside, including in developing the Batik Kompeni style. Contemporary company batik no longer depicts European folklore, they develop storytelling batik motifs that take their ideas from local folklore with objects and folk tales that more bring out the daily life of local people. In addition, there are also batik motifs that take the mythology of Indonesian society.

Actually, from the results of the documentation of batik, there are quite a lot of batik with storytelling motifs or Kompeni batik. It seems that it has not been widely known by the wider community. Efforts should be made to introduce this unique storytelling batik. . In addition, the development of a story-telling batik style can be an effort to reintroduce coastal myths in the coastal areas of the island of Java. It is hoped that Batik with its creation of coastal myths and its rich folklore can become an alternative to the new Javanese coastal style.

Myths of Nyai Roro Kidul on Batik Story

Decorative styles and illustrative narratives in

Fig. 6. **Batik tells the myth of Jaka Tarub**
(Yanmi Art Studio Batik)

Fig. 8,9,10. **A version of the story of the myth of Nyai Roro Kidul,**
Left by Kathrina Pallon, Middle by Roeyardian and Right Nuning Damayanti

artefacts and forms of fine art are distinctive characters in the Asian region, especially in Southeast Asia, as well as in Indonesia, especially in the Java region. Visual style on temple walls that undergoes a process of shape transformation when there is a change in media and of course technical adjustments, when applied to wood, leather, palm leaves, cloth, and the latest media are paper, the common thread that remains present is the visualization of the narrative style illustrative [1] (Adisasmito, Nuning 2007). These narrative and naturalist illustrative styles have always existed in every mainstream period in Indonesia up to the era of modernism and even the contemporary era.

The legend of Kanjeng Ratu Kidul is known on the South coast of Central Java, and Nyai Roro Kidul from the South Coast of West Java. in the story contains the Philosophical Concept of the Maritime country and astrology / astronomy which is expressed in the Bedhaya Ketawang Dance movement. There is a belief that in the kingdoms of Surakarta and Yogyakarta, the King of Java must marry the Queen of the South in order for his power to last. This mythical figure is often depicted as a beautiful woman, a ruler of the South Sea is depicted wearing green. Ratu-Lelembut of Javanese land is a popular feature in folklore and

mythology, as well as being associated with the beauty of Sundanese and Javanese princesses so that there is a Sundanese version, better known as Nyai Roro Kidul. Examples of storytelling Batik works inspired by the mythology of Roro Kidul.

The story is approached through interpretation and directed primarily as an artistic articulation of narrative batik painting. As is well known, interpretation is a very important cognitive aspect of perception. This process depends on the way of deepening (learning), one's motivation and personality. So the knowledge that we acquire through perception is not knowledge of the real object, but knowledge of the appearance of that object. Thus, the interpretation carried out by this batik artist undoubtedly presupposes the role of perception starting from his openness in perceiving the intentions of myths or legends that interest him. For this reason, it is better to remember and reexamine the power of narration in myths and legends.

CONCLUSION

Batik artists collaborate with batik craftsmen to develop batik motifs telling stories about folklore in coastal batik, as well as reintroducing coastal folk tales that may have been forgotten to

the community. Mythology is spoken continuously in oral, written, and artefacts that are scattered in almost all regions of the island of Java, is spoken continuously until now and continues to inspire artists, through new meanings, into new creations that are applied to batik motifs.

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Sumber data pendukung:

Yanmi Art Studio Batik

Awee Art Studio Batik

IMPLEMENTATION FORM FOLLOWS FUNCTION THEORY IN PRODUCT DESIGN

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Abstrak

Teori *Form Follows Function* diungkapkan oleh Louis Sullivan, seorang arsitek terkenal di amerika pada awal abad ke-20. Kata *Form Follows Function* itu diperkenalkan pada tahun 1896 pada salah satu artikelnya *The Tall Building Artistically Considered.* Yaitu bentuk bangunan atau suatu objek harus disesuaikan dengan fungsi atau kegunaannya. Louis Sullivan ini menjelaskan bahwa suatu ukuran, ruang dan karakteristik dalam bangunan harus terlebih dahulu di tujukan semata-mata kepada fungsi dari bangunan tersebut. Implikasi bahwa jika aspek yang fungsional dicukupi, keindahan arsitektur akan secara alami mengikuti. Namun, seriringnya waktu berjalan teori *Form Follows Function* tidak hanya untuk arsitektur saja tetapi bisa juga diterapkan kepada desain produk. Tujuan dari penelitian ini adalah membuktikan bahwa teori *Form Follows Function* memiliki peranan penting terhadap perancangan produk terutama didalam studi desain produk. Suatu bentuk produk harus disesuaikan dengan fungsinya, sehingga pengguna dapat mudah dalam menggukan produk tersebut. Metode yang digunakan dalam penelitian ini adalah metode penelitian deskriptif. Data primer diperoleh dari studi kasus dan dokumentasi, data sekunder diperoleh dari literatur dan buku-buku teori pendukung sebagai pelengkap. Hasil penelitian menunjukan bahwa penerapan teori *Form Follows Function* sangatlah berpengaruh pada desain produk, terutama terhadap pola pikir manusia dalam pengoperasian produk.

Kata kunci : Form Follows Function, Desain Produk, Produk,dan Pengguna.

Abstract

The Form Follows Function theory was expressed by Louis Sullivan, a famous architect from America on the early 20th century. The words Form Follows Function was introduced in 1896 from one of his articles The Tall Building Artistically Considered. The shape of a building or an object must be adapted to its function or use. Louis Sullivan explained that a size, space and characteristics in a building must first be addressed solely to the function of the building. The implication is that if the functional aspects are sufficient, architectural beauty will naturally follow. However, as time goes on, the Form Follows Function theory is not only for architecture but can also be applied to product design. The purpose of this study is to prove that the Form Follows Function theory has an important role in product design, especially for the user experience while using the product. A product form must be adapted to its function, so that users can easily use the product. The method used in this research is descriptive research method. Primary data were obtained from case studies and documentations, secondary data were obtained from literature and supporting theory books as a complement. The results show that the application of the Form Follows Function theory is very influential on product design, especially on the user mindset in product operation.

Keywords : Form Follows Function, Product Design, Product, and User.

INTRODUCTION

Form Follows Function is a principle associated with late 19th and early 20th century architecture and industrial design in general, and it means that the shape of a building or object must primarily relate to its intended function or purpose.

The word form follows function itself was introduced by Louis Henri Sullivan in 1896 in one of his articles "The tall building artistically considered." Sullivan views architecture as an art and a form of something that lives, grows and develops. Form follows function is often associated with modern architecture and industrial design. According to this theory, modern is efficient. Beautiful forms are only valid if they have a useful function, not just decoration. Any additions or ornaments that do not have a function should be trimmed (reduce). Louis Sullivan popularized the phrase "the form of a building that follows a function" (forms follows function) to capture a size, space and characteristics in a building must first be addressed solely to the function of the building. The implication is that if the functional aspects are sufficient, architectural beauty will naturally follow. The idealism of an architecture is a combination of form and function. "Every building must find a form according to its function.

Every design in fulfilling a need must be able to have a function. These needs can be in the form of comfort, lighting, airing, the need for activities and so on which are related to the nature of the desired activity. Function arises as a result of a human need in an effort to maintain and develop his life. Function will give rise to a form and function is a major consideration in a form design. A function has various forms depending on how the situation and the surrounding environment. From these several reasons, a theory emerges which

states that form follows function, interpreted as a forum for humans to carry out all kinds of activities based on their strength.

Applying the Form Follows Function theory not only in the world of architecture but into product design is something that will be examined in this research. Some simple objects such as a watering can or a cleanse kit can be reduced to one optimal shape.

Victor Papanek is a product designer and design philosopher who teaches and writes about "form follows function".

The problem to be investigated in this research:

1. A product design that is not in accordance with its function will make it difficult for the user to use the item
2. Form Follows Function theory is needed in the application of product design in order to produce optimal products

The method used in this research is descriptive research method. Primary data were obtained from case studies and documentation, secondary data were obtained from literature and supporting theory books as a complement.

RESULT AND DISCUSSION
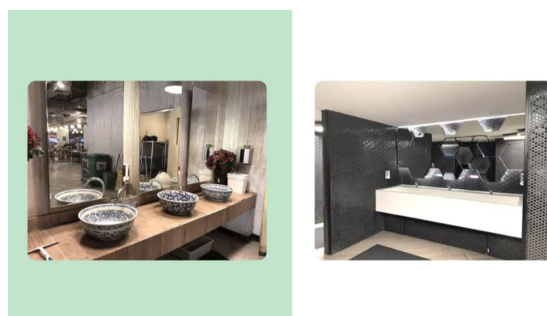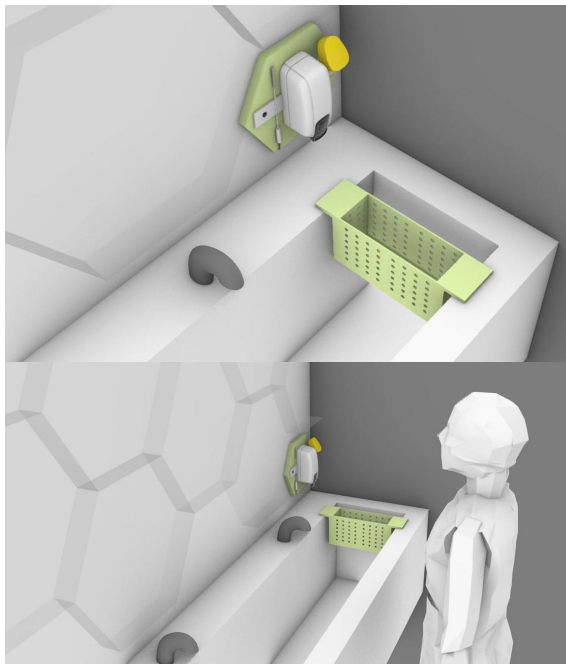## The Implementation of Form Follow Function Toward Health Protocol (Covid-19)
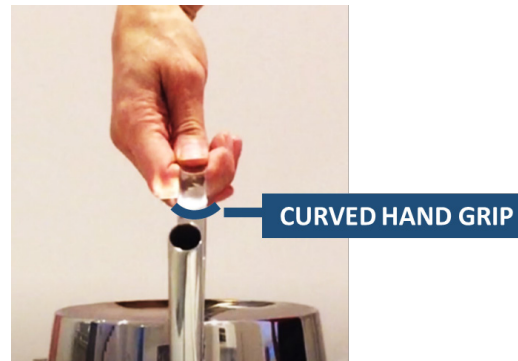

Fig. 1a.

Fig. 1b &1c.

Fig. 2a & 2b.

The tool was designed by one of the students of the Agung Podomoro University, Cindy Fransiska. This tool is called the Cleanse Kit, this idea is based on a shift in the lifestyle of consumers from using disposable cutlery to bring personal cutlery. The goal is to reduce plastic waste. The problem is that Neo Soho Mall Jakarta does not provide tools to wash the cutlery that visitors bring.

The application of form follows function in this product is the display of the Cleanse Kit on the sink wall and its shape aims to provide clear information on the function of this tool. The application of this theory has been adapted to all ages, so that all visitors can use this tool.

The Implementation of Form Follow Function Toward Watenig Can

The tool designed by MENU is a watering can. This tool has several differences from watering cans in general. The first is the shape of the hand grip that follows the curve hand grip, the applications of the form follows function. Aims to increase user stability in using this tool.

The second is that the shape of the hole for filling the water on this tool is made at an oblique angle, so that water filling is easier and more direct. The third is the shape of a long funnel that functions for the precision / accuracy of the fall of water into the plant pot.
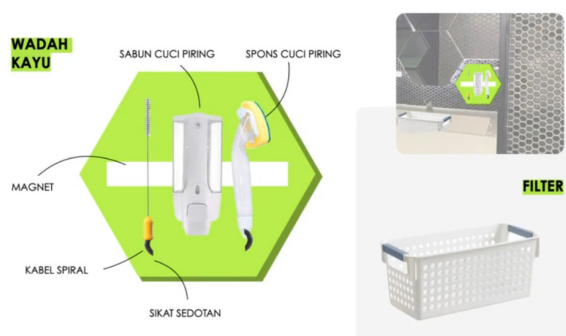

Fig. 1d.

Fig. 2c.

Fig. 2d & 2e.

CONCLUSION

The conclusion is that the application of the Form Follows Function theory to Product Design increases the level of effectiveness and efficiency of the function of the item itself, especially when it is used by the user.

The suggestion from the researcher is that applying form follows function theory in the product design process is highly recommended, the goal is to maximize product value as well as user comfort and safety when using the tool.

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DIGITALIZATION OF BATIK PARANG PATTERN USING TURTLE GRAPHICS

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Abstrak

Salah satu warisan budaya Indonesia yang masih berkembang saat ini adalah batik. Kekayaan khasanah batik dapat dilihat dari berbagai motif batik yang ada di Indonesia. Batik Parang sebagai adalah motif batik tertua yang banyak ditemui di kota Surakarta dan sekitarnya. Motif batik Parang dikenal dan berkembang sejak zaman keraton Mataram Surakarta. Batik Parang sering digunakan pada acara-acara pembukaan pada zaman kerajaan. Motif batik Parang didominasi warna coklat gelap dan desain motif ini mengikuti garis diagonal dengan ukiran di setiap batas garisnya. Nama "Parang" berasal dari kata "Pereng" yang artinya "Lereng". Sesuai dengan arti katanya maka motif batik Parang berbentuk seperti lereng menurun dari posisi tempat yang tinggi ke posisi tempat yang lebih rendah secara diagonal. Motif batik Parang pada penelitian di sini akan didokumentasikan dalam bentuk program sehingga dapat disimpan dalam bentuk digital. Metode yang digunakan pada pembuatan motif batik parang adalah metode turtle graphics. Metode Turtle graphics dilandasi dengan gerak kura-kura yang dapat bergerak maju, berputar ke kanan, atau berputar ke kiri. Dengan metode yang sederhana ini digabungkan dengan perhitungan matematika, maka dibentuk garis-garis yang menjadi tepian dari motif batik, sehingga dengan mengatur arah gerak kura-kura maka motif batik Parang dapat dibentuk dengan baik. Pada penelitian ini, telah dirancang suatu program untuk membentuk motif batik Parang, dengan dokumentasi dalam bentuk digital diharapkan kelestarian dari seni budaya batik akan dapat abadi dan terus berkembang.

Kata kunci : digitalisasi batik, batik parang, turtle graphics

Abstract

One of Indonesia's cultural heritages that is still developing today is batik. The wealth of batik can be seen from the various batik motifs in Indonesia. Batik Parang as the oldest batik motif that is often found in the city of Surakarta and its surroundings. The Parang batik motif has been known and developed since the days of the Mataram Surakarta palace. Batik Parang was often used at opening ceremonies during the royal era. The Parang batik motif is dominated by a dark brown color and the design of this motif follows a diagonal line with carvings on each boundary. The name "Parang" comes from the word "Pereng" which means "slopes". In accordance with the meaning of the word, the Parang batik motif is shaped like a slope down from a high position to a diagonally lower position. The Parang batik motif in the research here will be documented in the form of a program so that it can be stored in digital form. The method used in making batik parang motifs is the turtle graphics method. The Turtle graphics method is based on the motion of the turtle which can move forward, rotate to the right, or turn left. With this simple method combined with mathematical calculations, lines are formed that are the edges of the batik motif, so that by adjusting the direction of the turtle's motion, the Parang batik motif can be formed properly. In this research, a program has been designed to form the Parang batik motif, with documentation in digital form it is hoped that the preservation of the art and culture of batik will be eternal and continue to grow.

Keywords : digitalization batik, batik parang, turtle graphics

INTRODUCTION

In this era, almost all fields need to be documented digitally, so that physical forms can be accessed digitally. In this research, data of batik pattern is stored digitally in the form of a program using the turtle graphics. The advantages of storing batik pattern using turtle graphics are that the data is more memory efficient because it is in the form of text, and the pattern is more easier to be developed further more.

Motif Batik Parang

Based on data from the batik museum, it is stated that Parang comes from the word "karang" (coral or rock). The dip draws a diagonal descending line from top to bottom and has a slope of 45 degrees. The basic pattern is letter S winding.

The pattern of batik Parang is a decoration prohibited because only the king and his relatives are allowed to wear it [3] (Hasan 2012). The size of the pattern also symbolizes the social status of the person within the realm of the kingdom. The pattern chosen in this research is the pattern parang rusak.

The pattern of Parang Rusak was created when Panembahan Senopati was doing meditation on the South Coast. He was inspired by the big waves that kept hitting the reef until it was damaged. The basic shape of the letter S is taken from ocean waves which depict the spirit that never goes out. This contains advice to never give up. The never-breaking S-braid on the pattern depicts a never-ending relationship, in the sense of self-improvement, efforts to fight for welfare and the form of relationship between family. The pattern of Parang Rusak was also a gift from the younger generations of aristocrats. In addition, this motif is also a symbol for children to continue the struggle that their ancestors have pioneered [12] (Sutiyati 2016).

The straight diagonal line on the pattern of Parang Rusak symbolizes respect, exemplary and obedience to the values of truth. The pattern of Parang Rusak were used by soldiers after the war, to tell the king that they had won the war. Another source states that the Art Forms of Batik Parang Rusak and Parang Barong Yogyakarta from geometric pattern to abstract pattern, historically has experienced a shift in meaning, function, value and form [2] (Farida and Muhima 2018). Starting from Batik Larangan, which used in the Kraton in the Keprabon ritual, it was widespread in society during the leadership of Sri Sultan Hamengkubuwono IX [9] (Roykhan et al. 2019). The develop-

Fig. 1.
Source: [4] (Indriani 2015)

Fig. 2.
Source: [7] (Prihandayani 2020).

ment of the Batik Larangan because recognition of Batik as a world cultural heritage, so Batik Parang Rusak and Parang Barong became more varied [4] (Indriani 2015).

This journal [7] (Prihandayani 2020) discusses the study of the transformation of the art form of the Parang Rusak and Parang Barong Yogyakarta, namely from geometrical pattern to abstract pattern art, because of a shift in meaning, function, value and form, so that the development of the Parang Rusak and Parang Barong has become more varied in the fashion industry.

The pattern of Batik consist of two groups, namely non-geometric (abstract) and geometric (regular). Batik Parang includes geometric pattern [11] (Septiana and Kurniawan 2016). The geometric preceded by the form of dots, lines, and the form of repetition (repetition) from simple to complex shapes [7] (Prihandayani 2020). Geometric

decoration, applied to cotton fabrics and silk fabrics

Simple geometric motif decoration, applied from lines such as zigzags, rectangles, circles, curved lines, triangles, rectangles, circles, kites, trapezoidal, and other creations. The arrangement of various lines, shapes, colors, and figures that are created contains values of beauty which are based on the development of creative imagination. This imagination is influenced by natural forms of objects, for example plants, figures (animals and humans), geometric lines, and abstract shapes [7] (Prihandayani 2020).

The art of abstract pattern batik contained in the development phenomenon of Batik Parang Rusak and Parang Barong Yogyakarta, and have the aesthetics of cloth fabrics, that is a work of motif art comes from scratches, meaning that the agility and skill of the batik pattern art maker will greatly determines the resulting art form.

The process of transforming the Batik Parang Rusak and Parang Barong into abstract pattern art, through a historical approach, and investigating a surface structure and deep structure using Levi-Strauss theory, so can help to find the answers of the problem in the research.

Based on the study and analysis of literature, it is concluded that: the transformation structure of the Batik Parang Rusak and Parang Barong, that only the surface structure changes, according to the reign of the King / Sultan. Meanwhile, the deep structure is related to meaning and value, which does not change.

Based on the history, the pattern of Batik Parang needs to be preserved, so that in this research, will be made a digital form of the pattern of Batik Parang so that storage of the pattern can be easier and more efficient.

Turtle Graphics

The turtle graphics has been used on research [8] (Ratnadewi, Prijono, and Pandanwangi 2020) namely batik kawung pattern dan batik Purwakarta pattern [9] (Ratnadewi, Pandanwangi, and Prijono 2020) and had been realized. The method for digitalization used in the implementation here is a turtle graphics and mathematics graphics [6] (Lindenmayer 2004). Turtle charts are used for arbitrary batik motifs and mathematical graphs are used for batik motifs that can be formulated using mathematical equations [1] (Dobashi, Kaji, and Iwasaki 2019). Before drawing a graph turtle, the batik motif is sketched first on paper, then we formulate the graph equation. The basic idea of turtle interpretation is given below in Table 1. The state of the turtle is defined as a triplet (x, y, α), with Cartesian coordinates (x, y) representing

(a)

Start

FFF-FFF-FF-FF+F-

(b)

Fig. 3. **(a) Turtle interpretation of the string symbol F, +, -. (b) Interpretation of a string. Increased angle δ equals 90∘. Initially the turtle faces upwards.**

the position of the turtle, and the angle α, called the heading (head), is interpreted as the direction the turtle faces. Given the step size d and the incremental angle δ, the turtle can respond to the commands represented by the following symbols (Figure 5(a)).

For example, see Figure 5(b), the turtle first faces upward then moves three steps forward, the turtle rotates 90 degrees to the right and moves 3 steps forward, rotates 90 degrees right, two steps forward and spin right 90 degrees forward two steps, spin left 90 degrees, go forward one step, spin right 90 degrees forward one step. This command can be abbreviated as FFF-FFF-FF-FF + F-F.
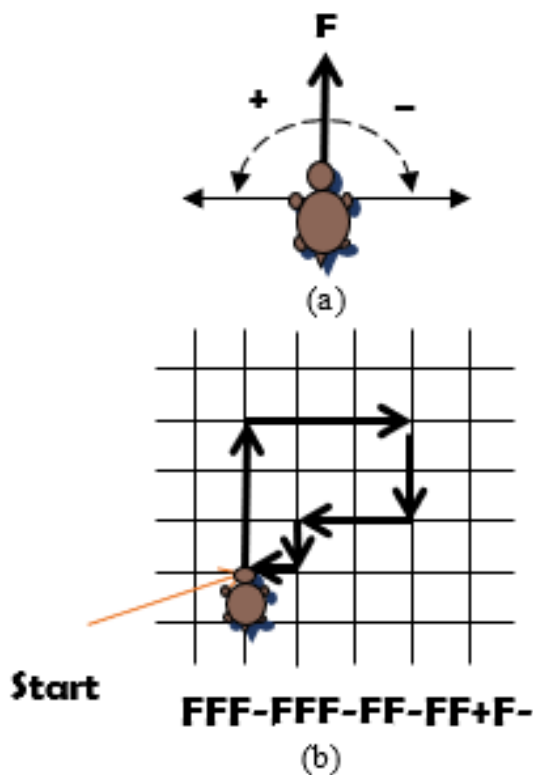
Symbol	Interpretation	Meaning
F	Move forward and draw a line	Proceeding one step along d. The state of the turtle changed to (x', y', α), with x'= x + d.cos α and y'= y + d.sin α. Draw line segments between points (x, y) and (x', y').
f	Move forward without drawing a line	Go one step long d without drawing a line
+	Turn left with the angle δ.	The state of the next turtle is (x, y, α + δ). Positive orientation from a counter-clockwise angle.
-	Turn right with the angle δ.	The next turtle state is (x, y, α - δ).
push	Remember the current state	Remember the current state (position, angle, line color).
pop	Restore the last remembered state	Restore the last remembered state and remove it from the list of remembered states.

Table 1. Turtle graphics rereng sigaret batik

Pseudocode Turtle graphics rereng sigaret batik
1   procedure T
2   forward(25)
3   for i ← 1 to 30 do
4   forward(0.1)
5   turnright(6)

6   end for
7   forward(25)
8   for i ← 1 to 30 do
9   forward(0.1)
10   turnright(6)
11   end for
12   T1 := translate(T,x,y)
13   T2 := translate(T1,x,y)
14   T3 := translate(T2,x,y)
15   T4 := translate(T3,x,y)
16   plot (T, T1, T2, T3, T4)
17   end procedure
18   procedure A
19   turnleft(240)
20   forward(13.5)
21   A1:= translate(A,0,y1)
22   A2:= translate(A1,0,y2)
23   A3:= translate(A,0,y3)
24   A4:= translate(A1,0,y4)
25   plot (A1, A2, A3, A4)
26   end procedure
27   B1:=circle(0.3)
28   B2:=circle(0.3)
29   plot(B1,0,y5)
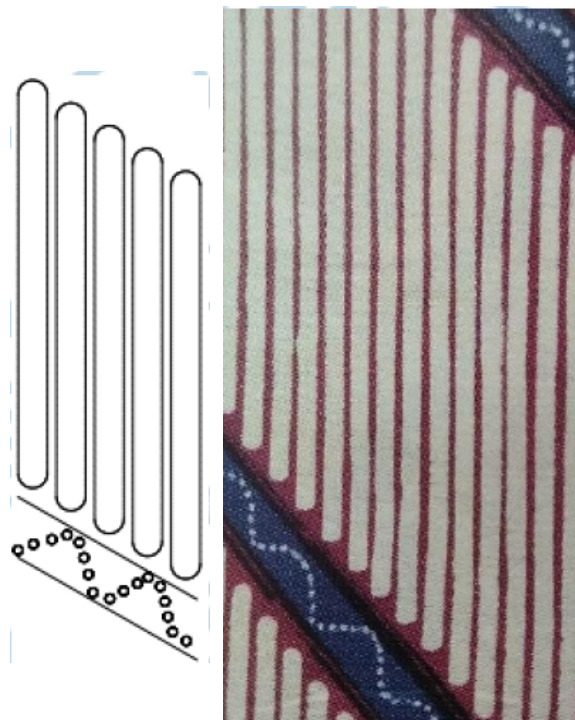30   plot(B2,x1,y6)

Fig. 4. **Batik parang rereng sigaret**
Source: [5] (Kusrianto 2013)

The results of the turtle graph can be seen in Figure 4, this pattern can be replicated so that it forms a rereng sigaret batik. The color intensity used on the rereng sigaret motif is Red 122, Green 67, Blue 84 or brown ■, the center of the slope has the intensity Red 195, Green 194, Blue 181 ■, the background of the intensity slope is Red 66, Green 79, Blue 111 or dark green ■, the intensity limiting points are Red 170, Green 186, Blue 211. The intensity limiting line is Red 53, Green 44, Blue 58, or black ■.

Table 2. Turtle graphics Parang tuding batik

Pseudocode Turtle graphics Parang tuding batik
1   procedure T
2   for i ← 1 to 9 do
3   forward(0.13)
4   turnright(4.5)
5   end for
6   turnleft(120)
7   for i ← 1 to 5 do
8   forward(0.1)
9   turnright(18)
10   end for
11   turnright(60)
12   for i ← 1 to 7 do
13   forward(0.1)
14   turnright(18)
15   end for
16   forward(1.1)
17   turnleft(90)
18   for i ← 1 to 5 do
19   forward(0.1)
20   turnright(18)
21   end for
22   turnright(60)
23   for i ← 1 to 5 do
24   forward(0.11)
25   turnright(18.75)
26   end for
27   forward(0.13)
28   plot(T2,x,y)
29   end procedure
30   D1:=circle(0.01,x2,y2)

```
31    D2:=circle(0.01,x3,y3)
32    D3:=circle(0.01,x4,y4)
33    D4:=circle(0.01,x5,y5)
34    D5:=circle(0.01,x6,y6)
35    plot (D1, D2, D3, D4,D5)
```

The Parang Tuding batik motif comes from the words Parang and Tuding. The word accusing itself means index finger or pointing, this can be seen from the shape of the motif which resembles the index finger which is arranged in a row and continuously.

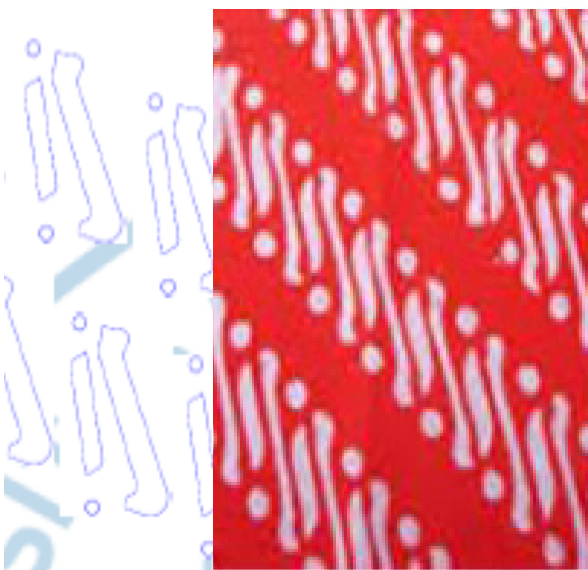Fig. 5 **Parang Tuding**
Source : [14] (Tumpi 2016)

Fig. 6. **Batik Parang Klitik**
Source: [13] (Thebatik 2020)

This motif contains the meaning that whoever wears it is expected to be a guide, a guide who can show good things and cause goodness. This batik motif is commonly used by parents. The intensity of the color used in the background of the knife here is Red 31, Green 17, Blue 14 or seen in black ■. While the color intensity of the parang tuding motif is Red 209, Green 207, Blue 192 or beige ▭, the edge of the parang tuding motif has the color intensity of Red 101, Green 51, Blue 28, or brown ■, finally the border of the motif line has the color intensity of Red 144, Green 111, and Blue 95, or light brown in color ■.

Table 3. Turtle graphics parang klitik batik

Pseudocode Turtle graphics Parang klitik batik
1   procedure T
2   T1:= circle(0.1,x,y)
3   T2:= translate(T2, x2,y2)
4   T3:= circle(0.1,x3,y3)
5   T4:= translate(T3, x4,y4)
16   plot (T2,, T4)
17   end procedure

The Parang Klitik batik motif is a parang pattern that has a smoother stylized shape than a broken parang, is simpler in shape and has a smaller size. The parang klitik motif depicts a feminine, gentle image, depicting subtle and wise behavior. In ancient times, this klitik parang motif was worn by the kings' daughters. Coloring of the motifs can be stored in the form of intensity values of Red 249, Green 40, and Blue 41 or red ■, for the part of the parang-klitik motif, the color intensity is Red 235, Green 198, and Blue 209 or pink ▭.

RESULT AND DISCUSSION

The formation of batik motifs with turtle graphics has been successfully carried out, especially for the batik parang motif, here are exam-

ples of Garut slope batik, tuding machetes and klitik machetes. Other machete motifs can also be made using the turtle graphics method. Digital storage in the form of algorithms or programs can be more efficient in memory. Data about the color can be stored the intensity value of Red, Green, and Blue for each color.

CONCLUSION

Stored pattern data can be more efficient in the form of programs, color intensity values, and motifs can be printed for the batik-making process. Motifs can be developed into other motif forms so that the motif variations are richer.

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CRITICAL ANALYSIS OF SHORT MOVIE "*TILIK*" FROM GENDER PSYCHOLOGICAL PERSPECTIVE

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Abstrak

Penelitian ini bertujuan untuk menganalisis secara kritis film "Tilik" melalui perspektif psikologi gender. Melalui pendekatan literatur dan metodologi kualitatif diperoleh hasil: (1) Film itu tidak hanya bertutur tentang sebuat kisah perjalanan ibu-ibu ke RS, tetapi disengaja ataupun tidak, juga melestarikan nilai bias kesetaraan di kepala penonton. Perempuan dicitrakan sebagai tukang gosip dan penggoda suami orang. Pencitraan ini membentuk streotype negatif tentang perempuan. Film itu telah menghadirkan kekerasan simbolik, dan melanggengkan gender stereotyping dengan mengambil aktor perempuan, setting, dan pembicaraan yang dibangun; (2) Film itu menunjukan sebuah fenomena psikologis masyarakat pada umumnya yang mengalami *self defence mechanism* melalui sebuah proyeksi. Apa yang digossipkan ibu-ibu dalam film itu merepresentasikan sebuah mekanisme pertahanan diri masyarakat pada umumnya dalam melampiaskan dorongan perasaan ketakutan pribadi pada objek di luar diri mereka, dengan cara-cara yang defensif. Sosok Dina yang mudah bergaul menjadi sebuah ancaman potensial bagi ibu-ibu yang ketakutan para suami mereka akan tergoda oleh perempuan-perempuan lain seperti Dina; (3) Film tersebut menegaskan penelitian Brizendine tentang "The Female Brain" yang menunjukkan bahwa hormon otak pria dan wanita berbeda. Anak perempuan cenderung berbicara lebih cepat dan mengucapkan kalimat yang lebih kompleks. Wanita berbicara 20.000 kata per hari dibandingkan dengan pria yang hanya berbicara 7.000 kata sehari. Lebih banyak hormon testosteron di otak pria dibandingkan dengan otak wanita dapat menyebabkan hal ini, yang membuat pria tidak terlalu banyak bicara sementara wanita memiliki delapan jalur super cepat untuk memproses emosi melalui kata-kata dan mencurahkan lebih banyak sel otak untuk berbicara. Itulah mengapa perempuan dicitrakan lebih suka berbicara daripada pria.

Kata kunci : Gender, Psikologi, Film, Stereotype, Self-Defence Mechanism, dan Otak

Abstract

This study aims to critically analyze the movie "Tilik" through a gender psychological perspective. Through a qualitative literature methodology, the analysis results in the following findings: (1) the movie preserved the bias of equality in the audience's head. Women are portrayed as gossipers and seducers for other people's husbands. This imagery forms a negative stereotype of women. The movie had presented symbolic violence and perpetuated gender stereotyping by taking female actors, the setting, and the conversations that were built; (2) the movie showed a psychological phenomenon of society in general that experienced a self-defense mechanism through a projection. What the mothers rumored about the figure of Dina represented a self-defense mechanism of society, in general, to vent the impulses of personal fear on objects outside themselves, in defensive ways. Dina's sociable figure posed a potential threat to women who fear their husbands would be seduced by other women like Dina; (3) the movie affirmed Brizendine's research on "The Female Brain" showing that female and male brain hormones are different. Girls tend to speak faster and pronounce more complex words and sentences than boys. Women speak 20,000 words per day compared to men who speak only 7,000 words a day. More testosterone hormone in men's brains compared to women's brains may cause this, which makes men less chatter while women have eight super-fast pathways to process emotions through words and devote more brain cells to speech. That is why the women imagined in the movie preferred to talk more than men.

Keywords : Gender, Psychology, Movie, Stereotype, Self-Defence Mechanism, and Brain

INTRODUCTION

As a public media, a movie should create more realistic characters with various soul characters who can inspire the audience to learn about a life with gender equality. However, this ideal will be very difficult to realize when the "power owners" in the world of literature and art are patriarchs. The construction of patriarchy has entered the world of the movie to perpetuate male domination over women through words and images. It has made the world of cinema a place of interest, strength, power, and hegemony (Benshoff & Griffin, 2011; Clover, 2015).

This reality is confirmed by a study conducted by Ritonga et al. (2017) and Hidayati (2016). Both said, that "when the appearance of women is transferred from the actual to the big screen, what happens is what is called connotation. This connotation is usually based on myth. "Women are presented as if they were represented by men, not as women in society." In other words, the existence of women has been replaced by connotations, which have become laden with myths, to serve patriarchal needs. In the movie world, women are more often the object to be embedded with patriarchal values, and ironically, women also unconsciously shape themselves into objects shaped by the movie world.

Research conducted by Jane (2006) and Mary (2003) also shows the fact that the language used in movies is a site for ideological impacts that have tremendous power to shape the behavior of the audience. With language, definitions of women and men and what is good and bad of each type are formed. This happens because language is a social activity that is structured and tied to certain social conditions. Violence against women in the world of cinema will continue to roll because, in addition to movies still having the authority as the holder of reporting of an event, society itself including women sometimes dissolves in justifying, underlining, and accepting the myth of male domination over women as something given.

Departing from the facts above, where the values that exist in the world of movies are still measured using patriarchal standards, the effort to produce works of art with a feminine perspective is not easy. This is where the critical analysis of the "Tilik" movie has significance. This study aims to critically analyze the "Tilik" movie through the perspective of gender psychology. Through semiotic analysis and the perspective of gender psychology, it will be easy to identify unequal gender relations as an extension of patriarchal culture, in which the "Tilik" movie is one of the mediums for strengthening that culture.

Academically, this study is a very significant effort in terms of completing scientific vocabulary in the study of gender psychology, where this study is expected to be used as input in further research, especially how to read and interpret women's representations in movies using semiotic analysis. Besides, the results of this study are expected to contribute to media practitioners in developing gender construction in the media and be able to provide awareness for women about their roles in the media, so that they are not always conditioned and become objects of exploitation and media commodities.

This research was conducted using a qualitative research approach. Qualitative data were obtained through a documentary study of the

"Tilik" movie (2020) as the object of research. The research method used is the semiotic analysis method. Sobur in Perdana (2014) stated that the media is assumed to be communicated through a set of signs that never carry a single meaning so it is appropriate to use a semiotic approach in this study. The semiotic technique used in this study is the two-meaning level model of Roland Barthes. The level of two meanings in this study will be seen on how the denotation and connotation are shown in the "Tilik" movie. Denotation and connotation are multiple-layered significance processes (Budiman, 2011). Denotation is a mechanical reproduction on the movie of the object captured by the camera. The connotations are the human part of this process; this includes a selection of what fits in the frame, focus, shutter, camera viewpoint, movie quality, and so on. While denotation is what is photographed, while connotation is how the photo is (Fiske, 2011). The data analysis in this study includes several steps, namely interpreting the signs in the parts of the movie by identifying the denotations that appear and then formulating their connotations. Then, interpreting the signs to draw the conclusions.

RESULT AND DISCUSSION

The "Tilik" movie is a short movie with a duration of 32 minutes and takes place in Bantul and Sleman Jogjakarta, which was produced by Ravacana Films with the DIY Cultural Office in 2018 but the public began to be able to watch this 32 minute after being legally uploaded to YouTube on 17 August 2020 yesterday.

"Tilik" in Javanese means "to visit". This movie tells the story of the journey of a group of mothers living in a village who want to visit *bu Lurah* who is being treated in the hospital. Like other villagers in the Jogja area, they rushed to the hospital using trucks belonging to fellow residents. More than 10 people standing in the back of the truck during the trip to the hospital, after being invited by Yu Ning, who got a piece of news about Bu Lurah from a neighbor named Dian.

The conversation along the way to the hospital is the focus of this movie where the main characters: Bu Tejo, Yu Ning, and others are involved in the pros and cons of responding to the information from social media. The conversation became exciting when Bu Tejo talked about Dian's figure and made her a hot topic of discussion. Dian is described as a single woman, has a job, has a promising career, but in the eyes of Bu Tejo and several other mothers, she is a threat because her "childish" character (easy to get along with) is considered the potential to attract their husbands.

In the last scene of this movie when the truck arrives at the hospital and finally the women are disappointed because they cannot "see" *bu Lurah* who is in the ICU and cannot be visited. The figure of Bu Tejo once again plays a tremendous influence by offering a "solution" to the mothers' disappointment, namely to go to Pasar Gede. For mothers, going to Pasar Gede is a solution, where they can shop and release travel fatigue and feelings of disappointment.

Even though this movie only shows the journey of a group of mothers from the village to the hospital to visit the Head of the Village, the dynamics and conversations that occur along the way make Indonesians interested in watching it,

and represent many values in it. Therefore, the "Tilik" movie is interesting to be viewed from various perspectives, including the perspective of Gender Psychology. Through semiotic analysis and the perspective of Gender Psychology, the following findings were obtained:

1.1 Gender Stereotypes

The Stereotype is labeling or marking of a certain group. Stereotypes often lead to injustice. It comes from a gender-biased perspective (Schweinitz and Merry, 2011). For example, labeling that women are seductive so that every case of sexual violence or harassment is always associated with this stereotype.

Regardless of whether the director was intentional or not, various stereotypes or gender assumptions were reflected in the screening of this movie. The "Tilik" movie, whether admittedly or not, has preserved the portrayal of women as seducing people's husbands. Dian's context in the "Tilik" movie, with her tourism job which requires her to meet many people, is labeled as a person who likes to change partners. The figure of Dian, who is beautiful and attractive, is considered to be using a male charm implant. The existence of Dian, who has a job that is considered illegal because of the various facilities that Dian has. Dian, who is not married yet, is demeaned and is considered to be more concerned with career than married status. And several other stereotypes attached to the figure of Dian. The depiction of women like Dian as a charmer and seducer, for example, as shown in the movie, is certainly not wrong, because there must be women who flirt, but it is incomplete, misleading, and generalized to all women.

Another stereotype appears in the context of gossiping mothers. This stereotype confirms Wood's (2012) proposition in his book "gendered lives," that culture builds and maintains gender meanings by associating biological differences with social significance. In other words, being a woman must be good at narrating words, likes to gossip (Kurnia, 2017). This condition is expressed in the "Tilik" movie which perpetuates gender stereotyping by taking female actors, the setting, and the conversations that are built. Mothers are gossipers, and talkative more than men. In this movie, men are seen in the figures of truck drivers and traffic police who are confused and always lose to mothers' nagging. Gossip is inherent in women's behavior, although in reality gossip does not only belong to mothers, it is also present to men in coffee shops.

From the above explanation, it can be concluded that as a public media, this movie does not only tell stories but also plays a role in instilling habits, values, and propriety (A'yun, 2019). These values have become basic assumptions, whether we realize it or not, the movie-makers are especially the directors, producers, and players. Maybe they don't necessarily want to instill a value but by presenting those values on the public stage, at least it becomes a contest where the audience then has a choice of these values that make an impression and accumulate and eventually become assumptions, habits, and traditions (Adawiyah, 2012).

Through gender analysis, it will be seen that the preservation of "female stereotypes" that remains in the audience's head, namely the preservation of who and what "normal women" should be in society. Stereotypes that ultimately

not only form "normalization" in Foucalt's term but also marginalize women who are unable and unwilling to play a normal role (Syahputra, 2017). In gender analysis, this social constructi-on is real violence, because women are imposed on a certain value, which makes them subordi-nated to men, not independent, unable to move freely to voice their interests directly, and to car-ry out all activities for their good. With a semio-tic approach and analysis of gender psychology, this study can reveal the connotations and deno-tations of the "Tilik" movie regarding the roles and stereotypes of women.

1.2 Self-defense Mechanism

The term self-defense mechanism was first popularized by Sigmund Freud, a psychoanalyst from Austria. Freud defined self-defense mecha-nisms as a form of self-image defense that exists in each individual as a way to reduce feelings of pressure, anxiety, stress, or conflict through the distortion of reality or self-deception. It is said to be self-deception because basically, these strategies do not change the existing objective conditions but only change the way individuals perceive or think about the problem (Zavierra, 2008).

One of the self-defense mechanism forms is through projection technique (Zavierra, 2008). This technique tries to involve a person's feel-ings or thoughts on the feelings or thoughts of others. Individuals who use this projection technique are usually very fast in showing the personal characteristics of other individuals that they do not like and what they pay attention to will tend to be exaggerated. This technique is used to reduce anxiety because individuals

must accept the reality of their ugliness (Fahmi, 2017). In short, the self-defense mechanism is a human's effort to map and vent the impulses of personal feelings and fears on objects outside of themselves, in defensive ways (Elliott, A. (2019). For example, when someone hates oth-er people, he/she will make projections, that the other person hates him/her too. This projection works by expressing the desire or impulse of the individual, but in a way that the ego does not recognize to reduce anxiety.

In this movie, Bu Tejo's defense mechanism is a projection. Bu Tejo, who has ambitions for honor and dignity, projects her fears of losing honor and dignity on Dian. Dian's figure is a threat to mothers because of her sociable nature which is considered to have the potential to at-tract their husbands.

The "Tilik" movies showed a psychological phenomenon in a society that generally experi-ences a self-defense mechanism. This psycho-logical phenomenon often occurs in society. The tendency of the community to continuously ex-tract the information about Lucinta Luna's gen-der transformation, for example, is an example of this tendency of psychological symptoms. This is not without cause. In Freud's perspec-tive, this condition is because people are afraid of the phenomenon of the third gender. Like-wise, when the community regretted the way Adhisty Zara, former JKT48, was with her boy-friend. This is also an indicator of a self-defense mechanism.

1.3 Male and Female's Brain

This movie presents a polemic about the cognitive psychology of men and women. Re-

search conducted by Brizendine (2014), "The Female and Male Brain" showed that female and male brain hormones are different. Due to these hormonal differences, girls tend to speak faster and pronounce more complex words and sentences than boys. *Women speak 20,000 words per day compared to men who speak only 7,000 words a day. More testosterone hormone in men's brains compared to women's brains may cause this, which makes men less chatter while women have eight super-fast pathways to process emotions through words and devote more brain cells to speech. That is why the women imagined in the movie preferred to talk more than men.* (Kuntjara, 2003). Although in Liberman's research (2006) showed the opposite.

However, in the study of Gleitman, et al. (1995), both women and men spoke the same amount, an average of 16,000 words a day. Brizendine's research is invalid, just stereotypes. Because the opinion of this brain hormone is just a stereotype because this statement is not based on research. University of Pennsylvania linguists, Mark Liberman, investigated Brizendine's research and found that there are no academic citations in Brizendine's research (Liberman, 2006). Finally, Brizendine retracted her statement when Liberman published his research in the newspaper. Unfortunately, this stereotype is deeply rooted in society and persists in the memories of many people who think that women talk more than men.

CONCLUSION

This study reveals that the short movie "Tilik" is not just a short story about a mother's journey to visit someone in the hospital, but it also brings gender values and ideology. Among these values are: (1) Gender stereotypes. The movie preserved the bias of equality in the audience's head. Women are portrayed as gossipers and seducers for other people's husbands. This imagery forms a negative stereotype of women. The movie had presented symbolic violence and perpetuated gender stereotyping by taking female actors, the setting, and the conversations that were built; (2) Self-defence mechanisms. The movie showed a psychological phenomenon of society in general that experienced a self-defense mechanism through a projection. What the mothers rumored about the figure of Dina represented a self-defense mechanism of society, in general, to vent the impulses of personal fear on objects outside themselves, in defensive ways. Dina's sociable figure posed a potential threat to women who fear their husbands would be seduced by other women like Dina; (3) the movie affirmed Brizendine's research on "The Female Brain" showing that female and male brain hormones are different. Girls tend to speak faster and pronounce more complex words and sentences than boys. Women speak 20,000 words per day compared to men who speak only 7,000 words a day. More testosterone hormone in men's brains compared to women's brains may cause this, which makes men less chatter while women have eight super-fast pathways to process emotions through words and devote more brain cells to speech. That is why the women imagined in the movie preferred to talk more than men.

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REPOSITION OF CULTURAL-TRADITION WITHIN PERANAKAN HOUSE IN PECINAN, LASEM, CENTRAL JAVA

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Abstrak

Secara tidak langsung dan tidak disadari, suatu perubahan keadaan dapat mempengaruhi pengalaman penghuni karena adanya perubahan aktifitas di dalam hunian yang berdasarkan reposisi tradisi-budaya. Peristiwa tersebut dapat bertindak sebagai "mesin" konektivitas yang mendorong terciptanya ruang-ruang tambahan atau baru yang bersifat *tangible* maupun *intangible.* Pengalaman ruang yang dihasilkan berbeda-beda sesuai dengan keadaan ruang, aktifitas yang terjadi dan memori yang dimiliki penghuni. Makalah ini bertujuan untuk berkontribusi pada pemahaman reposisi tradisi-budaya yang terjadi di rumah Peranakan, Lasem dan mendorong pembaca untuk melihat ruang dari perspektif yang berbeda. Untuk menjawab tujuan tersebut, maka metode dimulai dengan survey, wawancara dan observasi dengan mendokumentasikan aktivitas dan ruang di dalam komplek rumah Peranakan Kidang Mas di Lasem, Jawa Tengah sebagai studi kasus. Pembahasan penelitian didukung dengan salah satu konsep trialektik ruang yaitu *Lived Space* dan pendekatan fenomenologi. Penelitian ini menemukan bahwa reposisi tradisi-budaya dan ruang saling berhubungan dan terlihat bahwa ruang bukan sekadar tempat atau wadah untuk bernaung tetapi tempat untuk mengalami dan tempat berkumpulnya memori.

Kata kunci : reposisi, tradisi-budaya, rumah Peranakan, Pecinan, pengalaman ruang

Abstract

Indirectly and unconsciously, a change in circumstances can affect the experience of residents because of changes in activities in the dwelling based on the repositioning of cultural-traditions. This event can act as a connectivity "machine" that encourages the creation of additional or new spaces that are tangible or intangible. The resulting spatial experience varies according to the state of the space, the activities that occur, and the memory of the occupants. This paper aims to contribute to an understanding of the repositioning of cultural-traditions occurring in the Peranakan house, Lasem, and to encourage readers to see the space from a different perspective. To answer these objectives, the method begins with surveys, interviews, and observations by documenting activities and spaces in the Kidang Mas Peranakan house complex in Lasem, Central Java as a case study. The research discussion is supported by the space trialectic concept, namely Lived Space and a phenomenological approach. This research finds that the repositioning of culture-traditions and space is interconnected and it appears that space is not just a place or a place to take shelter but a place to experience and gathering places of memories.

Keywords : reposition, tradition-cultural, Peranakan house, Pecinan, spatial experience

INTRODUCTION

All traditions and cultures are inherently prone to change and at the same time, can also resist change. There is a dynamic process that operates intending to encourage the acceptance of new ideas and things, while there are other processes that promote the stability of traditions and culture without change. It is more likely that social or internal chaos will occur if there are no conservative forces from the rules or individuals who resist change. There is a process or stimulus for change that occurs, namely ideas, ideas, thoughts and experiences from other cultures. This situation is in line with the conditions that occurred at the Peranakan Kidang Mas house in Babagan Village, Lasem.

Henri Lefebvre (1901-1991) focuses on the formation of culture and its relationship to space. He had a different view of understanding about the space that not only exists as a physical construction but also has philosophical ideas. Lefebvre (1991) also believes that every culture will always be a unique form of life rooted in tradition [7]. Through his critical thinking, he produced the concept of trialectic space that consists of three components, namely the Perceived, Conceived, and Lived spaces [5]. This article only focuses on the Lived Space, or Edward Soja (1996) calls as the Third Space that is a melting pot of the existence of a tangible (physical) and intangible (value) space [9].

The Kidang Mas Peranakan House as a case study has chosen based on several reasons because it was in Lasem and the internal condition of the house itself. Lasem is indeed a small area, currently only a sub-district under Rembang Regency. However, in the 16th century, Lasem was one of the important cities as well as a famous port under the Majapahit Empire. And, when Ad-

miral Cheng Ho of the Ming Dynasty in China regularly visited ports in northern Java, he found many Chinese communities in Lao Sam or Lasem, which later became known as the most prominent place for Chinese immigrants in Java in the 14th to 15th centuries. That led to the strong influence of Chinese culture into Javanese culture and influenced the existence of the Peranakan house in Lasem [2]. This cultural influence also affects the existence of batik and distinctive motifs in Lasem. It was made clear by Aryani (2019) that the creation of motifs in batik is influenced and closely related, especially with culture, beliefs, and customs [1]. Batik has a strong connection with the existence of the Kidang Mas Peranakan house, and it's adding to the uniqueness of the Kidang Mas Peranakan house that not only has managed to survive because of daily activities (include to private category) that are still active from the beginning to this day, but also some public activities that involve non-family people in in the house as a result of the family tradition, namely *Batik Tulis*. This house is not only a shelter to protect the inhabitant, but more valuable. The statement in line with Sriwardani et. al (2019) said that the house is a part of basic human needs and also a pace of harmonization and interaction that create a social relationship between individuals in it [10].

The purpose of this study is to contribute to the understanding of the shifting, changing, or repositioning of cultures that occur in the Kidang Mas Peranakan house, Lasem. Besides that, it provides a different perspective in seeing the existence of space. Based on the description above, a research question formed, namely how did the repositioning of cultural-traditions and space within the Kidang Mas Peranakan house occur, and what was the effect on the embodiment of cultural-traditions on the space in it?

RESEARCH METHODOLOGY

This qualitative research started with pilot study at the end of 2017 and continue by observations made at the end of 2018, July 2019, and December 2019 by obtaining various oral and visual data from local community leaders and residents of the Kidang Mas Peranakan house. The data analyzed through the concept of Lived Space by Henri Lefebvre and Edward Soja, with a phenomenological approach by Juhani Pallasmaa. Why did the author choose them?, Lefebvre, Soja and Pallasmaa concern with the connection of space and activities that closely relate with culture. It will create a life (experience and memory) within the space. Something that has a life, simply called the Lived Space.

Through in-depth interviews with residents of the house, researchers adhere to the basic components of Lived Space. The concept of the Thirdspace can function as a medium that provides harmony between conflicts that often occur between the Firstspace as a physical entity and the Secondspace seen as a concept; which can be felt, experienced, has historical meaning and value [2]. That is to answer research questions about how the repositioning of cultural-traditions occurs. Meanwhile, the information in the form of visual documentation, space exploration, and activities in the Kidang Mas Peranakan house can answer the second research question.

RESULT AND DISCUSSION

Kidang Mas Peranakan house was located on Jalan Babagan, *Gang* 5, Number 1, *Kampung* Babagan, Lasem (figure 1). Kidang Mas has experienced the seventh generation in it. Currently, three generations are living in the house, namely Ibu Kian (Tjan Djoen Nio) as the fifth generation, Rudi Siswanto (Tan Tiong Sajie) as the sixth gen-

Fig. 1. **The Kidang Mas Peranakan House**
(Source: Author Documentation, 2019)

eration, and two daughters (Elisa and Brisia) as the seventh generation. Based on an interview with Rudi in July 2019, Mrs. Kian was born, raised, and lived her married life with Pak Gunawan (Tan Gwan Ling) in Kidang Mas.

The statement above is possible to become a foundation to get a firm and valid information about the story behind Kidang Mas. In this house, the daily activities space becomes a system that supports various traditional-socio-cultural activities. This activity involves family members and non-family members (figure 2). The embodiment of this space is a representation of the expression of each individual based on the principles of belief and culture. However, repositioning can occur because of ideas, thoughts, and experiences gained from other cultures.

How did the repositioning of cultural-traditions and space within the Kidang Mas Peranakan house occur? There is a process or stimulus for change that occurs, namely ideas, ideas, thoughts, and experiences from other cultures. Other cultures are possible to be caused by family members leaving Lasem for school or work purposes and then return to Lasem within a certain period. Another significant cultural influence was obtained by Rudi when he went to Semarang and Jakarta to go to school and then work. His experiences outside Lasem have changed his point of views

on tradition-cultural issues. When Rudi returned to Lasem in 2014, Kidang Mas tried to be more accepted by non-families, such as laborers, *obeng* or written batik artisans, batik or heritage enthusiasts, and batik consumers. The change can also trigger due to circumstances or social demands, for example, the economic crisis in Indonesia that occurred in 1997. That encourages owners to change their mindset so that they are more flexible in accepting "changes" and trying new things, such as adding to the type of family business. A state of survival achieved if the contents of the house give a soul to survive, then the existence of the house also survive. The circumstances are in

Fig. 2. **various traditional-socio-cultural activities in Kidang Mas Peranakan House**
(Source: Author Documentation, 2017-2019)

line with Darmayanti and Bahauddin (2020:268) in their article entitled *Pengaruh perubahan sirkulasi terhadap fungsi ruang di Rumah Peranakan, Kampung Babagan, Lasem,* which states that there are three aspects influence changes in the Kidang Mas, namely the economy, social, and internal culture [5].

Judging from the Thirdspace concept that produced from things that can be seen by the eye and also has a meaning that cannot be seen, Rumah Kidang Mas slowly changed from the 1980s which can be seen by the eye, namely the repositioning of activities. From the existing activities, it turns out that it is only for families that have increased, and some have switched to the community because they involve other people besides family. In the 1980s, the fourth generation began producing *batik tulis* for the community that has survived until now. These changes are based on the existence of new activities that create new circulation in the house and indirectly create new "spaces" [4]. Meanwhile, the value that cannot be seen by the eye can be explored deeper through a phenomenological approach. The repositioning of the value will happen when traditions change over time, the changes that affect the various memories that exist in each inhabitant. Therefore, Kidang Mas has kept long memories from the first generation to the present, including past and present cultural traditions. It causes a fusion of memories and souls as Pallasmaa said in 2014 – "In a combination of place and tangible soul, the soul is the container of place, the place is the container of the soul" [8].

However, repositioning does not erase memories and experiences about the house, a sense of attachment remains in every occupant of the house because the roots of tradition and culture are not uprooted, not removed, just simplified.
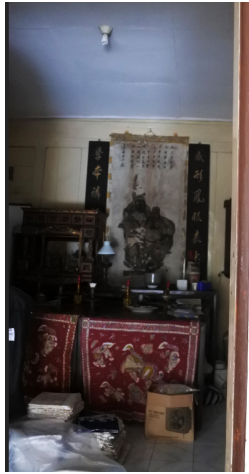
Fig. 3. **The Prayer Hall in the
Kidang Mas house**
(Source: Author Documentation, 2019)

For example, the prayer activities in the altar are no longer carried out as often as before, only in a particular ceremony. Moreover, the situation strengthened when only Ibu Kian embraced *the Kong Hu Cu* belief because other family members have embraced Christianity. The altar area used to be only for storing items related to prayer. Currently, around it are many supplies related to batik production (figure 3).

Repositioning of ideas, concepts, meanings from cultural traditions that occur automatically or unconsciously affects forming additional visible and invisible spaces. The activities become a visible space, while the invisible space is the experience and value in it, which certainly enrich the memory of each individual. A series of activities that come from the action of reposition is recognized, which to experience productions within the spaces. Space within architecture also activates and strengthens our sense of self, as its experience is always individual and unique. The Kidang Mas was built based on what the inhabitant believes. It affects various activities that occur in the house too. Therefore, there has been a change in the value of the beauty of the house. The beauty of the architecture can be seen from intangible perspec-

tive, such as value beyond every act that occur within it [6].

CONCLUSION

The repositioning of cultural-traditions in Kidang Mas Pernakan house only changes activities but does not diminish its value. This value provides personal meaning and can build a sense of attachment indirectly to whatever is in it. This repositioning also creates a dynamic of life through various activities and results in the repositioning of the spaces in it. This results in a solitary experience for the residents that cannot be separated from activities and memories. Interaction in activities & consistent experiences is an important element in maintaining the value of the spaces (tangible or intangible) in the house.

The repositioning of cultural-traditions & the existence of additional new spaces is an effort to maintain the legacy from generation to generation. The repositioning of traditions and culture and space are interconnected, and it is seen that space is not just a shelter but a place to experience and a place where concepts & memories of life's journey converge.

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SIMULATION OF TEMPORAL AND KINEMATIC MOVEMENT OF AR PASUA PA PERFORMANCE

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Abstrak

AR PASUA PA (*Augmented Reality Papua-Sunda-Aceh Performance Arts*) merupakan sebuah pertunjukan dengan menggunakan aplikasi *augmented reality real time synchronization* dalam penciptaan seni pertunjukan 4.0. AR PASUA PA menggambarkan tentang siklus kehidupan manusia sejak terbit dan terbenamnya matahari. AR PASUA PA sebagai salah satu strategi pelestarian warisan seni budaya khususnya seni pertunjukan dari Papua, Sunda, dan Aceh. Pengembangan AR PASUA PA merupakan upaya konservasi, rekonstruksi dan revitalisasi seni pertunjukan dengan memanfaatkan teknologi *Augmented Reality.* AR PASUA PA memberikan peluang untuk pengembangan seni pertunjukan 4.0 di masa pandemi Covid-19. Simulasi gerak temporal dan kinematik pertunjukan menjadi salah satu cara memahami gerak tari Karwar (Papua), tari Cikeruhan (Sunda) dan tari Guel (Aceh). Penelitian ini menggunakan metode kualitatif dengan teknik simulasi dan analisis gerak virtual. Hasil penelitian ini menggambarkan gerak temporal dan kinematik pertunjukan AR PASUA PA. Pemahaman gerak tari secara virtual dengan mempelajari posisi dan turunan waktu pertunjukan. Simulasi gerak yang dilakukan oleh tangan, kaki dan tubuh penari baik tunggal dan kelompok.

Kata kunci : Simulasi, Kinematik, Augmented Reality

Abstract

AR PASUA PA (Augmented Reality Papua-Sunda-Aceh Performance Arts) presents a show using an application of augmented reality real time synchronization in the creation of performing arts 4.0. AR PASUA PA describes the cycle of human life starting from the Sunrise until the Sunset. AR PASUA PA as one of the strategies in order to preserve cultural arts heritage, especially performing arts from Papua, Sunda, and Aceh. AR PASUA PA development is an effort in order to conserve, reconstruct, and revitalize performing arts by utilizing augmented reality technology. AR PASUA PA provides opportunities for the development of performing arts 4.0 during the Covid-19 pandemic. The simulation of temporal and kinematic movement of a performance is one way to understand the movements of the Karwar dance (Papua), the Cikeruhan dance (Sundanese) and the Guel dance (Aceh). This research applied qualitative methods with simulation techniques and virtual motion analysis. The results of this study describe the temporal and kinematic movement of the AR PASUA PA performance. The understanding of dance movements was done virtually by studying the position and time derivative of the performance, as well as the movement simulations performed by the hands, feet and body of the dancers, both solo and in groups.
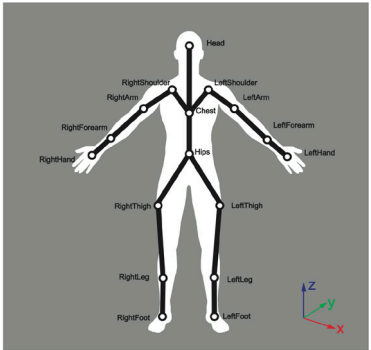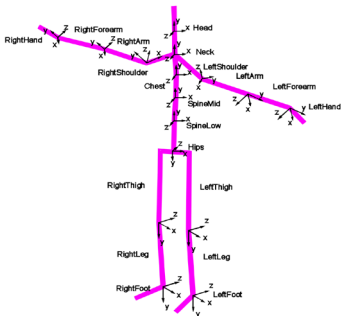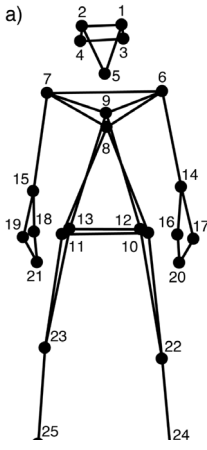
Keywords : Simulation, Kinematic, Augmented Reality

INTRODUCTION

The development of Augmented Reality Papua-Sunda-Aceh Performance Arts (AR PASUA PA) is an effort in order to conserve, reconstruct, and revitalize performing arts by utilizing augmented reality technology. AR PASUA PA creates opportunities for the development of performing arts 4.0 during the Covid-19 pandemic. The movement in the performing arts provides a narrative and forms the basis of performance in terms of multidisciplinary research and the scope of interest in dance, health and simulation technology. The simulation of the temporal and kinematic movements of the performance is one way to understand the movements of the Karwar dance (Papua), the Cikeruhan dance (Sundanese) and the Guel dance (Aceh). Every dancer's movement pose has a kinematic pattern structure. The understanding of temporal and kinematic movement is important for improving dancer performance and developing motor control [6] (Neto, 2008: 1052).

The optimization of body, hands, and feet movement techniques in dance performances produces a knowledge base in the form of a collection of the Karwar dance, Cikeruhan dance and Guel dance motion poses. A collection of motion poses that is arranged into a virtual movement knowledge base or a database of AR PASUA PA dance movements can be used as a source of practical or studio learning. The dance movement repetition by dancers at various levels of the movement steps, movement variants, and duration was done in order to consider the same movements and correctly performed by the students. Kinematic and temporal movement database and visualization help the training process of synchronizing dance movements in the performing arts 4.0 AR PASUA PA. The movement model of each pose can be categorized as one-dimensional movement. Following are the hierarchical kinematic model points.

Fig. 1a. Hierarchical Kinematic Model 1	Fig. 1b. Hierarchical Kinematic Model 2	Fig. 1c. Hierarchical Kinematic Model 3
		markers (f: front; b: back; l: left; r: right): 1 head fl, 2 head fr, 3 head bl, 4 head br, 5 chin, 6 shoulder l, 7 shoulder r, 8 chest 9 back, 10 hip fl, 11 hip fr, 12 hip bl, 13 hip br, 14 elbow l, 15 elbow r, 16 radius l, 17 ulna l, 18 radius r, 19 ulna r, 20 finger l, 21 finger r, 22 knee l, 23 knee r, 24 ankle l, 25 ankle r
Source : Hachaj, 2017: 4	Source : Hachaj, 2018: 27	Source : Burger, 2018 : 6

This research on simulation of temporal and kinematic movement of AR PASUA PA performance applied qualitative methods with simulation techniques and virtual movement analysis. The depiction of the AR PASUA PA's temporal and kinematic movement patterns was carried out with hierarchical kinematic model points. The understanding of the dance movement patterns was carried out virtually by considering different positions of head, body, feet, and hands according to the tempo and performance time. The movement simulation was performed by AR PASUA PA dancers, both solo and in group. The kinematic variables, namely the start and end time of the movement, duration, angle, velocity, and acceleration of motion, were measured from the static position until the end of the performance [7] (Vences Brito, 2011: 1025).

This kinematic movement comparison can identify the same dance movements in the three types of AR PASUA PA dances. The kinematic movement in the performing arts learning process is carried out by dancers with normal and fast tempo. The information about the kinematic patterns between male and female dancers in performing dance movements is important for teachers to concern.

The changes in kinematic patterns between solo and group dancers are based on the development of basic movements from normal to faster tempo. The increase in movement performance is caused by temporal modulation of the head, body, hands and feet movement activities.

RESULT AND DISCUSSION

The dancers were positioned according to movement poses so as to form a kinematic movement simulation based on the tempo, as well as the positions that determine the plane of the head, body, hands, feet and the axis of rotation. The position of the rotation axis in a static pose allows comparisons between dancers both solo and in group. The position of a solo dancer and a dancer in a group is depicted in the form of hierarchical kinematic model points. The center of rotation rests on the body using kinematic estimation based on the calculation of the axis of rotation [7] (Vences Brito, 2011: 1025). The following are the movement poses and kinematic models of the Karwar dance (Papua) performed by female dancers in groups:
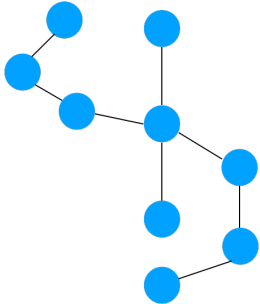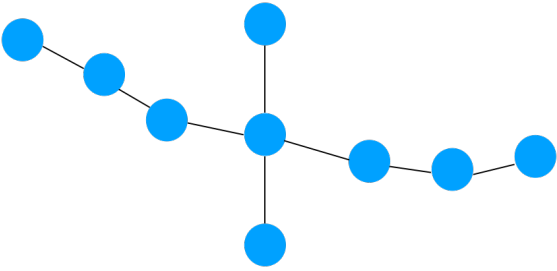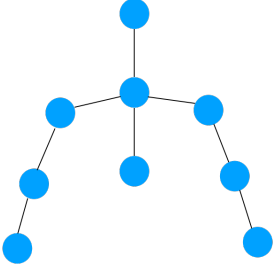
The position of a moving body for the hierarchical kinematic model is determined by the acceleration [4] (Hachaj, 2018: 26). The kinematic movement simulation is dynamically depicted in the form of animated movement poses. The female dancer on the right side compared to the female dancer next to her in performing knee bending movement is interpreted as descending toward the floor plane and so on. Another example of the movement poses and kinematic models of the Cikeruhan dance (Sundanese) with a solo male dancer is shown as follows.

In the Cikeruhan dance movement pose, a male dancer stretches both arms and slightly bends right leg. The kinematic movements of male dancers in the Cikeruhan dance are different from the kinematic movements of male dancers in the Karwar dance pose (Papua). The kinematic movements produced by dancers are differentiated based on the body proportion and movement velocity that are performed differently [3] (Hachaj, 2019: 36).

The movement is perceived expressively (Burger, 2018: 2) such as depicting emotions in spontaneous dance movements, synchronizing dance movements with dance movements of other dancers and so on. The kinematic movement [2] (Goebl, 2013: 1) is extracted from every move-

ment of the head, body, hands, and feet in the space and time dimensions. The duration of time delay among head, hands, and feet movements is relatively constant in terms of changes in the movement complexity and tempo. An estimated time (per minute) is able to change the kinematic movement patvterns. The dancer kinematic move-

ment describes a significant activity and synchronization velocity of the head, body, hands and feet. An important aspect of kinematic movements is a consequence of the hands and arms muscles, as well as shoulder joints.

Fig. 2a. The Movement Poses of The Karwar Dance (Papua)	Fig. 2b. Kinematic Model of the Karwar Dance (Papua) Performed by Female Dancer (right)
Fig. 3a. The Movement Poses of The Cikeruhan Dance (Sunda)	Fig. 3b. Kinematic Model of the Cikeruhan Dance (Sunda) Performed by Male Dancer
Fig. 4a. The Movement Poses of The Guel Dance (Aceh)	Fig. 4b. Kinematic Model of the Guel Dance (Aceh) Performed by Male Dancer

CONCLUSION

The kinematic movement of AR PASUA PA dance has different kinematic characteristics one another. The movement is also determined by the tempo or dancer movement velocity. The movement velocity of the head, body, hands and feet accelerates with the energy exerted from the three dancers. The dancer's kinematic movement poses and different speed tempos produce kinetic energy that is transferred by the dancer in the form of motion expressions while performing the show.

This simulation of the temporal and kinematic movements of AR PASUA PA dance illustrates the positive power when the dancer's body generates energy from the concentrated prevalence of head, body, hands, and feet activities. The temporal and kinematic movements performed by solo dancers and dancers in a group in the AR PASUA PA performance present a sequence of movement activities that reinforce expression, narrative, and performance dynamics. Different kinematic patterns during the dance movements indicate a variation in movements and a decrease in tempo, as well as a range of movements during the performance takes place.

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"RUMAH CIMANGGIS"
VIRTUAL ART GALLERY IN THE NEW NORMAL

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Abstrak

Makalah ini merupakan bagian dari riset "Satelit Galeri Nasional" terkait penciptaan Ruang Seni (di luar Galeri Nasional). Studi ini merujuk penelitian kualitatif melalui pendekatan studi perbandingan antara ruang seni konvensional dan yang imajiner. "Rumah Cimanggis" di Depok Jawa Barat, merupakan warisan budaya yang menyimpan kenangan kolektif Depok. Bangunan itu memiliki paras yang cantik, dan memenuhi kriteria sebagai Satelit Galeri Nasional. Namun disayangkan, puluhan tahun lebih bangunan lama itu terbengkalai sehingga menjadi rusak. Selama penelitian bertujuan, dihasilkan galeri seni virtual berupa video mp4 "Rumah Cimanggis" yang berbasis BIM (*Building Information Modeling*). Melalui cara ini, dapat ditayangkan sebuah galeri seni imajiner bergaya kolonial seolah dari sebuah dari bangunan yang utuh. Di bagian dalam gedung digubah menyerupai ruang pamer seni yang elegan dengan disimulasikan dengan karya seni imajiner. Oleh karena dibuat secara virtual, karya ini menjadi solusi terbaik dalam mereposisi ruang seni pasca pandemi. Selain cocok dengan generasi milenial, cara ini juga memangkas sebagian besar anggaran untuk konstruksi/ renovasi. Berkat kemudahan untuk diakses dimanapun serta kapanpun di jagad maya, maka karya yang berpotensi viral ini berpeluang menjadi sebuah ruang imajinasi seni yang dapat dikenal oleh publik. Akhirnya, kelak usai pandemi bangunan cagar budaya "Rumah Cimanggis" dapat menjadi tujuan wisata baru, dan besar kemungkinan menginspirasi pemilik bangunan tersebut, untuk menjadikannya sebagai kenyataan.

Kata kunci: bangunan cagar budaya, galeri maya, "rumah cimanggis", ruang seni, "normal baru"

Abstract

This paper is a part of The National Gallery's Satellites as our research study. Based on a qualitative research was concerned in creating an art space. By refers to a comparison study between a conventional and an imaginary of art space. Recently, the "Rumah Cimanggis" Heritage Building in Depok of West Java, has contained the collective memories of the Depok's Communities. It has a beautiful façade, and meets the criteria as the National Gallery's Satellites. Unfortunately, in more decades the old building had been neglected so it already damaged. During the study, it has purpose to be a virtual art gallery of "Rumah Cimanggis" mp4 video based on BIM (Building Information Modeling). The video shows as an imaginary of a Colonial Style of intact building. Inside the building is looked like an elegance of art space by simulated with imaginaries art works. Because of it create in virtually, so it has chance to viral, and is the best solution to reposition after the pandemic. Beside it suitable with millennial age it has also cut off the major of re-construction budgets. The easily to access in everywhere and anytime in the cyberspace, then "Rumah Cimanggis" became a well known of an imaginary of art space. Finally, after pandemic era the heritage building became to a new tourist destination, and maybe inspired the owner of the building to create the real Art Space.

Keywords: art space, heritage building, "rumah cimanggis", new normal, virtual gallery

INTRODUCTION

The passion of Mr. Soekarno, the First Indonesian President is has own a Nasional Gallery of Indonesia that has international reputable. Refers to his policy in the *Pembangunan Nasional Pola Semesta Berentjana 8 Tahun Pertama 1961-1969* [1], he mention about the art venue entitled *Gallery Kesenian Nasional.* Unfortunately, the political situation his excellence idea is unbuilt. After more than 30 years after His great idea the Art Venue is not yet built, finally Indonesia owned The Nasional Gallery by occupied one of the heritage building was located in the center of the District of Power. [2]. More over after The Nasional Gallery of Indonesia, started to operate since May 8, 1999, it has roles the central venue of national and international art exhibitions.

On other hand, the Indonesian institution among others: ITB, ISI Yogya, ISI Surakarta, ISI Denpasar, ISBI Bandung, etc. were growth to produces formalist artists that needs to show their own of art publication by solo exhibition and group exhibition in to national and international level. The limitation of exhibition areas and facilities of National Gallery of Indonesia became the big problems. The public response to exhibition will lack. Eventhough, the National Gallery of Indonesia had created the Nasional Competition of the Gallery Extention in twice [3], but that economical and political situation is un condusive so the planned became to cancelled.

Because of it, the main study aim to find "the other solution" the purpose the extended art space of Gallery Nasional of Indonesia (GNI) in other locations, as well as the *Jabodetabek* hinterland of Jakarta City. The *Jabodetabek* stands for Jakarta-Bogor-Depok-Tangerang-Bekasi are the Greater City of Jakarta, has Cultural Heritage Buildings.

There are many of architectural style of heritage buildings that has chance to be the exhibition spaces. During the un-precdictable of building extension. Eventhough, building roles may became venues of art space, but the building existing is not yet idealistic then National Gallery Indonesia (GNI).

The study, is about the "Rumah Cimanggis" that had luck to be one off National Gallery's criteria, among others; (a) Location, (b) The dimension of the building heritage, related to opportunity to show the grand of art exhibition, (c) The high performance of the building, related to opportunity to show the dimesion of the art works, (d) the well-known building's as priority.

All heritage building in Indonesia conduct by refers to *Undang Undang Cagar Budaya* of Republik Indonesia No. 10 of 2010 [4], and related to the Jabodetabek hinterland by refers to *Peraturan Presiden Republik Indonesia* No. 54 year 2008 [5] related to the Capital City of Jakarta Hinterland, among others; in Jakarta, Depok, Tangerang, Bogor dan Bekasi which is a megapolitan area of Jakarta and its surroundings. The "Rumah Cimanggis" itsef is one of ten Cultural Heritage Buildings of Kota Depok. Refers to Tri Wahyuning Irsyam (2020) as the Leader of Tim Ahli Cagar Budaya Kota Depok - TACBK Depok.

An Adaptive Use of The "Rumah Cimanggis"

The "Rumah Cimanggis" Heritage Building in Depok of West Java, has contained the collective memories of the Depok's Communities. It has a beautiful façade, and meets the criteria as the National Gallery's Satellites. It has a beautiful façade, and meets the criteria as the National Gallery's Satellites. Unfortunately, in more decades the old building had been neglected so it already damaged. Now, the heritage building owned by Departemen Agama Republic Indonesia, and

managed by Universitas Islam International of Indonesia.

During the pandemic, A Cultural Heritage Building may take preservation work by starting the documentation phase, preservation or conservation, both mean different things. The purpose to be the Satelitte of National Gallery of Indonesia may needs the longer process, because as a damaged building, it must to conserve based on *Undang Cagar Budaya* of Republik Indonesia No. 10 of 2010.

To conserve the physical work, it need serial works includes; (a) examination, (b) documentation, (c) treatment, and (d) preventative care. Each of these activities are supported by research and education. During conservation works, the team can work in a variety of disciplines, such as paintings, book & paper, archaeological artifacts, textiles, and architecture. It need specialization requires or certificates of competence of them. One of them is the architectural conservators work on historic buildings and typically help determine the cause of deterioration or staining and help craft a treatment plan based on research, testing, and evaluation.

On of the goal is strengthening of the historical constructions by structural retrofitting. During preservation, the strengthening of historical constructions over time is highly to be supported due to their cultural, and historical value, and the potential economic exploitation related to tourism/ education.

The "Rumah Cimanggis" is one of Ducth Colonial heritage building used the old masonry buildings. Because of to slow aging processes, which must be monitored in order to prevent irreversible deterioration of materials and structural damage, as well as reduce vulnerability to natural hazards, in particular earthquakes. To avoid the risk in conservation, it requirements summarized

with the principle of "minimum intervention" in the structure and architectural of heritage building. Be avoid the use of invasive strengthening techniques that would compromise their authenticity, and also avoid abandonment, raises the problem of complying not only building conservation but also safety principles.

The study is in the examination stage, as a creative idea to appreciation the heritage building, *how to communicate virtually the "Rumah Cimanggis" owner and communities before it conserved* by purpose an art gallery of the "Rumah Cimanggis" that show virtually.

The video will shown a virtual art gallery in the new normal as an idea to the owner and communities to consider about the new idea. The video, started by created architectural drawing plan to be mp4 video as the extended role of BIM (Building Information Modeling).[6].

Finally, the video entitled "*Rumah Cimanggis": Virtual Art Gallery In The New Normal*.[7], tt shows as an imaginary of a Colonial Style of intact building within the new landscape as an outdoor art galleries and indoor galleries. Inside the building is looked like an elegance of art space by simulated with imaginaries art works with meets requires with the limitation of an adaptive reuse building refers to *Undang Undang Cagar Budaya* of Republik Indonesia No. 10 of 2010. One of them is, used the hanging construction in order the all of the originally building façade exterior and interior were appeare.

METHODS AND THEORY

Firstly, take documentation by data, among others; compailing photograph, video, paper, something related to "Rumah Cimanggis". Secondly, take redraw the architectural drawing plan in order the building looks like an intake building.
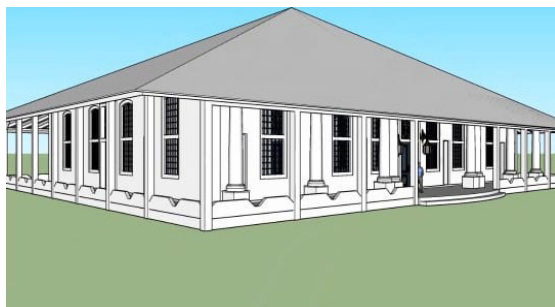
Fig. 1. **Redrawing of Rumah Cimanggis, Depok**
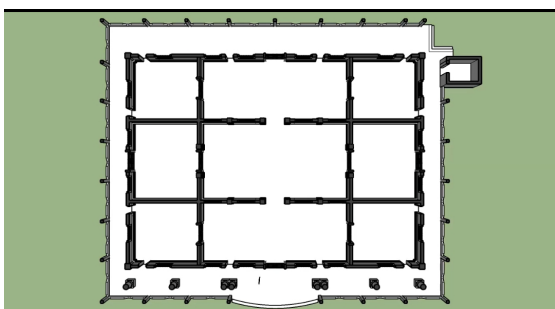(Source: Prodi Arsitektur FTUP, 2019)

Fig. 2. **Redrawing of Rumah Cimanggis, Depok (1st floor).**
(Source: Prodi Arsitektur FTUP, 2019)

Fig. 3. **3D Images of the Hall of "Rumah Cimanggis"**
(Source: Prodi Arsitektur FTUP, 2019)

Fig. 4. **The Colonial Style inside the "Rumah Cimanggis"**
(Source: anonimous)

During the study, it has purpose to be a virtual art gallery of "Rumah Cimanggis" mp4 video based on BIM (Building Information Modeling). The video shows as an imaginary of a Colonial Style of intact building. Inside the building is looked like an elegance of art space by simulated with imaginaries art works.

An Imaginary Art Space

The term related to a new digitally phenomenon. The virtual museum may create based on an imaginary museum building because it shows virtually. An imaginary museum building means created building in imagination. It is not real to build, but to shows the all collections need to compose an architecture museum building event it just imaginary. According to the term of virtual museum then Architect may to create his/her imaginary museum building to show the artifacts collection digitally. He/ She must consider to the millennial architectural taste. Related to conveying culture to future generations it needs an attractiveness to invite them in cyber space.

The gallery itself, role as a space to show art Exhibition as well as role in the gallery of museum, so they have the same approach how to show the artifact to public appreciation. "Rumah Cimanggis" is a heritage building that have meets these requirements to be the Satellite of National Gallery of Indonesia. It have opportunity as an art space as an art venue of usually conventional gallery. During the New Normal that needs time, to became an imaginary of art space.

By refers to the recent museum's theory is "*The 10 Trends of Museum*" [8]. The New Gallery of the "Rumah Cimanggis" may held for the sake of the feeling of prosperity together by refers to *New Realities from Information to Experience* It has role to guide visitors by plotting artifacts to show art space, and art collections.

Fig. 5. **The Virtual Art Space of
"Rumah Cimanggis"**
(Source: Yuke Ardhiati and Febri
W. Kurniawan, 2020)

RESULTS AND DISCUSSION

One of the five Cultural Heritage buildings rank as role as the "Satellite" of National Gallery of Indonesia's standard among others: (a) Jakarta, the used of the building terminal of the Kemajoran Airport of Jakarta, refers to [9]. Meanwhile (b) Bogor, Museum Tanah of Bogor, (c) Depok, the old building of "Rumah Cimanggis" [10]., (d) Tangerang, The Karaton of Banten [11]. and (e) Bekasi, the Sumur Kembar. [12].

A Virtual Building of Satellite of Gallery Nasional namely "Rumah Cimanggis":Virtual Art Gallery In The New Normal shown as an imaginer gallery building, and virtually shown in youtube channel.

The Satellite of Gallery Nasional is the series of Heritage Building are located in *Jabodetabek* that have chance to be the extension of the Gallery Nasional of Indonesia. They would be role as the art exhibition by refers the requirement of the Gallery Nasional of Indonesia. An imaginary gallery was created to mp4 video to shows the Art painting and Art collections series. By watching on cyber space, it is potentially to cut off the significant budget of construction. The galleries show without need to build phisically. The virtual gallery digitally application based has cut off

the extraordinary effort included; (a) limitation of space, (b) limitation of budget, (c) limitation of real collections, (d) limitation of times.

CONCLUSION

Because of it was created and virtually shown in cyberspace than it is the best solution to reposition after the pandemic era. Finally, after pandemic era the heritage building became to a new tourist destination, and maybe inspired the owner of the building to create the real art space.

ACKNOWLEGEMENT

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THROUGH THE CONCEPT OF VISUAL LANGUAGE, *BATIK* MOTIFS IN THE NORTHERN REGION OF EAST JAVA, HAVE A COMMON MEANING

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Abstrak

Penelitian tentang motif batik saat ini merupakan kelanjutan dari penelitian batik sebelumnya yaitu motif batik 'kuno' yang berasal dari berbagai kabupaten di Provinsi Jawa Timur. Penelitian tentang motif batik di wilayah Barat dan Timur telah banyak dilakukan. Sehingga sangat perlu dilakukan penelitian lebih lanjut, yaitu masih membahas perkembangan motif batik dari Provinsi Jawa Timur yang berada di wilayah utara. Pembahasan dalam penelitian ini adalah tentang pengembangan motif batik tulis dari kabupaten Gresik, Lamongan, Tuban dan Bojonegoro. Tujuannya sama dengan dua studi sebelumnya, untuk mengkaji makna dan konsep penciptaan motif serta perkembangan uniknya yang ada di masing-masing kota kabupaten tersebut. Penelitian ini merupakan penelitian kualitatif, dalam bidang kajian seni rupa, karena merupakan kajian citra dua dimensi. Subjek penelitian menggunakan studi bahasa visual, estetika mitos dan filosofi kosmologis, serta metode dan teknik pengumpulan data. Hasil yang diperoleh berupa pola makna dasar yang melintasi seluruh sejarah suku, melalui motif batik Utara, Provinsi Jawa Timur, dari empat kabupaten tersebut. Melalui mitologi ini, digambarkan posisi manusia dalam kosmologinya, berusaha bertahan dalam hidupnya, merasa aman dan bahagia sesuai posisinya dalam tatanan dunia ini. Melalui konsep bahasa visual, motif batik di Jawa Timur bagian utara memiliki makna kebersamaan, sebagai bentuk doa bersama menghadapi pandemi Corona-19 saat ini.

Kata kunci: motif, konsep, makna, mitos, bahasa visual

Abstract

The current research on *batik* motifs is a continuation of previous research on *batik*, namely the 'old' *batik* motifs, which originate from various districts in East Java Province. Research on *batik* motifs in the West and East regions has been carried out. So it is very necessary to have further research, which is still discussing the development of *batik* motifs from the Province of East Java, which is in the northern region. The discussion of this research is about the development of written *batik* motifs from Gresik, Lamongan, Tuban and Bojonegoro districts. The goal is the same as the two previous studies, to study the meaning and concept of the creation of motifs and their unique developments that exist in each of these regency cities. This research is a qualitative research, in the field of fine arts studies, because it is a study of two-dimensional images. The research subjects used visual language studies, myth aesthetics and cosmological philosophy, as well as methods and data collection techniques. The results obtained are in the form of basic patterns of meaning that cross all the history of tribes, through the batik motifs of the North, East Java Province, of the four regencies. Through this mythology, the position of man in his cosmology is described, trying to survave in his life, being safe and happy according to his position in the structure of this world. Through the concept of visual language, *batik* motifs in the North of East Java have the meaning of togetherness, as a form of collective prayer to face the current Corona-19 pandemic.

Keywords: motive, concept, meaning, myth, visual language

INTRODUCTION

At this time, research on cultural works of ancestral origin is really needed at this time, as an effort to document these works, and make it an effort to be studied by future generations and recognize the works of previous generations in the form of material cultural works in the form of patterned fabrics called *batik*. Learning from history and the environment, is better, than not knowing our origins at all.

In many ways, we all have an obligation to practice part of the Law of the Republic of Indonesia No. 5 of 2017 concerning the Advancement of Culture, Chapter 1, Article 1, point 4. Protection is an effort to maintain the sustainability of culture which is carried out by means of inventory, security, maintenance, rescue and publication.

In this connection too, in the tradition of the archipelago, the work made, whatever its form, be it fine art, craft, design or building art, is not only beautiful, but also has a purpose as a social form and daily rituals, as well as for ceremonial purposes. Relating to belief, religion and merging into moral principles, customs, taboos and symbols. In this connection also, making *batik* as cloth, not only as a covering for the body, but also for ceremonial, social, daily rituals related to religion and belief. It is not only beautiful, but also dissolves into moral principles, customs, taboos and symbols.

RESULT AND DISCUSSION

This research is a qualitative research with the field of clothing and fine arts studies. Because it is a research of two-dimensional drawings in the form of written 'old' *batik* motifs that still appear in this millennium. At the same time also as a product of human reason and as an object of research. The analysis of the study uses visual language studies, as well as the method and data collection technique. In the current study of *batik*, researchers are looking for other than the language of the images on these *batik* motifs, they are also looking for art symbols and characters in the aesthetics of the fabric. In this study, the researcher tried to test Primadi Tabrani's theory of visual language and towards Jakob Soemardjo's theory of fabrica aesthetics. This is done, given the condition of the cloth today, is the work of today's society, with a pattern of thinking that is certainly different from the way of thinking of past societies. But it does not rule out, of course there are still motives that still follow the old motives of their ancestors, which the future generations still follow without realizing it today, without understanding any of these motives. According to Jakob Sumardjo (2006: 184), cloth in ancient Indonesian artifacts is a symbol of women ... Female characters also exist in pottery objects, because pottery is a container that has a cavity, and a hollow container has a female connotation, and primordial collective thinking.

The motives analyzed are those from Gresik, Lamongan, Tuban and Bojonegoro, which are representatives of the northern regency cities of the province of East Java. These motifs are, the *bandeng loh* motif, originating from Gresik district, the *singo mengkok* motif from Lamongan district, the *lokcan* motif, the *gedog's batik*, from Tuban district, and the *Sekarjati* motif, the *jonegoroan batik* from Bojonegoro district. These motifs are made today, and now it can begin to be analyzed, using the concept of visual language and aesthetics of fabric in these motifs.

Motive analysis table:

1.	*Bandeng loh* motif, Gresik	Visual Language	Fabric esthetics
		The motive appears to be chasing, with various positions in one direction where only the tails appear, with a moving characteristic. Digger- the lines are distorted and decorative	This motif does not have a vertical or horizontal *kacu*'s (mandala) pattern. Therefore, it is not part of the motive of Indonesia's primordial thought. So this motif is purely the idea of modern society today.
2.	*Singo mengkok* motif, Lamongan	Visual Language	Fabric aesthetics.
		This motif is depicted repeatedly, in the form of a decorative stylized object, which consists of a depiction of a lion in the form of flora, flowers, climbing leaves. The shooting angle is above, and draw the *singo mengkok* pattern, side view, so that you can tell the story.	This motif is found in the use of the primordial pattern of the *kacu's* (mandala) concept. Because there is a repeating pattern until the entire fabric is filled with the same image. The original concept of manufacture, the *singo mengkok* motif, function as a repellent motive for those who use it. This motive, purely a creation of today's society, still follows the pattern of the primordial concept of the predecessor society which is still alive today.
3.	*Lokcan* motif, *gedog's batik*, Tuban	Visual Language	Fabric aesthetics
		The *lokcan* motif, *batik gedog*'s, is represented by the way of depicting it above, which is the feathers of the Chinese *lok can*, in decorative stylized form and expresses more importance than the smaller birds expressing motion.	This motif is found in the use of the primordial pattern of the *kacu*'s (mandala) concept. Because there is a repetition of the drawing pattern, until the entire fabric is filled with the same image. In the form of a larger bird feather motif, and surrounded by smaller birds. The original concept of making the *Lokcan* motif is a symbol of goodness and virtue and achievement. This motif, purely a creation of the past societies, is still followed by today's society, so this pattern is still alive today.
4.	*Sekarjati* motif, *jonegoroan batik*, Bojonegoro	Visual Language	Fabric aesthetics
		Sekarjati motif, a picture of a motif that is shown from above with a decorative stylized depiction. Bigger leaves represent more importance than smaller flower images. Arrange the inner expression of the picture, so that it can be told	This motif is found in the use of the primordial pattern of the *kacu*'s (mandala) concept. Because there is a repetition of the drawing pattern, until the entire fabric is filled with the same image. In the form of larger teak leaf motifs surrounded by smaller teak flowers. The original concept of making the *Sekarjati* motif means protection, like a teak tree that provides shade from the hot sun. This motif, purely a creation of society today with a repetitive pattern, is still being followed, so that this pattern is still alive today.

From this table, it can be recognized that most of the traditional written *batik*, from the local community, still follows the old pattern, which originated from the primordial period of thought from the past. The *bandeng loh* motifs *batik*, Gresik, the *singo mengkok* motif, Lamongan, the *gedog batik lokcan* motif, Tuban and the *Sekarjati* motif, *jonegoroan batik*, in the language appear to be distilled and decorative motifs, except for the *bandeng loh* motif, which is the *bandeng loh* motif experiencing distortion, although it still shows the presence of the *bandeng loh* motifs.

The condition of the *bandeng loh* motif, indeed its creation is the creation of the flavor of today's urban society, so the concept is also simple, the meaning is that Gresik is the largest producer of *bandeng loh* motifs in East Java province. In fact, every *bandeng loh* motifs harvest is always accompanied by fish vestifal events, and there is a *bandeng loh* auction, the promotion of which is out of East Java province.

Likewise with the *jonegoroan batik sekarjati motif*, which is also a motif created by today's society, but still follows the promordial community's mindset. This can be seen from the structure of the pattern of thought about *batik*, which repeats itself in the arrangement of a rectangular pattern (*kacu*) and a mandala, which pile up to produce regular and repetitive patterns. *Sekarjati* batik, which is a creation of today's society, still follows a primordial pattern of thought, by repeating the same picture until it is full of cloth, based on the thinking patterns of ancient societies. Only image motifs are used, not too complicated, simple and simple, with modern composition colors, which suit the tastes of today's urban society.

In fact, apart from the mandala pattern, there are also oblique patterns, which have diagonal stripes, such as the *batik parang* pattern. *Batik parang*, means diagonal batik, which is a counterweight to vertical and horizontal lines. However, diagonal line motifs in East Javanese *batik* are rare. This requires separate research.

The *singo mengkok* motif is also a development of the old motif, which was previously lost. Then among the residents then found this motif as an initial idea, which was later developed by today's society, with a more modern form. The *singo mengkok* motif is believed to be a sacred motif whose function is to repel the reinforcements that wear it. These motifs have been modernized into current forms that are quite popular with today's urban people, who prefer simple and more simple motifs.

The *lokcan motif* of the *batik Gedog* Tuban, is an old motif that is still alive today, and is also still favored by today's urban communities. *Lok san* is the name of a bird from China, which is a stylization of the Hong bird (Phoenyx). The motif is a description of the feathers of a bird which is sometimes modified by a small Hong bird or a swallow, which flies. The pattern is still the original collective thinking pattern of the primordial period, and also the colors, still using brown, with the concept of soil, as well as black and dark blue as water depth. Meanwhile, the light blue color represents the sky and the red color represents the idea of youthful natural conditions. This motif is very well known and liked by today's society. During its development, this *lokcan* motif was found in almost all cities along the north coast,

CONCLUSION

As a tribal society who thinks that a symbol is a symbol that is greater than just a sign of any event that occurs or that will occur. So symbols can be conveyed through objects that are not only beautiful, pretty and pleasing to the eye, but more

than that, objects that are used as symbols always have content. *Batik* with various motifs from all over our homeland, is a medium for conveying messages in the form of picture symbols that have content. While the content can be read in a modern way, namely the existence of a large concept contained in a symbol, with a complex meaning because it is read in the belief system of pre-modern tribal thinkers. This can be seen in the batik motifs that are being researched as well as the distribution of *batik* that has been researched or will be researched. These *batiks*, not only patterned fabrics, can appear only for beauty. We study all of these, for the sake of studying the function of each of the works of our predecessors, on the basis of their thinking that dates back thousands of years and reaches us today, through the *batik* motifs that are studied today.

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CHOIR TRAINING OF CIGANITRI 2 STATE ELEMENTARY SCHOOL IN BOJONGSOANG DISTRICT, BANDUNG REGENCY DURING THE COVID-19 PANDEMIC

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Abstrak

Judul penulisan ini merupakan laporan deskriptif Perlatihan Teknik Vokal Paduan Suara pada Sekolah Dasar Negri (SDN), yang bertunjuan memberikan apresiasi dan penggalian bakat sekolah tingkat dasar. Teori pelatihan vokal meliputi teknik pernafasan, pernafasan, produksi suara, frasering dan kemungkinan lain kaitannya penghayatan terhadap lagu yang dinyayikan. Bukan pelatihan yang mudah melakukan di masa pandemi Covid-19 ini kaitanya dengan vokal. Rencana Pergelaran Paduan suara lagu lagu Nasional/Daerah menjadi sebuah rekaman paduan suara secara daring. Sulitnya proses pembelajaran teknik vokal yang diberikan, maka memerlukan tatap muka untuk mewujudkan hal tersebut, meski tetap memperhatikan protokoler kesehatan (social destancing). Hal ini dilakukan dengan meminimalkan peserta didik. Dengan keterbatasan teknis kaitanya dengan pelatihan teknik vokal yang diberikan, pergelaran lagu lagu yang direncanakan 10 lagu, menjadi 5 lagu dalam bentuk rekaman. Hasil rekaman masing-masing siswa, kemudian digabung menjadi perekaman gabungan vokal menjadi paduan suara.

Kata Kunci: Pelatian teknik vokal, paduan suara anak, teknik perekaman

Abstract

The title of this writing is a descriptive report of the Vocal Choir Technique Training at State Elementary Schools (SDN), which aims to provide an appreciation as well as searching of elementary schools talents. The vocal training theory includes breathing techniques, breathing, sound production, phrasing and other possibilities in relation to the appreciation of the songs. A vocal training is not an easy training to do during the COVID-19 pandemic. The Choir Performance Plan of the national/regional songs becomes an online recording of the choir. The challenge of the vocal technique learning process is that it still requires a face-to-face meetings, by following the health protocols (social distancing). This is done by minimizing the participants. With the limitations of vocal technique training provided, the planned performance of 10 songs becomes 5 songs in recorded form, namely Virtual Choir.

Keywords: vocal technique training, virtual choir, recording technique

INTRODUCTION.

SD Ciganitri 2 Choir Training is a training process which provides knowledge of vocal techniques. The training, which was originally a necessity for the festival and furthermore the Choir Performance, changed due to the current situation and conditions. This training is mainly an effort to explore interests and talents, as well as an appreciation of the choir in particular. The COVID-19 Pandemic situation has changed the training process and the planned system. Two festival performances materials and 8 songs of performance material, have turned into a virtual Choir Performance that presents 5 songs. Furthermore, it changed from festivals and performances into a virtual choir.

The virtual choir which is currently popular is an activity for the students who already have a group which possesses vocals with well measured technical quality from each group. With these considerations, the training at SD Ciganitri is an experiment that is not easy to do. Online training cannot completely guarantee a smooth process. Direct access to the students to provide practical evaluation related to the shape of the jaw, tongue, teeth, stomach and so on is very necessary. Thus, face-to-face meeting is needed to provide the practical material that needs to be done by following the health protocols.

The training methods and materials are vocal technique elements which includes: body posture in singing; breathing and a good sound production. The basic materials (body posture, diaphragmatic breathing, sound production, and sound placement) are practically classified into: (1) The mastery of the material to be able to sing the songs according to the written notation on scores; (2)

The interpretation of the songs/materials as desired by the composer and the song arranger; and (3) The expression, that is, after passing through stage 1 and 2, the students are able to sing a song with appreciation and expression [1] .These three things become the focus of discussion of the training material.

The initial meeting of the training was to determine the members by selecting the elementary students from grade 3 to grade 5. A group of 24 students were selected from six classes, which totaling around 150 students. The selection was based on the voice material of each participant which is divided into two categories namely high voice (soprano) and low voice (alto). From the number of selected students, a meticulous re-selection of abilities was conducted for the students who really have the ability according to the desired criteria.

The first part of the training process is the body position. The body weight rests evenly on the feet, as much as possible to form a straight line from the midpoint of the heels to the head-calf muscles. The abdominal muscles must be relaxed and the back is straight, so that the spine is lifted. This body position is very important to be shown in a ready manner and to support a singing performance, which is upright but relaxed body [2]. The next training is breathing exercises.

Diaphragma breathing is the greatest source of an energy and a vocal technique foundation, which is done without shrugging and puffing out the chest. Everything is focused on the stomach and it ensures that once you take a deep breath, the stomach is enlarged (not the chest or shoulders that are pulled up). This exercise has to be done repeatedly, so that when inhaling, the stomach is filled to the maximum. The challenge that

is often faced by the students who just begin to learn is when they are breathing intentionally, the chest and shoulders are raised upward. Since the diaphragm is in the abdominal area, thus, you are supposed to inhale as much air as possible, then exhale slowly through the mouth, or it can be sizzling, it has to be done repeatedly according to the requirements [4].

A good sound production is a result of the correct way of forming sounds and is also a result of good resonance" [5]. The vocal resonance space is classified into three places, namely: the lower - middle - and upper resonance space. These three places of vocal resonance are generally always used simultaneously in singing. However, at a certain moment the attention to each resonance room will always be there, especially when singing one or two notes or a part of a melody [6]. Articulation is also important, as it is given in order to understand how to pronounce it word-for-word according to the diction (language) of the words used (Indonesian, English, and regional languages). Furthermore, phrasing is equally important to provide an understanding of a proper and correct sentence truncation, so that it is easy to understand and in accordance with applicable rules. It is also applicable for the sound placement.

Ririe, Aley (2010) explained that in vocal techniques, things that need to be considered are articulation, breathing, intonation, phrasing, vibrato, resonance and posture [7]. The sound placement in the resonant space (throat, mouth, nose) will make a significant contribution to the production of this type of sound (dark, light, nasal) [8]. With this understanding, a good sound can be produced by paying attention to: articulation (clarity in pronouncing syllables); diction (pronounce the text clearly and correctly following the rules of the original sound). A good diction is influenced by how we can pronounce the correct vowels, diphthongs, consonants and sound placement (correct sound placement) [9]. The classification of three main elements of vocal technique, namely mastery of song material; material / song interpretation, and expression becomes the focus of the training process.

RESULT AND DISCUSSION

In anticipating the challenge of providing material with a literal language in accordance with the concept of vocal technique that has been described, the author tries his own way to convey language analogies that can be captured by the students` age level. A song mastery is emphasized to the members to memorize the lyrics, while the diaphragm breathing technique is taught by direct practice. The understanding of breathing technique is taught with commands and analogies of simple sentences, such as: the inhalation and exhalation of the breath directed and exhaled from the same source, which is the palate of the mouth, which feels cold when the breath/air enters and exits as a vocal source. In addition, the writer also tries to teach about an analogy of fruit, from small to large.

The fruit analogy talks about grapes and rambutans, which are placed in the mouth. It provides an imagination to guide the students by enlarging the cavity of the mouth, which is related to the timbre quality of the voice. The purpose is to invite the students to inhale through their mouths and exhale with the vowels accompanied by the imagination of grapes and rambutans fruit in it. When producing the vowel "a" and using the pal-

ate technique as a sound source, assisted by a push from the stomach/diaphragm, a higher quality "a" vowel will come out. It is also related to the needs of the desired sound (thin sound or thick sound) from the fruit analogy.

The next analogy is when singing the vowel "i", the writer uses the analogy of "*Ikatan Sapu Lidi*" (tied broom wooden sticks). It means when inhaling and exhaling a vowel centered on the upper palate, it is assisted by the analogy of a large and small "broomstick (*sapu lidi)* hole". In order to get a thin impression and a loud sound, the sound is like inserting a stick in a small hole, the sound is directed and pulled upwards, producing a thin and clear sound. In terms of sound placement, the students are asked to feel when they take a breath, they must know that it is directed at the upper palate which feels cold when the air enters the mouth. Likewise, when producing a squeaky vowel from where the cold is felt. Each of the vowels "a, i, u, e, o" has its own analogy, and the most important thing is that the analogy is understood and can be practiced.

On the other hand, the interpretation of the song is that conceptually a singer must be able to sing as the composer and song arranger wish. The hard/soft interpretation is according to the dynamics of the music score. A song interpretation concentrates more on the dynamics according to the meaning of the lyrics or the character of the interpretation, and the melody elements. It is of importance that the intonation of the song bar syllable and the phrasing (wording) match the correct sentence. This can be achieved if it is carried out with good breathing techniques. In addition, warming up (vocalize) sufficiently before the exercise begins.

In song expressions, the trainer provides analogies by telling stories (legato), inviting (encouraging), praising with examples of hand and head movements or body swings. In many cases, it can even be extreme, such as conveying the crescendo, the students are given the analogy of "listening to the deaf", which means to invite the students to be louder. In regard to a song interpretation, there is one example of a song called "*Di Timur Mata Hari*". In certain verses like: "*Di-timur-ma-ta- hari- mu-lai ber- cahya*", the initial word until the word "*bercahya*" is sung in *stakato*. It follows the arrangement of the musical accompaniment. Furthermore, the end of the vowel "a" in the word "*cahya*" is expanded and clarified "by Cressendo (the longer it gets louder). The sentence of the next song is in accordance with the imagination whether you want to be more assertive as an invitation or an affirmation of the last verse "*Seluruh Pemuda Indonesia*". This section is accompanied by an understanding of the direction, placement techniques and sound production, according to the sentence analogies that have been given previously. Understanding of breathing techniques, where the air is directed and from where the air is expelled with vocals, as practiced, directs students to concentrate on the head voice. The analogies of the sentence or language that is conveyed is very helpful for the students' understanding in receiving material that is unfamiliar for them. It is of importance to pay attention to the arrangements, the signs of changing tempo, etc, so that the songs can be sung appropriately and they support expressions.

At the end of the training process, what is described as a virtual choir is a recording technique. The recording technique in particular is the initial recording of each student's video individually us-

ing a heard set and guiding music with a player, then recorded with a camera. The initial part that must be considered is editing the audio of each recording, followed by the video which is adjusted between mouth speech when singing with the edited and unified audio from each of these recordings.

CONCLUSION

An understanding of a vocal technical training during the Covid-19 Pandemic gave a good experience. In theory, vocal techniques are conveyed to the students, even though the technical constraints have changed the plans related to the elements of general knowledge of vocal techniques. When the online training process is not optimal and does not even provide any practical development, hence the face-to-face training is needed. Techniques such as understanding the teeth, jaw, mouth, etc. are practically related. The authors offered the face-to-face training, with due observance of the health/social distancing protocol by minimizing the number of attendees at each meeting.

For the sake of a smooth understanding of the given materials, the writer tends to use analogies to get the impression of the appreciation of the song's expression. The expression of the analogies is adjusted to the age level of the students. It is very helpful in conveying the desired material without reducing the meaning of existing theoretical concepts. The safe, calm, a little humor, familiar atmosphere breaks the ice and it is accepted well without any feeling of involuntary, furthermore they feel excited in following the training process.

Nevertheless, this training contributes to exploring the interests and artistic talents of the stu-

dents, which so far have not been done much by State Primary School Education in particular. Not only in Bandung, but also in other cities throughout Indonesia. There is a concern and good cooperation from partners, supported by appropriate methods related to the proper process of delivering techniques. It is hoped that this activity will be a matter of pride for the partners concerned. The result of this choir training is in a VCD form which is then published to the elementary schools in Bojongsoang Sub-district and its surroundings.

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CIPTANINGRASA BOJONGAN
AS A FORM OF VISUAL EDUCATION PROTOTYPE

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Abstrak

Jaipongan karya Gugum Gumbira sudah menjadi sebuah *genre* tari tersendiri, memiliki empat ragam gerak sebagai konstruksi tari antara lain; *bukaan, pencugan, nibakeun*, dan *mincid* yang digunakan di setiap repertoar tarinya. Konstruksi tari tersebut memiliki kekenyalan atau kelenturan (pleksibilitas) yang tinggi, karena tidak ada kebakuan yang ditetapkan. Akan tetapi dalam dinamika perkembangannya di luar produksi Jugala semakin kehilangan entitasnya, karena tarian-tarian latar (*background dancer*) yang bernuansa *Jaipongan* pun seringkali disebut tari *Jaipongan*. Sehubungan dengan hal tersebut, maka permasalahan yang diusung dalam penelitian karya seni dengan judul "Ciptaningrasa Bojongan" ini dirumuskan sebagai berikut: Bagaimana mewujudkan model karya tari sebagai bentuk prototype edukasi visual dan bagaimana mengimplementasikannya kepada masyarakat. Terkait dengan pertanyaan penelitian tersebut, maka digunakan teori dengan paradigma estetika instrumental yang menjelaskan bahwa semua benda atau peristiswa kesenian mengandung tiga unsur estetika utama, yaitu; wujud, bobot, dan penyajian. Sejalan dengan paradigma tersebut, dalam opersionalnya menggunakan metode kualitatif dengan teknik deskriptif analisis yaitu "data-data yang terkumpul berupa katakata, gambar, dan bukan angka-angka, kemudian dianalisis secara teoritik dan disajikan dalam sebuah narasi untuk menyampaikan hasil telaahan baru". Adapun hasil yang dicapai adalah sebuah model karya seni dengan pembaharuan struktur tari dalam penyajiannya, sebagai bentuk prototype edukasi visual dalam proses transformasi nilai; menghidupkan, menggiatkan, dan/ atau memfungsikan kembali bentuk, posisi, dan konteks yang baru secara impresif kepada masyarakat.

Kata kunci: Jaipongan, Ciptaningrasa Bojongan, Struktur tari, Konstruksi tari, Estetika tari

Abstract

Jaipongan by Gugum Gumbira has become a separate dance genre, has four types of movements as dance constructions, among others; bukaan, pencugan, nibakeun, and mincid used in each dance repertoire. The dance construction has high elasticity or flexibility, because there is no set stiffness. However, in the dynamics of its development outside of Jugala production, it is increasingly losing its entity, because background dances with Jaipongan nuances are often called Jaipongan dances. In connection with this, the problems raised in the research of works of art with the title "Ciptaningrasa Bojongan" are formulated as follows: How to create a dance model as a prototype form with visual education and how to implement it to the public. In connection with the research question, a theory with the instrumental aesthetic paradigm was used which explains that all art objects or events contain three main aesthetic elements, namely; appearance, content, and presentation. In line with this paradigm, in its operation it uses qualitative methods with descriptive analysis techniques, namely "the data collected is in the form of words, pictures, and not numbers, then analyzed theoretically and presented in a narrative to convey the results of new studies". The results achieved are a model of artwork with a renewal of the dance structure in its presentation, as a form of visual education prototype in the value transformation process; revive, activate, and / or re- function impressively new forms, positions and contexts to society.

Keywords: Jaipongan, Ciptaningrasa Bojongan, dance structure, dance construction, dance aesthetics

INTRODUCTION

Jaipongan by Gugum Gumbira has become a separate dance genre, even Lalan Ramlan [6] (2013; 55) puts it"as the third generation in the development of Sundanese dance. This dance genre has four types of movements as dance constructs, among others; *bukaan, pencugan, nibakeun*, and *mincid* used in each dance repertoire ". The dance construction has high elasticity or flexibility, because there is no set stiffness.

At the beginning of its formation as a dance repertoire in the form of paired dance work around 1978 it was still named with the dance title "*Ketuk Tilu Perkembangan*", but Ramlan [4] (2019: 329) in his research results explained that "the name of the *Ketuk Tilu Perkembangan* the next development around the 1980s was changed became *Réndéng Bojong* which became the first dance repertoire to use the term *Jaipongan*". This dance repertoire further inspired Gumbira in the creation of the next dance, resulting in two new dance repertoires in the form of a single work, namely; *Késér Bojong* (female) and *Penjug Bojong* (male).

Thus the three dance repertoires, became the initial phase of the *Jaipongan* dance created by Gumbira. It doesn't even stop there, he continues to be productive and consistently creates new repertoires. Its consistency can be seen from the use of dance constructions used in each dance repertoire of his creations, while the productivity can be seen from the dozens of dance works that were able to be born until the end of his life, who died on January 4, 2020 at the age of 75 years (April 4, 1945 - January 4, 2020).

However, in the dynamics of its development outside of Jugala production, it is increasingly losing its entity, because background dancers with *Jaipongan* nuances are often called *Jaipongan* dances. In other words, it is almost difficult to distinguish between the repertoire of *Jaipongan* dance and dance forms to complement the needs of other art mediums such as; movements of *dangdut* singers, background dance from pop songs and the like which actually only use the *Jaipongan* movement model (motif) and dance style as a source of movement. Even in the form of a *Jaipongan* dance repertoire, it does not completely use the dance construction but focuses more on the dominance of the *mincid* variety of movements and presents a little *pencugan* movement.

In connection with the symptoms that occur as described above, the problems raised in the research of art works entitled "Ciptaningrasa Bojongan" are formulated; How to realize a model of dance work as a form of visual education prototype and how to implement it to the public.

METHOD

Related to the formulation of the problem, in order to create a model of this dance form, a theory with the instrumental aesthetic paradigm from A.A.M. Djelantik [1] (1999: 17-18) is used which explains that "All art objects or events contain three main aesthetic elements, namely; "Appearance, including form and structure; Content, includes mood, ideas, and messages; Presentation, including talents, skills, and

means". In line with this paradigm, Tjetjep Rohendi Rohidi [7] (2011: 4-5) said, "By considering the broader context because it has uniqueness, uniqueness, potential, and characteristics inherent in the basic characteristics contained in art as an works, the process of creation, and their appreciation, then art research is classified into qualitative research". Therefore, the method used in this qualitative research is a qualitative method with descriptive analysis techniques (in Lexy J. Moleong, 2000: 5-6), namely "the data collected is in the form of words, pictures, and not numbers, then analyzed theoretically and presented in a narrative to convey the results of the new study". In other words, describing a comprehensive explanation of symptoms or rules regarding the various aesthetic elements that make up the dance work "*Ciptaningrasa Bojongan*".

"CIPTANINGRASA BOJONGAN" DANCE STRUCTURE

Referring to the Djelantik theory, there are three dimensions of value that are integrated in this dance work, namely: appearance, contents, and presentation.

Fig. 1. **One of the positions in Ciptaningrasa Bojongan**
(Doc. Researcher, September 22, 2020; in Taman Budaya, West Java Province.)

1. **Appearance**

The form in question is the aesthetic dimension in this dance work that is sensed by the five senses, especially can be seen and heard. In this regard, Y. Sumandiyo Hadi (in Hastuti and Supriyanti, 2015: 357) explains that "the principles of form concern unity, variation, repetition or repetition, transition or displacement, series, comparison and climax". Thus, the aesthetic element of dance in it is a representation of the intrinsic factor [10 (Jakob Sumardjo, 2000: 169) or [7] Rohidi (2011: 53) calls it the term intraesthetic, namely the art material is based on a systemized structure, so that it has an arrangement pattern called choreography. This is also reinforced by the statement of an anthropologist named Anya Peterson Roys (trans. F.X. Widaryanto, 2007: 68-69) explaining that the study of dance structure is usually related to something that produces the "grammar" of certain dance styles. Structure refers to the relationship between the parts of a whole".

This choreographic structure is further complemented by various other aesthetic elements of art, including; dance music as well as make-up and dance costumes.

1.1 Choreographic Structure The choreography structure is divided into four *(opat) goongan, including; intro, transi, lagu embat opat wilet*, *bawa sekar*, and *lagu embat dua wilet*.

- *Intro*;
  In this section, the form of a wasp from a *gamelan* ensemble (instrumental) in

a *embat dua-wilet* as a prefix that gives an impression.

- *Transi*;

  In this transition section, a glimpse of the movement phrases of dance construction with arrangement is presented; *mincid, pencugan, nibakeun*, and *bukaan*.

- *Lagu Caringin Kerok* (*lagu gede*); (*lalamba* in *tilu goongan*; slow rhythm); In this section, a series of various movements in *dua goongan* is presented, including; *mincid, pencugan, nibakeun*, and *bukaan*. The four types of movements are presented with various processing of energy, space, and tempo, with variations in motives so that they look energetic, dynamic and masculine.

- *Bawa Sekar*;

  In this section the substance is a vocal *sinden* work, but it is equipped with variations of *tepakan kendang* and other *waditra* sounds that are typical in *Jaipongan* wasps, namely; *kempul, kecrék, bonang*, and *goong* according to the needs of the various dance movements. Especially in this section, the variety of dance movements is more dominant in bringing out the strength of the various movements of the *pencugan*.

- *Lagu Dangian Wanoja* (*embat dua wilet gancang*; moderate rhythm);

  Likewise, this section presents a series

of various movements in *sapuluh goongan*, including; *pencugan, mincid, nibakeun*, and *bukaan*. The four types of movements are presented with various processing of energy, space, and tempo, with variations in motives so that they look energetic, dynamic and masculine.

1.2 Structure of Dance Music: Basically, the structure of dance music adapts to the needs of the choreography, so that the arrangement refers to the choreographic structure, namely divided into musical phrases, including;

- *Intro*:

  In this section, formed in *opat goongan embat sawilet.*

- *Transi*;

  This section is divided into two phrases, namely; *mincid dua goong embat sawilet* and the *padungdung gancang tilu goong*.

- *Lagu Caringin Kerok* (*lagu gede*); *Lalamba* in *tilu goongan*; slow rhythm.

- *Bawa Sekar*

  The presentation is in the form of free rhythmic vocals, but the *gending* is formed steadily (*ajeg*) with *dua belas goongan*, the *tepak kendang* in this part is formed steady (*ajeg).*

- *Lagu Dangian Wanoja Embat dua wilet gancang* in *sapuluh goongan*; moderate rhythm.

Fig. 2(a). **Makeup and Dress female**
(Doc. Researcher, September 22, 2020; in
Taman Budaya, West Java Province)

Fig. 2(b). **Makeup and Dress male**
(Doc. Researcher, September 22, 2020; in
Taman Budaya, West Java Province)

However, on the other hand, the dance music has its own peculiarities, namely, even though it uses a set of *gamelan*, there are several musical instruments (*waditra*) that are very prominent in both the technique of the beat and the color of the sound produced such as *kendang, bonang, kempul, kecrék* and *goong*. In this regard, Lili Suparli [3] (in Edi Mulyana and Lalan Ramlan, 2011: 60) explains that "if you look closely there are several characteristics that distinguish between beating the *Jaipongan gamelan* and beating on the gamelan for other dances, which is located in the wasps of the five *waditra*. contained in the *gamelan* device, such as; *kendang, bonang, kempul, kecrék* and *goong* ".

The combination then became an aesthetic of working on *kendang Jaipongan*, here in after referred to as *tepak kendang*

Jaipongan, as a new creativity in working on Sundanese drums (*kendang Sunda*). In line with this, Asep Saepudin [9] (2013: 21) says, "Suwanda is an artist who created the *tepak kendang Jaipongan* patterns. He has a very important role because he is the first driver who succeeded in creating *tepak kendang Jaipongan*. These *tepak kendang* patterns are often used as a reference for the *pengendang* in West Java to accompany the *Jaipongan* dance".

1.3 Dressing up and Dance Costumes: The makeup of the female dancers in this dance uses beautiful make-up with the head accessories wearing a bun complete with siger and flowers. The upper part of the dress design is a combination of Sundanese *kabaya* orientation and *kutung* clothes, while the lower part uses a modification of the *sinjang*

cloth but is shorter, which is equipped with a *dodot* cloth affixed to the middle.

As for male dancers, they are still thick with *Jaipongan* make-up and clothing in general, namely; *iket, kampret, sabuk, dodot,* and *pangsi* (*calana sontog*), only colors are tailored to your needs.

The three elements of art material that contain aesthetic values, the manifestation in a dance work are integrated in such a way visually and artistically so that they become a complete unity as the identity of the dance repertoire "Ciptaningrasa Bojongan".

RESULT AND DISCUSSION

Based on the awareness of the structure of the presentation of the *Ciiptaningrasa Bojong* dance repertoire which is presented in groups, it can be found that the meaning or value in it is called 'content of the work'. Related to this, Sumardjo [10] (2000: 169) calls it an extrinsic factor, while Rohidi [7] (2011: 53) calls it an extraesthetic. In line with this explanation, the content of what Djelantik means is the dimension of extrinsic (extraesthetic) value which is a representation of the value of the mood, ideas, and messages of the artists who created it.

1.1 *Mood*:

The rhythmic dynamics that are built are as a result of the intensity of energy maintained in the space and tempo processing, especially supported by various footwork and hand movements to produce dynamic, energetic, and masculine dance rhythms.

1.2 *Idea*:

Making dance works as a form (prototype) of visual education media in the value transformation process; revive, activate, or re-function impressively new forms, positions and contexts to society.

1.3 *Message*:

Through this dance work Ciptaningrasa Bojongan intends to remind and at the same time invite the public, especially young *Jaipongan* creators to immediately realize the short comings that exist so far in various dance works that have been created to pay less attention (heed) to dance construction (*bukaan, pencugan, nibakeun,* and *mincid*) completely, as well as making improvements for the next works.

Presentation

The dance work "*Ciptaningrasa Bojongan*" is presented in the form of a group work which is divided into four female dancers and three male dancers. They are talented dancers with a good level of dance skills and experience in presenting various *Jaipongan* dance repertoires. Therefore, on average they have mastered special techniques in presenting it, in this case Ramlan [6] (2016: 29) explains, that "there are five techniques that can be used by a dancer in presenting a *Jaipongan* dance repertoire, namely; *mungkus, maling, metot* (*ngabesot*), *ngantep, ngeusian* ".

In presentation, the female dancers group is more 'dominant' from all sides; motives of motion, variety of motion, intensity of motion, dynamics of rhythm, and varied spatial manage-

ment of male dancers. However, this became even more apparent when a recessive male dancer group was presented. Therefore, the presentation of the female and male groups in their inbalance (strong-weak; paradoxical) is precisely the strength of *Ciptaningrasa Bojongan* itself. The aestetic and artistic value even feels thicker, because it is presented in a representative theater.

Analysis

The three aesthetic elements of the dance; Appearance, includes; form and structure; Content, includes; mood, ideas, and messages; Presentation, including; talents, skills, and facilities (means) become an integral whole in a dance structure, thus giving birth to a new dance kinesthetic dimension which becomes the entity of the *Jaipongan* dance *'Ciptaningrasa Bojongan'*. In this connection, Adams (1996) a formal mid-century analyst [7] (in Rohidi: 2011: 150) explains, that "Every element contributes functionally to the overall impression generated by the art work".

CONCLUSION

The conclusion from the research results of this artwork is a model of art with a renewal of dance structure in its presentation pattern, as a form of visual education media prototype in the value transformation process; revive, activate, or refunction impressively new forms, positions and contexts to society. The aesthetic and artistic visualization of the four types of motion as the construction of the *Jaipongan* dance; *bukaan,*

pencugan, nibakeun, and *mincid* are presented in the transitional section in the presentation pattern of this

"*Ciptaningrasa Bojongan*" dance work. Even further, the presentation pattern of this dance work has resulted in a renewal of the presentation pattern, namely; *Intro*, *Transisi*, *Bawa Sekar*, and *Lagu* (*Caringin Kerok*; *lagu gede lalamba naek Lagu Dangiang Wanoja embat dua wilet gancang*). It is said to be a renewal, because the presentation pattern of the *Jaipongan* dance by Gugum Gumbira and also the work of young *Jaipongan* creators generally uses a presentation pattern consisting of *intro* and *lagu*. However, the author and the previous artwork research team (2015) had time to renew the presentation pattern in the "*Rasjati*" dance repertoire, which consists of; *Intro, Bawa Sekar*, and *Lagu*. The addition of the *Bawa Sekar* section, in fact, received good appreciation from the community because it was considered to provide "enlightenment" so that the repertoire of the *Rasjati* dance was in great demand by *Jaipongan* dance workers (activists).

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LAND USE AND REVITALIZATION 'KABARULEM' (TRADITION FOLK GAMES) IN THE DESA SAGARA, KECAMATAN CIBALONG KABUPATEN GARUT

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Abstrak

Peraturan Menteri Pariwisata No. 29 Tahun 2017 tentang Pengembangan Desa Wisata Berbasis Pemberdayaan Pemberdayaan Desa di Kecamatan Cibalong untuk Meningkatkan Nilai Ekonomi Masyarakat. Peran akademisi sangat dibutuhkan sebagai pemacu dalam pemberdayaan masyarakat. Di sesuaikan dengan karakter dan potensi desa setempat yang dipilih. Penelitian dilakukan di desa sagara cibalong yang memiliki peluang dalam pengembangan wisata petualangan di darat yang kurang produktif. Potensi wisata 'Gurilaps' (gunung, hutan, laut, pantai dan sungai) sebagai aset yang masih perlu ditingkatkan di desa. Kursus pertama yang dilakukan adalah pemanfaatan potensi tanah dan kebun karet Sumanding sebagai camping ground serta revitalisasi kabarulem tersebut. Konsep pembangunan yang berupa partisipasi masyarakat, mulai dari tingkat penyuluhan, pelimpahan kekuasaan, dan musyawarah, mulai dari perencanaan, pelaksanaan hingga evaluasi. Program tersebut akan dilakukan atas kesepakatan antar desa. Pemerintah dan masyarakat.Keinginan untuk mengembangkan potensi lokal dalam jumlah yang sangat besar, bahkan setiap kelurahan sangat antusias untuk diarahkan ke desa wisata. Dua desa wisata spot dipersiapkan dengan materi perkemahan, petualangan, dan permainan tradisional. Di tempat sejenis Dari, petualangan dan permainannya yang berbeda membawa peluang besar bagi pengembangan pemberdayaan masyarakat di Desa Sagara. Revitalisasi permainan tradisional dilakukan sebagai penerapan UU No. 5 2017 tentang kemajuan budaya. Kaulinan Barudak Urang Lembur (Kabarulem) lembur dapat digunakan sebagai bahan dalam mendidik masyarakat khususnya anak-anak untuk mengenalkan kembali permainan anak seperti olah raga, kesenian, ketangkasan dan mengajarkan nilai kebersamaan, persaingan dalam persekutuan hingga pencapaian suatu tujuan. Program ini harus bersinergi dengan anak-anak untuk kembali ke pengalaman, mengingat kawasan Desa Sagara yang kaya akan sumber daya alam sangat memungkinkan untuk mengenalkan dan menghormati berbagai kehidupan di back to nature pada masyarakat secara lebih luas.

Kata kunci: pemberdayaan masyarakat, partisipasi, revitalisasi, petualangan, back to nature

Abstract

The minister of tourism regulation no. 29, 2017 about the development of rural tourism, based provide opportunities for empowerment village in Kecamatan Cibalong to increase the economy value for the community. The role of academia in needed as triger on community empowerment. The adjusted with the character and the potential of local villages selected. The study was conducted in village sagara cibalong in that has a chance in the development of tourist adventure on land less productive. Potential 'Gurilaps' tourism (mountain, forest, sea, beach and river) as asset yet to be increase in the village. A first course executed is the use of the potential of the land and a rubber plantation of Sumanding as a camping ground and revitalizing those "kabarulem" (tradition folk games). The concept of the development of which is in the form of the participation of the community, starting from the level of informing , delegated power , and consultation, from planning , the implementation of until evaluation .The program would be conducted upon an agreement between village government and community .The desire to develop and local potency in very large , even each ward of are very enthusiastic to directed into tourist village .Two spot tourist village prepared with matter the camp , adventure , and of traditional games .On the spot a kind of , his adventures and different game made a big chance the development of community empowerment in the Desa Sagara. The revitalization of traditional games done as application of law no. 5 2017 about the advancement of cultural. *Kaulinan Barudak Urang Lembur* (Kabarulem) overtime can be used as material in educate the community especially of children to introduce back play of children as sports , art , dexterity and taught the value of the togetherness , competition in of partnership to the achievement of a goal .This program should be in synergy with children to return to the experience, considering the area Desa Sagara with riches of natural resources is very possible to introduce and respect various of life in the back to nature in the community to be more broad

Keywords: community empowerment , participation , revitalization , adventure , back to nature

INTRODUCTION

Desa Sagara is village of the agricultural village and rubber plantations along kecamatan Cibalong, south Garut. Natural resources Cibalong a remarkable resemblance to the beauty of the river, the mountains and the coast of south sea along the line has not yet made economic impact on the communities there. The people of more cultivate a garden rubber and agriculture, the tilled land of good and rice fields .But the life of the people as workers from rubber plantations only paid Rp .125,000 per month. This remained a concern for the head of Cibalong to have recourse to its people to improve economic conditions. Hence, various efforts are conducted among others planting bananas and cayenne pepper *cengek* (chili) on the sidelines the rubber trees. This outcome has not significant, gives economic value should for everyday necessities residents.

Indeed potential of the Desa Sagara large enough, better than a source of natural resources, mountain, the forest, the sea, coast and rivers (GURILAPS) tourism assets, as well as create in patterns of thought the community to change and grown up with a form of their active participation in development. Based on the regulation the minister of tourism Republik Indonesia no. 29 years 2017, about the development of rural tourism, based therefore public of Desa Sagara have agreed and conspired together to develop his village through tourism, with established the tourist village team. The community Desa Sagara has chosen 22 points of who want to developed to be tourist village. The spirit of this estimable although in real in the field, this has not been reflected step by step. The spirit of this has been welcomed by many civitas of ISBI Bandung, with the program under the jurisdiction of the village development as set out in the strategic plan of ISBI Bandung in second period (2020-2024) a site of to create and accompanies village under the jurisdiction.

Desa Sagara preference to development that only one tourist destination that was used in the opening, tourism namely the Pantai Cijeruk Indah. The beautiful coast had not been maximally because the arrangement only limited to the gate and take advantage of the end of the meeting estuary. At project rural in part by village community empowerment in the Freedom Campus (Kampus Merdeka) program from The Ministry of Education and Culture to empowering villages. The Ministry of Education and Culture made of academics ISBI Bandung take part in answer to these activities with greater involvement lecturers and students.

The aim of adventure tourist village to Desa Sagara based on the development of a feasibility study conducted by on the situation in the villages and of land use a rubber plantation and optimization of the passive tree in the village. A participatory method that is done is participatory program, starting level by way of informing, delegated power, consultation on the planning stages, the implementation of monitoring and evaluation.

RESULT AND DISCUSSION

The active participation of community sagara that the village in this program, 1) is a great desire the village head and community to improve their economy through community empowerment above average, and 2) the potential and environment very rich and diverse not empowered as a source of additional economic in the tourist village. That is in line with people hope on the head

Fig. 1. **The ORAT Test in Cibaluk River**

Fig. 2. **Clean The Environment**

Desa Sagara them by name and character likes the ocean. Sagara means seas or the broad, so village leaders it is somebody sagara energinya the large, behavior wonderful as white sand (*pasir putih*), that in as the 'sagara' (ocean) and loving. This character village leader it is hoped that Sagara as a model rural development and residents environmentally sound welfare.

To answer such aspiration , the team adventure tourist village empowerment team ISBI Bandung because the characters natural resources. Desa Sagara has tremendous potential to be developed .The contours of the land varying from the wild, the sea, coast and rivers and three natural lake called 'Kubang Unen', 'Kubang Haminte', and 'Kubang Buntu' that can be used as a spot of adventures and sports challenges .The people aspirations to develop tourism legally has been fulfilled by the village with the selection team chaired by tourist village Aip Saripudin. First work the office had asked the public to figure out the points in the development of tourist village selected .The exceptional in apparently enthusiastic me twenty two points tourism

When referring to the participation method so desire and expectations of society in the develop-

ment to tourist destination. A move made in four planning, the implementation and monitoring and evaluation is: The participation of the program against the planning stage done the level:

Informing, the development of a tourist village with Sagara of village officials and community figures. The survey at some points allow for several different forms of different adventure with the classification. Negotiations with apparat allow to choose points most may be developed, in terms of accessibility, program developments, and attractive. Spot at every point containing the consequences should be accepted by village as requiring various infrastructures and means to funded by village add (the budget, ADD). One of the nearest points (the highway of Sumanding) chosen as a model for adventure tourist village to development.

Plan: Informing, Developed the village office plans to the region as segregation of the village, so possible that a room to the development of tourist village with to made the forty traditional house. That house serves as lodgings for visitors as well as for villagers that flood affected in every year. In addition to fill material that camping area filled with a festival hammoks and music perkustik (percussion and the acoustics) event.

Delegated power, the delegation of authority is in the preparation of land and construction program conducted by a village tourism team and the organization. Material prepared is clear land, a camping ground and the area rock climbing, scrambling and sports water (boat) defined. The granting of authority on the tourist village team and community leaders allow for ease of implementation in the field activity of empowerment cannot be done at any time in silence or lives in the village continuous.

Consultation, done in offline or online in the pandemic to determine the point and developed areas. Starting from the point to mapping the determination of the areas to be developed.

Fig. 3. **The Play Ground of Children**

In the implementation stage: Informing, the adventure tourism in the use of the land rubber and passive first determined cleared. Locations accurate determined by measuring the land for broad a camping ground. The Sumanding areas and the foundation in the top permit, need to use better than village and plantation PTPN (Factory Plantation of Indonesian Nation) because land at the top company-owned a rubber plantation, ciniti and foundations. Permission made to educate that which is done villagers in tourism development is of land use without disturbing trees and rubber exercised by production company.

Delegated power - the organization of tourist village team, can and people to clear land at the point the specified location, there are locations in Sumanding hill. This area for rock climbing, rappelling, climbing and scrambling (a fall in with a rope).The implementation of this is quite difficult because shrubs that covers the area is quite heavy and high per 1,5 m. residents in spirit to carry out these activities led by leader of tourist village team. Training be done to the introduction of youth community with sports climbing, scrambling, rappelling and floating boat (ORAT). The implementation of rock climbing done with the team Arga Willis however this activity when carried out by villagers then needed infrastructure of a minimum of a rope limber and passive (webbing

active and passive) in activities. But, this has not been fulfilled by the village because the current conditions on the budget the whole thing is for the handling of pandemic covid 19.

Of land use to camp prepared the minimalism that can be done villagers. The use of a rubber plantation can provide models for understanding PTPN and the land that can be used activities without disturbing their regular activity. The provision of tents and hammoks as facilities a camping ground conducted independently by the community. The most possible to introduce area hammoks festival is done with the relative cheap at an event commemorating the day of the Republic of Indonesia independence proclamation. The organization become a facilitator and enjoy these activities are children. The implementation of this event as an embryo that tourist village based adventure in the form of a camping ground.

Early plans for infrastructure flying fox, climbing, rappelling, and scrambling did not happen because there is no budgeting provided. Hence, a ground remain prepared and introduced in people with additional cheap material that can be done with independently .The event prepared as a anticipation when the construction of did not happen at the time of the budget in handling diverted pandemic .Enthusiasm children at the tourist rural development , then focus matter to fill a ground done with child. That is involvement in the program of Law no 5 years 2017 about furtherance Culture5 with chosen by the application of the traditional folk game for tourist prepared .The camp made as spot education coupled with revitalization matter of the traditional game from the community in the past as 'Kabarulem' (kaulinan barudak urang lembur) 6 .

The inventory game as the activities from discuss with senior residents and children by producing 22 games in art form (motion and songs) and dexterity games in traditional folk games about 28 games. West Java's 'Kaulinan barudak' in the Desa

Fig. 4. **The Training of UKM Argawilis**

Sagara Kecamatan Cibalong in art form is: Jaleu-leu Ja, Cingcangkeling, Bulantok, Perepet Jeng-kol, Cing Ciiripit, Oray-Orayan, Ayang-Ayang Gung, Hu-Huian, Tokecang, Slepdoor, Paciwit Ciwit Lutung, Sasalimpetan, Der Der Ajider, En-dog-Endogan, Prang Pring, Ucang-Ucang Angge, Kukudaan, Ambil-Ambilan And Jung Jae8.And The Dexterity games Consisting Of Boy-Boy-an, Sondlah, Gatrik, Engkle, Bebentengan, An-jang-Anjangan, Ucing Sumput, Hahayaman, Uc-ing-Ucingan, Congklak, Ucing sumput, Ucing Bendrong / Bancakan, Sorodot Gaplok, Beklen, Sondlah, Jajangkungan, Encrak, Ucing Kuriling, Pepeletokan, Sermen, Suten, Melak Cau, Ole-Ole Ogong , ngadu kaleci , ngadu muncang , meuncit reungit , luncat tali, sapintrong , ngajajar tilu9

Consultation, the form of consultations under-taken directly by training, good for rock climbing, scrambling, rappelling, and sports water (ORAT) by involving unit Adventure Students Activities is The Arga Wilis as an implementation of Freedom Campus to Villages10. The form of consultations to be undertaken for charging spot prepared by two areas tatters ground different from each other. Spot done any additional feasibility study in Leu-wi Orok and the Rock Mountain Ciuda with action adventure motor track , scrambling , and the selfie spot draw on top of the mountain.

Monitoring and evaluation, stage various pro-gram that has been planned can not be performed based on problems the budget were unavailable because of the budget village (ADD) on 2020 be in treatment pandemic covid 19 for an activity the cash transfer program (BLT), labor-intensive the village community (PKMD), and provision APD for village officials. Anticipation done with adjust-ment program short and longer term. Short-term program is preparation two spot have been imple-mented budgeting at least we can do with com-munity budgeting. Spot tatters ground hill of Su-manding and Leuwi Orok with force GURILAPS (mountain, the forest, the sea, coast, and rivers still be used according to potential and community s ability in focus on the Independence Days of the Republic of Indonesia .

The program activities and training is con-ducted to strengthen resources villagers face tourist rural development .In the form of training climbing, scrambling, rappelling and sports quiet water (ORAT), and practicing of the game (Kaba-rulem). Excavation potential could be done when it was considered common place by the communi-ty could even be fantastic potential for uniqueness and diversity sagara village .As bulbs gadung in the Desa Sagaranot utilized even often disposed berton-ton , but in urban areas gadung to the ex-pensive .For that reason , potensi-potensi is nec-essary to uncover and touched technology if food to be added value for the economy. Besides the packaging interesting are needed for promotion of adventure tourist village.

CONCLUSION

The potential GURILAPS in the Desa Sagara need more gradual in the empowerment because there were too many spot that can be developed. In the case of this year training and empowerment done under any circumstances. What is happened in the field remain anticipated in the implementa-tion of the strong considering the people desire to

make Desa Sagara as tourist village develops in a self-reliant manner in accordance with community s ability. Two spot a camping ground can be prepared and developed, both in the area of a hill Sumanding and Leuwi Orok , the Rock Mountain of Ciuda with different characters.

The governmental organizations this is conducted by excavation and development of the potential of the region, good for adventure, education, culinary, and traditional folk games. ISBI Bandung fixed accompanying village to the development of tourist village. Training in skills to be love of nature (save on the earth) to tourist adventure and traditional folk games continued to be conducted in order to increase the human resources (SDM). Human resources in anticipation amendments to add the lack of funds .The development of natural resources (Earth resources). Village remained independently to give added value to the economy and the government as a tourist destination in the south .Tourist Desa Sagara prepared as an embryo tourist village adventures with uniqueness. Diversity spot in the village might be increase economy development. Any condition that emerged in the community, the spirit of renewal and wish to change a trigger strong to implement community empowerment.

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Figure List

Figure 1. The ORAT Test in Cibaluk River

Figure 2. Clean The Environment

Figure 3. The Play Ground of Children

Figure 4. The Training of UKM Argawilis

PINE WOOD PRODUCTS AND SUSTAINABILITY

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Abstrak

Penelitian ini dilakukan untuk menganalisa karakteristik dari kayu pinus yang dimanfaatkan sebagai material untuk berbagai produk, dan kontribusinya terhadap kesinambungan alam (*sustainability*). Pada era Covid-19 semua hal melambat, bidang yang paling berdaya guna untuk masa depan adalah kesinambungan (*sustainability*), digitalisasi (*digitalization*) dan inovasi (*innovation*). Di dalam kesinambungan terdapat upaya untuk memastikan bahwa ada rencana untuk mengurangi resiko dimasa depan dari kerusakan alam. Kayu pinus merupakan kayu yang popular karena dapat digunakan sebagai material dasar untuk berbagai produk. Kayu pinus banyak digunakan sebagai bahan untuk peti kemas, di Indonesia setelah digunakan sebagai peti kemas, kayu dari bekas peti kemas digunakan kembali sebagai bahan utama untuk banyak produk seperti furnitur dan cenderamata. Metoda ini merupakan upaya untuk memperpanjang penggunaan kayu, sehingga dapat memperlambat kebutuhan akan kayu baru dari penebangan pohon. Kayu dari bekas peti kemas umumnya digunakan untuk furniture dan interior. Terdapat beberapa kontraktor interior di Bandung yang fokus dalam menggunakan kayu bekas peti kemas sebagai material utama dalam produksinya. Sisa dari produksi furniture menjadi limbah, karena kayu sisa produksi merupakan potongan kayu kecil dengan berbagai bentuk dan ukuran yang tidak sama. Desain baru dibutuhkan sehingga limbah kayu dapat dikurangi. Tujuan dari penelitian ini adalah desain untuk produk berukuran kecil dari kayu yang dapat dibuat dengan menggunakan material yang berukuran kecil dan beragam. Hal ini diharapkan dapat membantu kontraktor interior untuk memaksimalkan penggunaan kayu dan mempertahankan kesinambungan lingkungan.

Kata kunci : Kayu Pinus, Produk Kecil, Kesinambungan

Abstract

This research was conducted to analyze the characteristic of pine wood that has been used as material for products and its contribution towards sustainability. In the time of Covid-19 everything is slowing down, the areas that are most resourceful to invest in our future are sustainability, digitalization and innovation. Sustainable includes efforts to ensure recovery plan to reduce future risk from climate and nature breakdown. Pine wood is a popular wood as it can be used as basic material for many products. Pine wood is commonly used as wood container or crates, in Indonesia when the function as container ends, wood from container is reuse as main material for many products such as furniture and souvenirs. This method is an effort to prolong the used of wood, so it can slow the demand for new woods from cut down trees. Wood from ex container commonly used for furniture and interior. There are several interior contactor in Bandung that are focused in using pine wood from ex container for their main material in production. The leftover wood from the furniture productions is become waste, since it comes with many different shapes that are not uniform in size. The new design is needed so that less wood is wasted. The aim of this research is the design for small products from wood that can be made from material that are small and random in sizes. This can help the interior contactor to maximize the use of woods and maintain environmental sustainability.

Keywords: Pine Wood, Small Products, Sustainability

INTRODUCTION

Bandung is a city that is currently developing in design, one of them is interior design. High demand for creating the interior and furniture cause workshop of interior and furniture is business that quite developed in Bandung. Materials used for making furniture is quite varied, from new material from manufacture, and also from used material. One of common wood from used material is 'kayu jati belanda' or netherland teak wood. Netherland teak wood is not made from teak, it is actually a name for pine tree-wood that has been used as wood container, also named as 'kayu palet'.

Pine wood from former container or 'kayu palet' is the type of wood that is currently very popular for making furniture. Pine wood has a good quality of used wood and it relatively cheap. Pine wood has its uniqueness in a prominent wood veins that has natural color in white and yellow with delicate texture that look better than other kind of wood as a basic for high value furniture. Pine wood also has very low weights compare to another different types of teak in java that is hard and heavy.

The use of pine wood a as the principal material is applied by several interior contractor that has numerous experienced in making furniture. To transform used material, the material need to be treat by shave, cut, and emery that are normally performed to processes materials until it is ready to use as basic material for furniture.

Furniture made from used pine wood is usually a furniture that accentuates the color and texture of pine wood, so the finishing on furniture usually with natural color so it can expose the yellowish wood veins. Furniture usually made by interior contractor is usually in medium size, for example selling booth, kitchen set, dining table, tv cabinet, workbench and chairs.

From processing the pine wood into become furniture, there are the remaining pieces of small wood material waste. Pine wood material leftover is disuse and become waste. Pine wood waste consists of pieces of small scale timber that can be reused as new product which can have selling price. The waste wood usually made into a chair or table for their own needs, some are used by workers as firewood. Waste pine wood has potential to be sold as new product which can give contribution for interior contractor and employees, so they can start new business entrepreneurs in the field of small size wood products.

To process wood waste into new products then required a new design, so small businesses can learn about the optimal use of the characteristics and potential of waste material. With the purpose of using all the material that is in the

Fig. 1. **Furniture from used pine-wood**
(source: Instagram kainahomedeco, 2020)

Fig. 2. **Waste wood from furniture production.** (source: survey 2020)

production process. This provides business opportunities for interior and furniture contractor to develop new entrepreneurial from material that would have become waste. Processing waste into new product is an effort to increase the welfare of small business and their employees in the form of new entrepreneurs without requiring additional investment.

LITERATURE REVIEW

Wood Pallet and Sustainability

Population growth in Indonesia resulting in increased demand for timber. Meanwhile, the production of round timber in Indonesia continued to decline. Indonesia statistics forestry of year1998 found the production of round timber in Indonesia is 21,5 million m3 and down in year 2000 to 20.6 million m3 (The Department of Forestry , 2001). In year 2004, the availability of logwood is only 5.74 million m3 to the needs of wood about 80 million m3. One way to overcome these issues is through substitution of solid wood with the development of particles board. (Data from The Ministry of Forestry, 2013).

Wood is natural materials that need to be preserved. The use of wood must be considered well not to damage the environment in the future. The use of secondhand wood is an effort to slow demand for new timber that is necessary during the production process, so the wood in the future remain maintained.

According to Adi Nugraha, *'sustaibility has increasingly become a central concept in reshaping and maintaining our world for ensuring the continuity of today and future lives.'* [1] (Nugraha, 2012, 47).

Fig. 3. **Utilize wood pieces for new products.**
(source, survey, 2020)

Dwinita Larasati mentioned that "*The most frequently quoted definition of 'sustainable development' is: 'development that meets the needs of the present without compromising the ability of future generations to meet their own needs'*" [2] (Larasati, 2006, 25).

Wood pallets or also called netherland teak is actually pine wood that are so popular and widely used around the world for having very nice fiber or hue texture of the wood, and also has a smooth fiber surface. In Indonesia, pine wood better known as netherlands teak. Pine wood is called netherlands teak not because of the wood origin or growing in the Netherlands, but because of its history where wood is noted for used as timber palett for shipping stuff from abroad. In Indonesia particularly in the Sumatra region, there are many growing pines trees especially Merkusi pine also known as Tusam pine. [5] (https://crona.co.id/kayu-jati-belanda-kelebihan-dan-kekurangan-dalam-memilih-kayu-jati-belanda/).

Wood pallets from former container is a secondhand material wood container that has a lot of potential for reuse into different products. It is one of the sustainable effort for natural resource conservation and ecosystem balance.

Fig. 4. **Pile of palet wood sold along the road of Holis street, Bandung.**
(source: Riana Safitri, 2014: 14)

Wood Pallet Ex Container in Bandung

Currently many industry in product packaging that are producing pallet, box, and wood crate to meet demand from export oriented industries. Every timber product produced have met the standards ISPM # 15 (the water level, skin and dirt free, not perforated and free pest). Wood services packaging providing services to consumers who needs to pack up their products for delivery. Wood packing aims to meet the requirements and ease handling in the process of loading and to maintain the goods remains intact during the delivery. Packing can be box or crate in accordance with the goods condition to be shipped. Good pallets are made from pine woods. Pine wood that is common in the market is composed of two types, local pine wood from Indonesia with yellowish color, and pine wood from Europe with yellowish and reddish color. This type sold at Rp.55.000,- to Rp.60.000,- per unit depend by the quality. Usually pine wood of Europe sold more expensive than local because the wood is better in quality and standards. [3] (Riana Safitri, 2014:13)

The pallet standard sizes and types, determined by several things, among them is the type of packaging, the materials used, the warehouse for storing pallet, the pallet price etc. But what deserve attention is the material characteristic and chemicals used to support the strength and the power. The price is determined by the size, the type of timber, mashed or not, standard ISPM#15 or local standard, dried or not, and wearing fumigation or not. Although objects using pallet vary in size, usually secondhand pallet we met in the market like the Holis streets is a basic pallet with size 100x120 cm or 120x120 cm. [3] (Riana Safitri, 2014:16)

METHODS

This study used a qualitative approach by the experimental methods. It consists of the research potential and the problem review, gathering information, until create the design for souvenirs.

Research Methods

The research start with identify the research object, which is ex pine wood. And then analyze the potential form and function of pine wood. Continue with formulate the design methods. Apply the design method of the products. And lastly produce design of souvenirs from ex pine woods.

Survey Methods

The survey in the field, consist of documenting activity and sample materials with photos and sketches, identified the potential shapes of pine wood. Interview with experts, which is design product expert, and upcycling experts, about undertaking on the used wood. Have data on product design and the use of timber from non-governmental organizations and other sources.
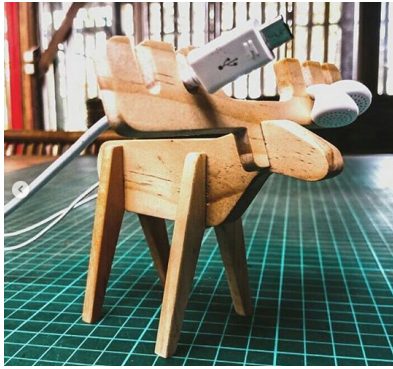
Fig. 5. **Cable holder inspired by animal, create from pine wood waste**
(source: Instagram Bukatana, 2020)

Fig. 7. **Stationary design inspired by traditional furniture of Lisung**
(source: Savitri, 2018)

RESULTS AND DISCUSSION

Alternative Design of Wood Pallet

The pine tree, regarded as soft tree which means the wood is softer than other timber varieties. Pine trees growing worldwide. Pine wood is strong wood and resistant to shock, made pine tree the good choice for making furniture. Pine wood more likely easy to process during the making of furniture because it is softer. Furniture from pine wood has been used for a long time. Traditionally, pine wood used for colonial style, rural, and craftsman furniture. It slowly changed, pine wood nowadays used for various styles furniture, including contemporary style. [5] (https://crona.co.id/kayu-jati-belanda-kelebi-han-dan-kekurangan-dalam-memilih-kayu-ja-ti-belanda/2020).

Fig. 6. **Candle holder from pine wood waste**
(source: Instagram Bukatana, 2020)

The research is an attempt to acquire alternative design of pine wood. The target of this activity is an alternative design of souvenirs product from waste material of pine wood. Also to know the predominance character of ex pine wood, so material can be used more optimize and serves to reduce the waste. A new design made is for the small size products of pine wood waste which has selling value, as stationery, souvenirs, interior decoration and toys. Design shall be easy to remake with using left over material that cannot be uniform in sizes. To create a remake with easy, hence design drawing must consisting of a work drawing, three dimensional drawing, and further, the prototype.

Here are some sample of products from Bukatana design research. The first product is stationary made from waste material of pine wood. The product is small and easy to make by craftsman as well as it is easy to assembly by user.

The second product is a candle holder made from small pieces of pallet wood. The pattern on the product showed that it is made from leftover material that is not uniform in sizes, hence it is not lower its aesthetic and selling value.

The third product is the stationary made from pine wood. It is from the previous research in

2018 that aim to create products inspired by traditional furniture and object.

Souvenirs for Families from Wood Pallet

Wood pallet form leftover of production is the wood pallet in a various measure. Hence analysis of the product design were conducted with several product of wood with small sizes. At the moment, the local market has already many various products of wood with many function. The analysis is not just pine wood, but analysis of many kinds of wood, as an inspiration of form and design. Application in pine wood products will be done once the form and design appropriate is acquired.

Situation due to pandemic covid19 caused many families doing more activity at home. Products to be made should accommodate these
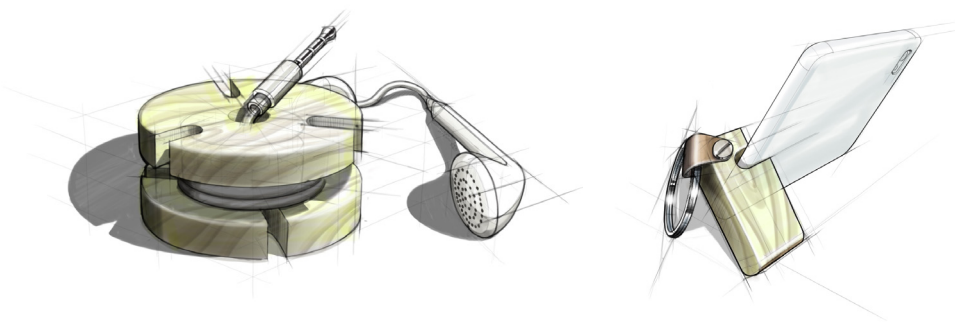
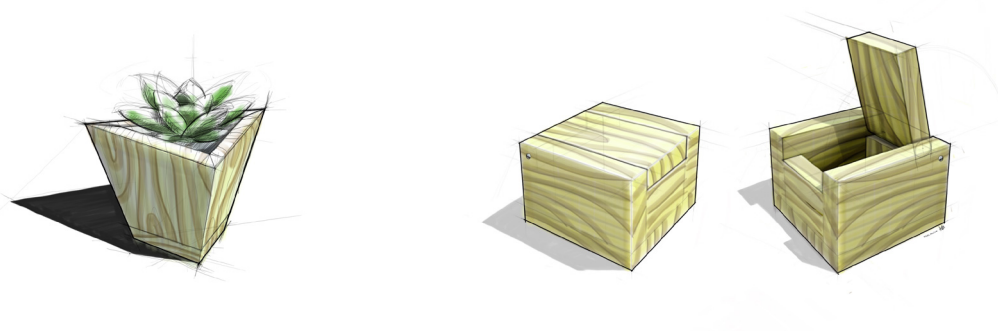Fig. 8. **Cable binder and handphone holder**
(source: doc, 2020)

Fig. 9. **Plant pot and container box**
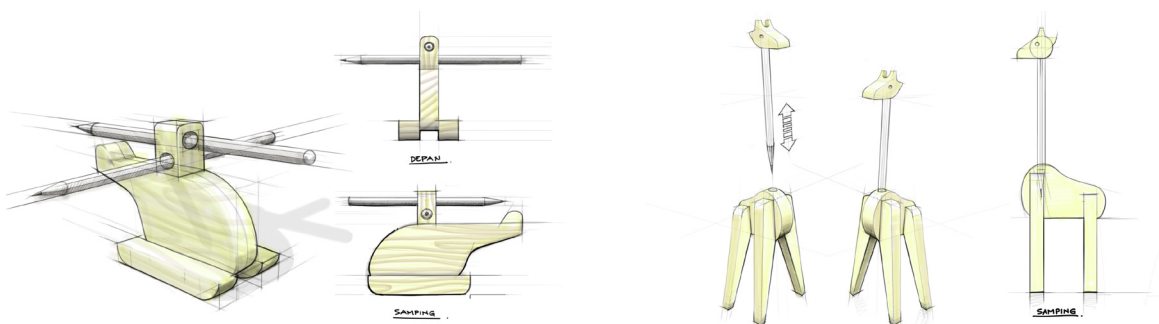(source: doc, 2020)

Fig. 10. **Pencil holder inspired by helicopter and giraffe**
(source: doc, 2020)

daily activities. Based on an analysis of form and function in the market, the product user were divided into three large categories, which is products to father, products for mother, and products for children. The three products can be packaged up into one package of souvenir. The package can be given as a gift for those who stay at home.

Souvenir for Father. The design for father is consist of objects to help daily activity while using electronic devices. The first product is cable binder that is inspired by yo-yo, a toy consisting of an axle connected to two disks. The second product is handphone holder that also functioned as key chain.

Souvenir for Mother. The first product for mother is a small pot for plants, it is a unique triangle pot that can be put indoor as interior decoration. The second product is a simple container box. It can be used to store jewelry or any other small objects.

Souvenir for Children. The souvenir for children is design to be able to attract both boys and girls. The products are pencil holders, it can be an interactive toys as it must be assembly by children with the help of pencils. The first product is a helicopter that require pencils as its propeller shaft. The second product is a pencil holder inspired by giraffe.

CONCLUSIONS

The use of wood pallet is common in the production of furniture. The leftover wood from the production is become useless and become waste. This waste is consist of small size wood that can actually use as material for the new products that is small in size. The product can have aesthetic and selling value. It is only need a good design to capture the material characteristic so it can transform the waste into become souvenirs products. To enhance the selling value, the products must be design to accommodate the current activity. During covid19, most family doing activity from home, so the products must be applicable to use by family at home. It can be design as a gift package for family as consolation to stay at home.

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     co

DECONSTRUCTION OF MINANG PHILOSOPHY AS ETHNOESTHETIC IN INDONESIAN FOLKLORE

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Abstrak

Dekonstruksi adalah cara membaca teks untuk sebagai strategi. Dalam hal ini strategi yang dimaksud adalah pengabdosian kearifan lokal Minangkabau menjadi etnoestetik sebagai background knowledge yang dikaji dari alamiah ke ilmiah melalui pendekatak etik dan emik. Filosofi Minang *alua patuik raso pareso* dalam konteks penelitian ini mengacu pada kearifan lokal dalam konteks transendental (logika, etika, dan estetika). Kebenaran perilaku yang berdasarkan pada konsep nilai-nilai budaya merupakan suatu kebaikan yang akan menghasilkan keindahan dalam tatanan keselarasan, rahayu dan harmoni. Dekonstruksi tidak semata-mata ditunjukkan terhadap tulisan saja, tetapi juga semua pernyataan kultural, sebab dalam keseluruhan pernyataan tersebut adalah teks yang sudah mengandung nilai-nilai, norma, ideologi, dan kebenaran. Dengan demikian, tidak terbatas hanya melibatkan diri dalam kajian wacana, baik secara lisan maupun tulisan, melainkan juga kekuatan-kekuatan lain yang secara efektif mentransformasikan filosofi Minang menjadi etnoestetik Nusantara. Dekonstruksi sebagai metode pembacaan teks yang akan menghadirkan berbagai tanggapan yang bersifat sebagai konstruksi sosial yang mengalami perjalanan sejarah yang cukup panjang. Dekonstruksi akan menghasilkan sebuah novelty (temuan), sehingga membutuhkan eksplorasi nalar dan penjelajahan intelektual tanpa harus terikat dengan aturan yang telah baku secara universal. Dengan demikian akan mengarah pada kontradiksi di balik konsep-konsep yang selama ini sudah menjadi keyakinan dan pemahaman yang melekat pada diri kita untuk memperkaya khasanah pengetahuan tentang etnoestetika.

Kata kunci: dekonstruksi, filosofi, etnoestetik, folklore Indonesia.

Abstract

Deconstruction is a way of reading text for strategy. In this case, the strategy in question is the dedication of Minangkabau local wisdom to ethnic aesthetics as a background of knowledge that is studied from nature to science through ethical and emic approaches. The Minang philosophy of alua patuik raso pareso in the context of this research refers to local wisdom in a transcendental context (logic, ethics, and aesthetics). The truthfulness of behavior based on the concept of cultural values is a kindness that will produce beauty in an order of harmony, grace, and harmony. Deconstruction is not only displayed in writing but also in all cultural statements because the statement is a text that already containing values, norms, ideology, and truth. Thus, it is not only limited to discourse studies, both oral and written, but also other forces that have effectively transformed the Minang philosophy into an archipelago ethnoesthetic. Deconstruction is a method of reading texts that will present various responses which are social constructs that have undergone a long historical journey. Deconstruction will produce newness (discovery), so it requires rational exploration and intellectual exploration without being bound by universally standardized rules. Therefore, it will create contradictions behind the concepts that have been attached to our beliefs and understandings to enrich our knowledge of ethnoesthetics.

Keywords: deconstruction, philosophy, ethnoesthetic, Indonesian folklore

INTRODUCTION

However, in various forms of expression, the presence of dance works cannot be separated from the dancer's role as a dance presenter. Through the dancers, the dance form is displayed both physically and in dynamic form. Dancers can be called interpretive artists or interpreting artists. A dancer in presenting the dance interprets or interprets the dance work of a choreographer [6] (Soedarsono, 2002: 3). Furthermore, a dancer is someone who objectifies the subjectivity of a choreographer's work.

Therefore, a dancer must be able to perform the dance well, must be soulful, precise, and beautiful in all his attitudes, master the musical rhythm (music), have a posture (shape, size, and body line) that is appropriate as a dancer [5] (Sedyawati, 2000: 28). In addition, a dancer must have physical and total health, not limited to physical fitness but also emotional, mental, and social. The condition of the dancer is quite energetic and relaxed and has a good system of expression and evaluation such as balance, flexibility, skill, accuracy, exploratory movements, and mastery of rhythm. With that capital, a dancer can easily move in expressing dance based on its beauty and inner and outer appreciation. In addition, there are also forms of support for the quality of motion, which refer to the rules regarding body position and posture, in the position of the legs, head by moving parts of the body which are limited and their width/volume [4] (Sastrakartika, 1979).

Basically, a dancer must have movement skills, have a sensitivity to rhythm, be confident, and have a deep sense of the dance being played. Thus one can understand its role, be able to animate dance, and express dance with virtuosity, meaning full of enthusiasm in accordance with the dance character expressed. This can usually be done by extraordinarily talented dancers and capable and established dancers. In fact, the beauty of art and the beauty of the physical forms cannot be separated, meaning that the virtuosity of art cannot separate dance from its performers. In essence, it cannot be separated between art (works of art) and people (creators and presenters). Cross character must be viewed from the essence of art or the basics of dance, which in this case is real, namely the accuracy of the form (form and content) as a whole [8] (Widyastutieningrum, 2007: 68).

RESULT AND DISCUSSION

Competence as an observable dancer's ability includes knowledge, skills, and attitudes in presenting dance with predetermined performance conditions. These three aspects must be integrated into the abilities of a dancer in a balanced way between cognitive, affective, and psychomotor aspects. Ideally, all three aspects should have the same weight. A dancer has knowledge and insight into the concepts of choreography and composition; then also has the ability to explore motion, select, and arrange motion into a complete motion unit; in addition, it also has the ability to respond or respond to phenomena that occur around it to become a source of inspiration or potential ideas that can be developed and realized in a dance work.

The criteria for dancers in the Minang dance appear in the detailed concept in the *raso-pareso patuik*, a dancer is someone who can combine three elements, namely *wiraga, wirama,* and, *wirasa* harmoniously. In this case, a close relationship is required between the dance movements of a dancer, dance accompaniment, and dancer psychology in accordance with the character of the dance presented.

DANCER COMPETENCY LEVEL		
ALUA	*PATUIK*	*RASO-PARESO*
a. *Takana*: memorize the vocabular sequence of the movement/choreography arrangement. b. *Tapek*: correct and precise in performing movement techniques. c. *Kameh*: careful in moving.	a. *Rancak* : interpretation of the implementation of the movements of the dance characters. b. *Garik* : the ability to manage the sense of motion in dance music. c. *Tagun* : the harmony of the expression of the soul/expression that radiates through the face so it is interesting to see/ enjoyed / watched.	a. *Picayo* : confidence moves / doesn't hesitate. b. *Panuah :* totality or concentration. c. *Takasima* : generates charm and dynamic energy. d. *Boneh is* able to improvise, namely making a momentary decision to arrange a variety of dance movements so that he can present a dance with its own distinctive and version.

Minangkabau customary philosophy places a combination of empirical experience, reason, intuition, and revelation as a source of knowledge. Experience empirical and reasoning sense in the philosophy of indigenous Minangkabau is a power man who called with *pareso* (check), while intuition in the sense of understanding of the heart is the power of man who is called by *Raso* (taste). The fourth source of knowledge in the philosophy of indigenous Minangkabau such, not be separated one each other despite having roles and functions of each. This combination is then referred to as the epistemology of the *raso pareso*.

The concept of alua patuik *raso-pareso* consists of three principles, namely alua, patuik, and raso-pareso. Based on the philosophy of the alua patuik raso-pareso, it becomes the basis for determining the rationale for determining the qualification level of dancers in presenting a dance. Based on the difficulty level of movement techniques and expressions of the Minang Dance, it can be classified into 3 qualification levels, namely: 1) *Alua* level, 2) *Patuik* level, 3) *Raso-Pareso* level. Each

of these qualification levels has a different difficulty level, the higher the difficulty level.

***Alua* first level dancer competencies:**

a. The accuracy of doing the *pitunggua* motion technique.

b. The accuracy of performing body, hand, foot, and head movement techniques in every variety of dance movements.

c. The accuracy of performing transitional motion techniques and moving places.

d. Memorize dance sequences including accuracy in dance movement techniques.

e. The harmony between the movements of the dancers and the accompaniment of dance music.

f. Mastery of the rhythm of the movement with the rhythm of the dance accompaniment as a whole.

g. Mastery of space and floor patterns in dancing.

h. *Corporal acrobatic* is the movement of great and that was awesome with regard to the agility of the body.

***Patuik* second level dancer competencies :**

a. The accuracy of doing the *pitunggua* motion technique.

b. The accuracy of performing body, hand, foot, and head movement techniques in every variety of dance movements.

c. The accuracy of performing transitional motion techniques and moving places.

d. Memorize dance sequences including accuracy in dance movement techniques.

e. The harmony between the movements of the dancers and the accompaniment of dance music.

f. Mastery of the rhythm of the movement with the rhythm of the dance accompaniment as a whole.

g. Mastery of space and floor patterns in dancing.

h. *Corporal acrobatic* is the movement of great and that was awesome with regard to the agility of the body.

i. Animates it thoroughly characters are presented .

j. *Corporal Impulses* are movements of the heart .

***Raso-Pareso* third level dancer competencies:**

a. The accuracy of doing the *pitunggua* motion technique.

b. The accuracy of performing body, hand, foot, and head movement techniques in every variety of dance movements.

c. The accuracy of performing transitional motion techniques and moving places.

d. Memorize dance sequences including accuracy in dance movement techniques.

e. The harmony between the movements of the

dancers and the accompaniment of dance music.

f. Mastery of the rhythm of the movement with the rhythm of the dance accompaniment as a whole.

g. Mastery of space and floor patterns in dancing.

h. *Corporal acrobatic* is the movement of great and that was awesome with regard to the agility of the body.

i. Animates it thoroughly characters are presented .

j. *Corporal Impulses* are movements of the heart .

k. *Improvisation* sensitivity re flektivitas spontanitan are trained and able to control space and time .

l. *Virtuosity* maturity of technique movement that is beyond the ordinary.

According to Bakhtin, the body as something open and unfinished is constantly changing and renewing; the body is a dynamic image. The body of grotesque is "meat as a place to process". The body is not understood as something individual but something universal [2] (Derks, t.t: 83). In the choreography process, the identity of work is often influenced by environmental factors and means. But no matter how big the influence of the environment, personal characteristics, especially the choreographer, will appear in the choreography. In this process, it is undeniable that creative behavior is often mysterious in nature, where creative activities are basically subjective and personal [7] (Hadi, 1996: 39). Even though they appear as individuals, they still have a family background and the environment that is involved

in determining what is happening now. This is in accordance with the psychological concept of continuous interaction between heredity and the environment put forward by Donald Heb, that heredity and environmental factors interact continuously in shaping a person's development and personality [1] (Davidoff, 1988: 81).

Meditation is the concentration on the silence of oneself, or on one›s own soul, or on higher truths, namely the names and attributes of Allah [3] (Murthada, 1995: 127). Furthermore, in Rumi's book, Staring at the Beloved, Will Johnson observantly observes that: to be a true dancer, you must become aware of how close you are to your body, feeling every little part and all the ways it wants to move. When we want to hold a small part of our body, we are effectively dulling our awareness of bodily sensations. When we surrender to the flow of bodily sensations wanting to flow through us like water through a floodgate, the body may spontaneously start moving and dancing, because that is the natural way to express real pleasure. A dancer actually makes his body a friend, until every little part and plane, nothing is missed, not a muscle fiber, not a sensation, not a movement; this is true friendship.

CONCLUSION

The Minang dance style is generally 'stepping on the earth'. That is, the concept of the dance is patterned to be danced with strong footsteps of the pitunggue and knees that are low. It is rare to find prolonged leg lifts and if the movement is repeated, the repetitions are not of high intensity. If anything, the movement to raise the leg (left or right), usually only occurs within seconds. If the leg is lifted, the dancer always immediately puts

his foot back on 'earth'. For example in the leg force movement in Javanese dance or jangkung ilo in Sundanese dance. Footsteps, or in terms of motion are called pitunggue, adeg-adeg or horses, in Pencak Silat, are actually used as a measure of whether or not a dancer's criteria are good. This phenomenon is not only found in Minang, Javanese, and Sundanese dances but is also found in dances in other parts of the world, especially in Asia, more specifically in Southeast Asia. It is different from ballet whose movements (legs) are more like floating and always lighten their body as if they want to fly. The body of the dancer is resting on the tips of the toes. In Indonesian dance, the body weight rests on the soles of the feet, left or right, or both stepping on the earth.

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SUGRIWA SUBALI

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Abstrak

Episode Sugriwa Subali adalah salah satu bagian dari buku Kiskindakanda yang sangat menarik bagi peneliti untuk diungkit dalam sebua karya Tari. Karya ini akan memfokuskan dua saudara kandung yaitu Sugriwa dan Subali yang berselisih faham karena berbeda pandangan hidup. Subali dikenal dengan temperamen tinggi dan gampang diasut Oleh Rahwana, sementara Sugriwa mempunyai jiwa yang luhur. Budaya Hasut menghasut akhir akhir ini kian menjadi makanan sehari sehari dikehidupan kita. Salah satu yang sangat releavan dengan situasi saat ini adalah dua tokoh Sugriwa dan Subali. Persoalan dan kesalah pahaman Subali terhadap Sugriwa, yang mengakibatkan kematian Subali akibat hasutan Rahwana, inilah yang akan peneneliti coba ungkit, dengan meng eskpolorasi gerak. Berpijak dari hal tersebut, peneliti berusaha mencoba menggarap Karya ini dengan meng eksplorasi gerak. Gerak gerak tersebut berasal dari gerak hewan monyet, kemudian dieksplorasi dengan gerak sehari hari, diberi curahan Ruang ,Tenaga dan waktu, sehingga gerak yang dilahirkan dapat memunculkan ilusi imajinasi yang luar biasa. Jadi tidak hanya keterampilan fisik saja yang harus ia kuasai tetapi non fisikpun harus ia kuasai juga. Karya ini akan disajikan diruang outdoor dengan lokasi disekitar gunung Batu Baleendah Bandung, dengan memfokuskan kekuatan garap kinetic(tari), kekuatan atraktif (spektekel) dan juga garap karawitan yang dapat mendukung suasana yang diinginkan. Selain hal tersebut diatas karya ini akan dikemas menjadi sebuah karya Dance Film.

Kata Kunci: Sugriwa Subali, Eksplorasi, Dance Film.

Abstract

The SugriwaSubali episode is a part of Kiskindakanda's book which is very interesting for researchers to study in a dance piece. This episode is focusing on two siblings, Sugriwa and Subali, who have disagreements because of their different views on life. Subali was known for his high temperament and was easily abetted by Rahwana, while Sugriwa had a noble soul. Nowadays, the culture of urging someone to behave unlawfully is very common and it is well depicted by the two main characters, Sugriwa and Subali. This research is aimed at describing the movement exploration taken from the problems and misunderstanding caused by Rahwana's provocation, which resulted in Subali's death. This research is based on a creative movement exploration. The basic choreography is taken from monkeys' movement combined with daily actions. Outpouring energy and time are given so that it could give an illusion of extraordinary imagination. To master this choreography, both physical and non-physical skills are essentials. This dance piece will be presented outdoor on a mountain around BatuBaleendah, Bandung. The aim of this dance piece will be reached by focusing on the kinetic energy and striking performance accompanied by a set of traditional musical instruments. This dance piece will also be adapted into a Dance Film.

Keywords: SugriwaSubali, Exploration, DanceFilm.

INTRODUCTION

Creative process journey involves seeing, hearing, and feeling. According to Alma M. Hawkins, in her book, Moving in the Heart: "Fasedari proses kreatifitas yaitu dengan merasakan, menghayati, mengkhayalkan, mengejawantahkan, kemudian memberi bentuk" [The phase of the creative process is by feeling, sensing, imagining, embodying, then giving form] [1] (2003: 10). The choreographer uses the same elements mentioned to complete this dance piece.

This paper presents a dance piece taken from the book of Ramayana in episode about Subali Lena (Kiskindhakanda). The story begins in Sonya Pringga when ResiSubali is contemplating alone with raging questions, "Is Sonya Pringga'sPadepokan really the right place for him? Is this Rama Wijaya's trick to calm Subali's anger because of mistakenly giving the knowledge of AjiPancasona to Rahwana, which resulted in his isolation?

In the peak of the confusion, Subali suddenly remembers Rahwana's words, that Rama Wijaya actually got rid of him because mistakenly giving the knowledge of Pancasona to Rahwana. A mistake resulted in Dewi Tara and Goa Kiskenda who belong to him fell into Sugriwa's hands.

Rahwana's words always ringing in Subali's ears, making his heart burn. Unable to hold back his emotions, Subali immediately go to Goa Kiskenda. Flamed with anger, Subali attacks the troops of Goa Kiskenda. The army of monkeys who tried to block his steps are made helpless, and ravaged.

Sugriwa hears commotions then came out and sees Subali beating the troops mercilessly. Sugriwa immediately run to block Subali's attacks and for a moment they are in a very intense battle. At some point, it is not clear who would win the battle, but after a while, it seems that Sugriwa is un-

able to keep up with Subali's strength. As Sugriwa was beaten up, his troops were worried to see him.

Sugriwa's life is really on the edge, in just one hit Sugriwa will meet his death. As Subali is about to kill Sugriwa, Subali screams out of pain and suddenly a powerful Guwawijaya arrow flies then pierces Subali's chest.

Based on this storyline, this paper will focus on the dispute between Sugriwa and Subali, due to Rahwana's exhortation. The issues of misunderstanding, envy and resentment will be brought up and combined with the movement exploration performed on a stage as a unique dance piece.

RESEARCH METHODOLOGY

The research is partially taken from the depth of meaning of dance movements as well as the symbolic meaning to create new dance movements. The following are some of the methods:

a. **Experimental Method**

Experimental method for this paper is using exploratory experimentation method. Exploratory experimentation is a study of dance movements with both appreciative and reproductive behavior towards SugriwaSubali's dance piece. The method continues with selecting and sorting which movements are suitable to be performed.

b. **Lecture Method**

Lecture method is a verbal explanation, regarding the background of the dance which for this paper is based on Ramayana's story, episode of SugriwaSubali. This verbal explanation will be given briefly as an introduction before the dance begins.

c. **Demonstration Method**

Demonstration method is a method of teaching by directly demonstrating it or watching the audio visual aids. This method is very

important to convey to arouse interest and motivate audience towards the performance. The demonstration materials must be shown clearly and correctly, so that students can easily imitate them.

RESULT AND DISCUSSION

Once upon a time in Sonya Pringga, ResiSubali is contemplating alone with raging questions, "Is Sonya Pringga'sPadepokan really the right place for him? Is this Rama Wijaya's trick to calm Subali's anger because of mistakenly giving the knowledge of AjiPancasona to Rahwana, which resulted in his isolation?

In the peak of the confusion, Subali suddenly remembers Rahwana's words, that Rama Wijaya actually got rid of him because mistakenly giving the knowledge of Pancasona to Rahwana. A mistake resulted in Dewi Tara and Goa Kiskenda who belong to him fell into Sugriwa's hands. Rahwana's words always ringing in Subali's ears, making his heart burn. Unable to hold back his emotions, Subali immediately go to Goa Kiskenda. Flamed with anger, Subali attacks the troops of Goa Kiskenda. The army of monkeys who tried to block his steps are made helpless, and ravaged.

Sugriwa hears commotions then came out and sees Subali beating the troops mercilessly. Sugriwa immediately run to block Subali's attacks and for a moment they are in a very intense battle. At some point, it is not clear who would win the battle, but after a while, it seems that Sugriwa is unable to keep up with Subali's strength. As Sugriwa was beaten up, his troops were worried to see him. Sugriwa's life is really on the edge, in just one hit Sugriwa will meet his death. As Subali is about to kill Sugriwa, Subali screams out of pain and suddenly a powerful Guwawijaya arrow flies then pierces Subali's chest.

Based on this storyline, the researcher created a dance piece titled "SugriwaSubali". This episode is focusing on two siblings, Sugriwa and Subali, who have disagreements because of their different views on life. Subali was known for his high temperament and was easily abetted by Rahwana, while Sugriwa had a noble soul.

Since the culture of urging someone to behave unlawfully is very common today, the problems and misunderstandings between the two main characters are very relevant for all of us. This research is aimed at describing the movement exploration taken from the story.

This research is based on a creative movement exploration. The basic choreography is taken from monkeys' movement combined with daily actions. Outpouring energy and time are given so that it could give an illusion of extraordinary imagination. To master this choreography, both physical and non-physical skills are essentials. This dance piece will be presented outdoor on a mountain around BatuBaleendah, Bandung. The aim of this dance piece will be reached by focusing on the kinetic energy and striking performance accompanied by a set of traditional musical instruments. This dance piece will also be adapted into a Dance Film. Due to the pandemic and being performed virtually, the performance will take around 10 to 12 minutes.

Implementation of the Arts

Creating a performing art is very important and must be carefully prepared before going to the each new step. It is necessary to have a clear concept, thorough preparation, systematic and gradual process. In SugriwaSubali's work, the researcher divided several stages of work, including: planning, reflection and formation.

Planning Phase

The preparation stage is the initial stage when the researcher makes a dance sketch. The sketch contains the concept, the plan, names of participants and sources.

Reflection Phase

At this stage, the researcher begins to think about how to do motion exploration techniques. In this stage, all of the dance moves suggested are being kept then processed to be assembled into linking moves.

Forming Phase

At this stage, the researcher begins to arrange the choreography to be imitated by the participants. There is a possibility to add and subtract the choreography. It can be made in accordance with the literal meaning. This process includes all the changes made whenever something new and fitting are created.

Movements

The main media of dancing is movement. These movements are processed according to a certain dance piece. Daily movements such as running, walking, jumping and jumping are being used for SugriwaSubali's piece. The steps then processed through enrichment, increasing or decreasing of the volume, distorting, smoothing, breaking, slowing down or speeding up the tempo.

Make-Up

Make up is very important in a dance performance, as these enhance the character's appearance. It is explained that, "sesungguhnya elemen-elemen ini (rias dan busana) berfungsilebihdarisekedar "pembungkus" tubuhpenari, atausekedaruntukmempercantikwajah, tetapi tata rias dalampanggungberfungsisebagaipembentukkarakter." [actually these elements (make-up and costumes) functioned more than just "wrapping" the dancer's body, or simply to beautify the face, also as a character shaping.] (I. WayanDibia, 2006. 191). In SugriwaSubali's performance, Makeup is applied so that the each character can appear more prominent.

Costumes

The main function of clothing is to cover certain parts which considered taboo or vulnerable. As the function continues to grow, clothing now has a dual function. In addition to daily clothing, clothing can be used as stage costumes. The style used as stage costumes depend on the tastes of the director and also the characters. The clothes for SugriwaSubali's piece are as follows:

- Children dancers of Sugriwa and Subali: daily shirts and pants.
- Adult dancers of Sugriwa and Subali: medium length black pants and red shirts.

CONCLUSIONS

Fundementally, the main task of a lecturer is to carry out a teaching and learning process. In addition to providing knowledge to students, a lecturer also gets to learn more. These responsibilities must be carried out diligently to strengthen a lecturer's abilities. A lecturer is also expected to conduct community research and service.

The research conducted in this paper took a source from Ramayana's book, episode of KiskindaKandha. The story focused on two brothers, Sugriwa and Subali. The dance piece will be performed for 10 to 12 minutes without reducing its essence. This performance will be very special as it emphasizing on the spectacular movements and other astonishing elements.

Hopefully this paper can help the students of ISBI Bandung to be more creative and not to be confused on how to make a traditional-inspired artwork.

Fig. 1-3. **Practice Section**
(Subayono)

Fig. 4-5. **The Costumes of Sugriwa Subali**
(Subayono)

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MYTH À LA MODE
PROJECT BASED LEARNING-BASED VIRTUAL FASHION EXHIBITION CONSTRUCTION

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Abstrak

Tulisan ini bertujuan memaparkan konstruksi pameran fesyen virtual bertajuk *Myth À La Mode* yang dibangun dari pembelajaran mata kuliah Kurator Fesyen dan Studio 4 (Kostum Karnaval) di Progam Studi Tata Rias dan Busana Fakultas Seni Rupa dan Desain Institut Seni Budaya Indonesia (ISBI) Bandung. Pameran ini menghadirkan *prototype* Art of Costume (AOC-5) "*Mythological Creature*" yang dikonstruksi oleh mahasiswa sendiri sesuai konsep Project Based Learning (PjBL) yang diterapkan pada kedua mata kuliah tersebut. Paparan tentang konstruksi pameran tersebut cukup penting karena dapat menjadi rujukan bagaimana membangun pameran yang berpijak dari pembelajaran berbasis PjBL Selanjutnya, agar tulisan ini dapat mengurai persoalan secara komprehensif digunakan pendekatan deskriptif korelasional. Adapun hasil kajian menunjukkan bahwa konstruksi pameran fesyen virtual ini dilandasi oleh dua pilar, yakni PjBL *prefactum* dan PjBL *postfactum*. PjBL *prefactum* mendasari konsep dan perwujudan karya seni yang akan dipamerkan, sedangkan PjBL *postfactum* mendasari eksekusi pengemasan dan penyajian virtualnya.

Kata kunci: project based learning, pameran virtual, prefactum, postfactum

Abstract

This paper aims to describe the construction of a virtual fashion exhibition entitled Myth À La Mode which was built from the learning of the Fashion Curator and Studio 4 (Carnival Costumes) courses in the Makeup and Clothing Study Program, Faculty of Art and Design of the Indonesian Cultural Arts Institute (ISBI) Bandung. This exhibition presents prototype Art of Costume (AOC-5) "Mythological Creature" which was constructed by the students themselves according to the Project Based Learning (PjBL) concept applied to the two courses. The exposure to the exhibition construction is quite important because it can be a reference for how to build an exhibition based on PjBL-based learning. Furthermore, so that this paper can comprehensively solve the problem, a descriptive correlational approach is used. The results of the study show that the construction of this virtual fashion exhibition is based on two pillars, namely PjBL prefactum and PjBL postfactum. PjBL prefactum underlies the concept and embodiment of the artwork to be exhibited, while PjBL postfactum underlies the execution of its virtual packaging and presentation.

Keywords: project based learning, virtual exhibition, prefactum, postfactum

INTRODUCTION

Myth À La Mode or mythology in fashion, is a virtual fashion exhibition presenting a prototype of the Art of Costume (AOC-5) "Mythological Creature". This exhibition is a product of the Studio 4 (Carnival Costumes) and the Fashion Curator course at the ISBI Bandung FSRD Clothing and Race Study Program, whose learning process applies the Project Based Learning (PjBL) method.

The exhibition construction above is quite important to discuss because of at least three things. First, there has never been an exhibition that takes Asian mythology in fashion and embodied in a carnival costume prototype. This means that in terms of form, content (message), and the form of presentation, it is original.

Second, the construction of this exhibition involves two subjects, namely the Fashion Curator and the Studio 4 course (Carnival Costumes), where the learning process uses the PjBL method. Combining two courses in one exhibition project is a rare thing, so the collaboration of the two deserves to be studied.

Third, until now there has not been found a PjBL-based fashion exhibition model that can be used as a reference for fashion shows / exhibitions. Even though the presence of this model is very much needed as a reference for learning collaboration with the PjBL approach between two or more courses, to answer authentic problems through the form of projects, whose products are presented in public spaces.

Based on the proposition above, the specific purpose of this paper is to describe the fashion event model as a collaborative project of two subjects whose learning uses the PjBL method.

Related to the correlation above, this paper uses a descriptive correlational method. This method is intended to describe existing phenomena (4, 54). Correlation studies are applied to study the relationship between two or more variables, namely the extent to which variations in one variable are related to variations in other variables, or to find out whether there is a relationship and the quality of these relationships such as close, meaningful, or insignificant [9, 77; 2, 270]

Based on the explanation above, the descriptive correlational method is applied to explain the depth of the relationship between PjBL which is applied to the Fashion Curator and Studio 4 courses, with learning outcomes in the form of a virtual fashion exhibition prototype of AOC-5's work "Myth À La Mode". The hope is to get an in-depth picture of the model and structure of the fashion event.

RESULT AND DISCUSSION

Myth À La Mode virtual fashion exhibition project, was built during the lecture process of two subjects, namely Fashion Curator and Studio 4. The fashion curator course provides theoretical and practical knowledge about fashion curation so that students have basic competencies as a fashion curator. The Studio 4 course provides theoretical and practical knowledge about making carnival costumes so that students have competence as carnival costume designers.

Combining the two courses in an exhibition project is certainly difficult, especially when it comes to uniting the point of contact. This is because the characters of the two courses are different. The Fashion Curator course focuses on how to package works to be "sold" to the public with a certain curation frame, while Studio 4 is more on

the creative process of designers in creating carnival costume works. However, because the two courses use the PjBL approach, it is easy to unite the two in one joint project because it is focused on solving problems and providing solutions to these problems through a certain product.

1. Basic Principles of PjBL

There are at least three basic principles in PjBL. The first is the content of the learning material. Subject matter must build competence that is balanced between attitude, skill and knowledge, which leads to authentic and contextual problem-solving based on the process of searching / extracting.

Problem solving is important because it can support student creativity in finding new, original ideas, as well as from the processing of various other sources of ideas. In addition, the ability to solve problems is also very important to give to students because it can grow all their creative potential. This is fundamental because finding a solution to a problem requires special intelligence and sensitivity.

Second, the learning process requires teachers to be partners and facilitators. This is necessary because students can develop all their potential intelligence in solving problems. The basic stages of the learning process that apply PjBL are project planning, project implementation, and project evaluation [1, 20; 8, 76].

Third, the resulting course products are realistic, investigative, and constructive. Products produced by PjBL must answer realistic, concrete, and actual problems. This problem must be found based on in-depth investigation so that the resulting product is constructive.
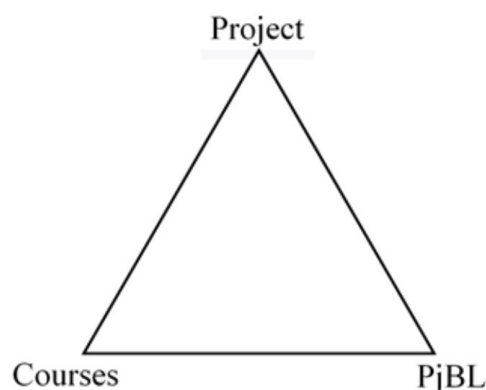

Fig. 1. **Correlation of courses, PjBL, and projects**

2. Correlation of PjBL with Courses and Projects

The short-term goal of implementing PjBL in the Fashion Curator and Studio 4 courses is for students to have an in-depth understanding of the complex process of curating and making carnival costumes.

Fashion curators are not only sorting works to be presented in a gallery, but complex work that requires various disciplines. Meanwhile, carnival costume designers also do not only design and create carnival costume works, but also complex work. This is because it has to go through in-depth research related to the theme and concept of its presentation so that the message is conveyed to the target.

The long-term goal of learning with the PjBL method in the Fashion Curator and Studio 4 courses is to produce carnival costume designers and / or fashion curators with character, skilled in self-development, independence and lifelong learning.

Departing from the above objectives, the correlation between courses and PjBL and projects can be seen in the following figure.

Based on the figure above, it can be explained that the correlation between courses, PjBL and projects is binding with one another so that the

learning process becomes a whole.

Fashion Curator and Study 4 courses are material objects, and PjBL is a formal object. The correlation of material objects and formal objects in building projects lies in the teacher's ability to use formal objects as a tool to process material objects into a medium for the birth of constructive problem-solving projects. If the teacher cannot properly implement PjBL as a tool, then no matter how good the PjBL concept will not have a significant impact on the learning process and outcomes.

The ability of teachers to use PjBL as a tool in building projects is closely correlated with the product quality of the resulting project. This is fundamental because the product of the project is an answer or solution that is offered from the problems that arise at the beginning of the lesson. Product quality is thus correlative with the quality of the issues raised. In this context, the choice of Myth À La Mode which raises the prototype of AOC-5 as a product of PjBL for the Fashion Curator and Studio 4 courses is closely related to the aspects of the question of what, why, how, and where the product is.

The correlation between PjBL and the project is certainly clear, because one of the important points of PjBL is the birth of a product as the final project of learning.

3. Model of PjBL Implementation in Myth À La Mode Project

The substance of the application of PjBL in the Myth Mode La Mode project is broadly the same as that of other researchers, such as Nafiah [5,125-143], Cahyani and Hidayati [3, 164-170], Purbalaksmi et al [7, 1-12], Rezeki et al. [8, 74-81], and Nurfitriyanti [6, 149-160]. The thing that distinguishes of course the material object and the product from the project being built. However, the model developed in this paper has a distinctive touch that has not been done by other researchers because it involves two courses in one joint project as seen in figure 2.

Based on the figure below, it can be explained that the building structure of the PjBL application in the Myth À La Mode project is divided into two, namely PjBl prefactum and PjBL postfactum.

PjBl prefactum is a PjBL application whose main focus is to produce fashion works to be exhibited, namely the AOC-5 prototype. The PjBL postfactum focuses on the form of presenting the work. This separation is important because the problem of making works by presenting works is different, even though the two are intertwined.

The creation of fashion works is a matter of form, namely the embodiment of the concept into actual works of art according to aesthetic prefer-
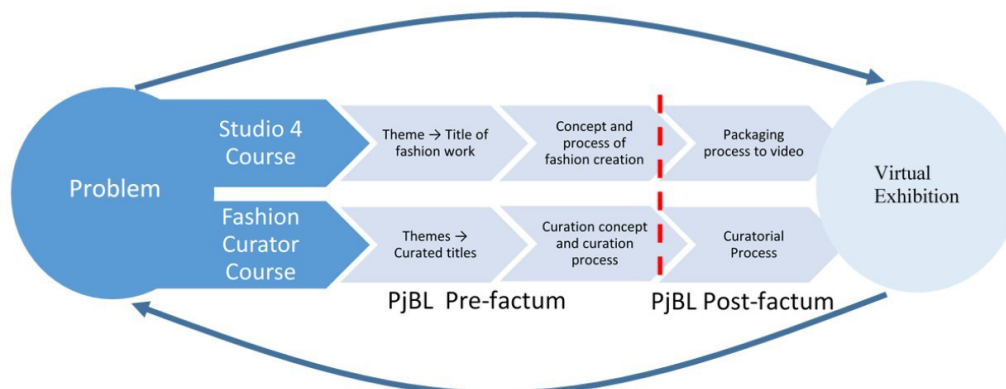

Fig. 2. **Model of implementing PjBL in Myth À La Mode**

ences and the target market the designer is aiming for. The presentation of artwork is a form of delivering works to the public through certain forms of packaging based on various considerations that allow the artwork to reach its intended target. For this reason, the constructive questions that PjBL start from are also different.

At the prefactum level, PjBL starts from determining common problems between the Fashion Curator course and the Studio 4 course. This problem must be answered with product solutions offered. The problem to be solved is the lack of creation of fashion works as an educational medium for the introduction of Asian mythology. Even though fashion is a cultural force that can be used to introduce this. The mythology of Asian society is important because it shows the similarities and differences in the mythology that underlies the view of life of the Asian people, whose traces can still be found today. Departing from this problem, the exhibition title was formulated, namely Myth À La Mode.

The next step is to go into costume creation learning and the curation process. The creation of costumes begins with the concept of artwork, namely content ideas, form ideas, and presentation ideas. The idea of content is a matter of content of the work of art, namely what values will be manifested in the artwork. The notion of form is a question of how the form of a work of art must accommodate the content, and the idea of presentation is an ideal design for presenting the work in a public space so that the objectives of the exhibition are achieved. The next process is the execution of the concept until it becomes a real work of art (example figures 3a-c). As for the Fashion Curator course, learning is focused on understanding how

Fig. 3a. **Prototype "The Azure Dragon" and the finished costume. Designer: Shafanissa G.**
(Photo: Shafanissa and Herry E., 2020.)

Fig. 3b. **Prototype of "The Power of Nine Tailed Women" and the finished costume. Designer: Devi N.**
(Photo: Devi N and Herry E, 2020.)

Fig. 3c. **Prototype "Tsukiakari - Tsukuyomi No Mikoto (Goddes Of Moon) and the finished costume. Designer: Shanny K.**
(Photo: Shanny K and Herry E., 2020)

to build the concept of curation frames and the curation process from the prefactum realm, namely a curation model that "guards" the process of creating works of art (fashion).

After the artwork is realized, the learning process enters the realm of PjBL postfactum, namely PjBL which focuses on the packaging of the work. In the context of this paper, it is packaging in audio visual media for the benefit of virtual exhibitions.

The PjBL application in the Studio 4 course in the postfactum realm also begins by mapping the various forms of packaging for the works that are displayed virtually. Starting from here, then the question arises in which direction the packaging of works is different from those that already existed before. The PjBL in the Fashion Curator course enters the realm of the curatorial process, namely making exhibition artifacts in the form of exhibition introductory writing, as well as overseeing the packaging of works into audio-visual media so that the characters of the works cannot be separated from their original forms. This is important because when viewing a virtual exhibition, the audience's eyes are represented by the cameraman and video editor. Therefore, the presence of a curator during the shooting and video editing process is absolutely necessary so that the details of each work that is to be displayed are executed properly by the cameraman and video editor.

Furthermore, after the packaging is complete, the next stage is the virtual presentation of the work. This stage is then followed by a thorough evaluation of the process, product and presentation. This evaluation is needed to improve various aspects, such as the content of the recovery, the PjBL application, and so on, so that the learning goal is closer to perfection, namely that students have in-depth skills in the practice of creating carnival costumes and their presentation according to the curated frame built. It is also hoped that they will be able to think tactical and strategic in solving problems, and be able to work together professionally with various related parties.

4. Construction Myth À La Mode

Based on the PjBL implementation model in the Myth À La Mode project above, it can be explained that like a building, the Myth À La Mode project has a construction in the form of two pillars, namely PjBL prefactum and PjBL postfactum.

PjBL prefactum refers to the process and formation of works, while PjBL postfactum refers to the process of packaging and presenting works. The two pillars are connected with the basic ideas of creating works of art, namely the relationship between content, form and presentation (Fig. 4).

Based on the figure 4, it can be explained that the deepest layers of the artwork are certain values that the creator wants to carry. The second layer is the form of work which is a container for content. Therefore, in general, in enjoying works of art, the easiest thing to do is to understand the aesthetics of form, then to the content that is in it.
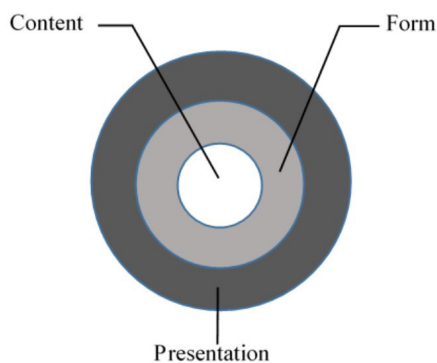

Fig. 4. **Linkage of content, form, and presentation in works of art**

The next layer is the presentation of the work. This layer is quite important because the same work of art will have different meanings if it is presented in different places. A contemporary hijab fashion show, for example, will have a different meaning when it is served in Islamic boarding schools and in shopping centers. This is because each art presentation room has its own context concerning the art connoisseur class / target audience (level of education, social class, etc.), as well as the purpose of the fashion show itself. Therefore, the content, form, and presentation are one integral part in the process of creating works of art, including in the fashion world.

CONCLUSION

In fact, the virtual exhibition Myth À La Mode which carries Asian mythology in the form of AOC-5's prototype is original, both in terms of content ideas, form ideas, and presentation ideas. Moreover, these artworks are presented through a collaborative learning process in two courses using the PjBL approach.

The exhibition project not only produces works of art - both in fashion and in audio visuals - but also in learning models that can be used as a reference for collaborative learning in certain subjects with the PjBL approach to create projects as creative answers to the issues raised.

As a new model, of course the model offered must be refined with further research, one of which is through the implementation of the model in other courses. This is important so that the model formula is tested and gets continuous improvement.

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A STUDY ON THE *RENGKUH* GESTURE WITHIN SUNDA ETHNIC GROUP AS AN ALLEGORIC CULTURE IN VISUAL COMMUNICATION PERSPECTIVE

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Abstrak

Cara masyarakat berperilaku terhadap tamu merupakan bagian dari sistem budaya yang dibentuk oleh seperangkat norma budaya yang diturunkan dari satu generasi ke generasi berikutnya. Di banyak budaya, orang menggunakan isyarat dalam interaksi sosial mereka. Orang Sunda, misalnya, melakukan gerak tangan ketika berinteraksi dengan tamu atau orang yang mereka hormati dengan cara merendahkan badan dan kepala (dalam istilah Sunda disebut 'rengkuh'). Sikap pribadi ini tidak hanya mencerminkan kepribadian mereka saat berhadapan dengan tamu, tetapi juga mencerminkan budaya komunitasnya. Rengkuh adalah aturan komunal tak tertulis, seni bahasa tubuh seseorang mulai dari postur berdiri yang alami hingga membungkuk. Secara visual, ada perbedaan posisi tubuh sebelum dan sesudah dilakukan. Perbedaan ini tentu memiliki arti tersendiri. Mengenai makna bentuk, penelitian ini dilakukan dalam lingkup komunikasi visual dengan menggunakan metode observasi langsung dan tidak langsung, serta pendekatan semiotik.

Kata Kunci: Rengkuh, Algoritma, Komunikasi Visual

Abstract

The way people in society behave towards guests is part of a cultural system formed by a set of cultural norms passed on from one generation to the next generation. In many cultures, people use gestures in their social interactions. Sundanese people, for instance, gesticulate when they interact with guests or people whom they respect by lowering their torso and head (known as 'rengkuh' in Sundanese terms). This personal attitude not only reflects their personality when dealing with guests but also reflects the culture of their community. Rengkuh is an unwritten communal rule, an art of a person's body language from a natural standing posture to a bowing position. In terms of visual, there are differences in body position before and after it is done. These differences certainly have their meanings. Concerning the form-meaning, this research was conducted within the scope of visual communication by using direct and indirect observation methods, as well as a semiotic approach.

Keywords: Rengkuh, Allegorical, Visual Communication

INTRODUCTION

In a communication event, language is used by the communicator to convey, capture, and provide feedback messages. Language, as a medium of communication, is divided into verbal and non-verbal language. Mulyana [7] (2008: 261 and 334) said that verbal language is a medium for expressing thoughts and feelings by using words, and non-verbal language is all signs that are not with words. Even though they are different in nature, the use of verbal and non-verbal language is usually inseparable. For example, when someone delivers a verbal message, then the body parts, both the face and the hands, express themselves with mimics and gestures to support the content of the message.

Non-verbal communication with body language takes place when a communicator gesticulates to get across messages to a communicant. Gesticulation, according to online Kamus Besar Bahasa Indonesia (KBBI), means hand gesture. Cambridge dictionary[2] defines gesture as a movement of the hands, arms, or head, etc. to express an idea or feeling. Referring to these definitions, gestures can be interpreted as body language depicted in symbolic behavior [10] (Burke in Susanto, 2018:13).

Gestures as body language are expressed through partial or whole-body movements to form a symbol, as an emphasis for non-verbal messages, or as a companion to verbal communication. In the context of interpersonal communication, gestures are considered as personal expressions which reflect personal characteristics. Therefore, the message recipient can perceive the communicator's gestures into various personality traits, such as friendly, egalitarian, humble, or rude (unethical).

In the socio-cultural context, the symbols of gesture are not only related to individual charac-

ters, but also reflect their culture. Body language is a person's means of communication related to the communication style of his or her society. Different ethnicities have different ways of expressing their body language. Desmond Morris (1994) in David B. Givens [3] (2002; p. 2-3) claimed that:

Accompanying hundreds of human-wide, universal gestures, such as the shoulder-shrug and smile (which, themselves, may be shaped by culture) are hundreds of additional gestures which must be learned to be understood. Many of the latter, culturally coded gestures--such as the hand ring (Italy), hand ring-jerk (Great Britain), hand ring-kiss (France), and hand ring pull-side (Holland).

In some ethnic societies in Asia, the way people show their respect to guests, esteemed people, foreigners or incomers is different between ethnic groups. For example, the Tibetan people stick out their tongues, Thailand people press both palms before their chess with slightly-bowed head, and the Japanese bend at their waist when facing their communicants[3]. In Sundanese society, gesticulation when interacting with other people is worthy of attention. It is related to the ethics of cultural norms, either preferable or undesirable attitudes.

Body language manners in society certainly do not exist by themselves. It is a product of a habitual process from generation to generation that forms a cycle of etiquette in the society. The most significant and fundamental contribution comes from the family since parents set an example and teach their children to apply the culture of body communication. Likewise, parents are influenced by the environment in which they interact with neighbors, as well as in the wider setting, such as what and how to use appropriate body language to

survive in society.

This manner continues to be taught to the next generations. Thus, it becomes customary norms in terms of politeness, law, and religious norms that are mutually agreed upon as guidelines for people to act and behave in their society.

Rengkuh in the Indonesian-Sundanese Dictionary means a gesture of respect by bowing slightly [4] (Koesman Epa Sjafei Adisastra, 1985). For Sundanese people, the culture of respecting guests is highly important and has become life philosophy held in daily social interactions. It says '*someah hade kasemah*', which means friendly and well behaved towards guests. This philosophy is then visually depicted in the *rengkuh* gesture.

Visually, when a human standing upright is depicted with normal muscle strength, this marks the depiction of normal posture. However, when a human body is bent, it is depicted with relaxed muscle and marks the gesture visualization that the body structure is not in its normal strength and the body shape is relaxed. From a visual arts perspective, the change in gesture from normal upright to bent is generally visualized for other human activities. Yet, in this case, the visual of bending is during social interaction. Therefore, it is interesting to be studied further why Sundanese people have to bend when they interact with other people. The meaning and cultural values of *rengkuh* can be analyzed within the visual arts communication perspective.

The formulations of the questions are as follow.

1) What is the form of Sundanese *rengkuh* gesture interpreted as a sign of respect towards guests?
2) What is the symbol behind the form of Sundanese *rengkuh* as a communication system of visual art towards guests?

3) What is the meaning of the form of Sundanese *rengkuh* viewed from the visual arts communication perspective?

METHODS

This study used a qualitative method with descriptive-analytic approach, that is, the conclusion will be largely determined by the researcher based on reality supported by authentic data. Data was collected through direct and indirect observation, as well as key informant interviews. The selected data were analyzed through a comprehensive study. Conclusions were drawn by using Erwin Panofsky's iconography-iconology semiotic theory approach in the perspective of visual communication.

RESULT AND DISCUSSION

Rengkuh Gestures

The life system adopted by the Sundanese people shows a pattern of attitudes that prioritize peace, togetherness and harmony in their action or speech during their interaction with either fellow ethnic groups or people from different ethnicities, beliefs, and gender. Cultural attitudes cannot be separated from the characteristics of cultural norms in the community, for example, the appropriateness of word selection and body gestures.

According to Ardiwinata in Nina [5] (1998; 173-179), the ethics of Sundanese culture include behavior, language, and clothing aspects. The "behavior" or manner is shown by gesture and body movements that covers:

a) *Sembah*
b) *Sila atau emok, cingogo dan mando*
c) *Dongko, sampoyong* (mamandapan, according to Satjadibrata), *tapak deku, ngorondang, gengsor, dan midek*
d) *Ngampil.*

Fig. 1.

(Source: https://www.wajibbaca.com/2016/07/mlaku-mbungkuk-akhlaq-orang-jawa-yang.html. Download 24 September 2020)

Fig. 2.

(Source: Roesdi djeung Misnem: Boekoe Batjaan pikeun Moerid di Sakola Soenda, downloaded from Facebook; Ade Daryana, Sept. 25, 2020.)
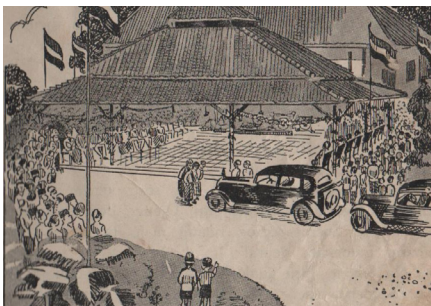
Fig. 3.

(Source: Djaja Diredja, Adiwidjaja, 194, Boekoe Batjaan di Sakola Soenda, Djilid 1, Soember Aroem)

Fig. 4.

(Source: Supriatna;2020)

In another statement, [5] Nina (1998; 172-173) said that in 1908 there was a special book about etiquette entitled *Tatakrama Oerang Soenda*, compiled by an OSVIA teacher, DK. Ardiwinata. It stated that the first person to be honored was a nobleman, and a higher-ranking nobleman was given more honor than a lower-ranking nobleman. One of the Sundanese etiquettes was when someone demonstrated respect or *sembah* towards a Regent, it had to be done several times more than when he performed *sembah* to a lower-ranking nobleman. *Sembah* was always accompanied by *rengkuh* gesture.

Rengkuh is a person's attitude expressed by his body gesture, which is bending or bowing when interacting with another respected person or a group of invited people as guests who must be honored. *Rengkuh* in the online dictionary means respect. It is a verb related to body gestures performed by a person, as body language when communicating.

According to R.A. Dana Dibrata (2006) in the Sundanese Dictionary, *rengkuh* means:

"Adat kabiasaan ngahormat ka saluhureun ku jalan bandan saeutik rada dibongkokeun, sok disebut oge renggu: ting rengkak; orang sunda lamun ngomong kasaluhureun lain hungkul bahasana lemes tapi oge dibarengan ku rengkuh,"

(English Translation: "The custom of respecting older people, with the body slightly bent, often called *Renggu*: see *Rengkak*; Sundanese people, when talking to older people, do not only use the refined speech level but also complement it with a *rengkuh* attitude.")

Rengkuh gesture has different forms that depend on where, when, and in front of whom it occurs. The followings are the occasions when the Sundanese custom of *rengkuh* takes place.

1. When someone passes in front of another person who happens to be on the street.
2. When someone is being advised or reprimanded by a respected person.
3. When someone is dealing with guests or respected people.
4. At the beginning and at the end of an artist's performance on stage, the artist demonstrates respect by *rengkuh.*

Visual Communication of *Rengkuh*

Research on the social gesture of rengkuh as a Sundanese allegorical culture towards guests is a study related to individual character, yet has an impact on the stigma of an ethnicity. The *rengkuh* attitude toward guests is the attitude of communication carried out with body language. This non-verbal language is not interpreted directly with a single meaning. Instead, it is allegorical, a figurative that has plural meanings.

Erwin Panofsky [9] (1972: 3,4), an iconology semioticist, shared his experience that while he was having coffee in a café, he became acquainted with someone whilst lifting his hat. From a formalistic point of view (visual science), there were changes in certain details, namely the facial expressions and a hat that was lifted from the head accompanied by a bowing gesture for a moment.

The factual changes are a typical form of expression nature. However, the gesture created a psychological nuance to raise empathy, which instinctively evokes certain reactions to the communicant. The visible form can be classified as a primary meaning or something natural. However, the relationship between lifting the hat and the custom

Fig. 5.
(Source: Supriatna;2020)

of a brief greeting might be interpreted as different connotations, and need to be seen from elements of culture and history.

The *rengkuh* gesture is a form of body communication that becomes art related to cultural customs. Comprehending the gesticulation of body art as visual arts communication can enrich the meaning repertoire of the visual arts, in particular, comprehending the meaning of traditional culture in the context of the art communication, especially visual art communication. West and Turner [11] (2008: 5) West and Turner (2010: 5) proposed that "*Communication is a social process in which individuals employ symbols to establish and interpret meaning in their environment.*" Kenney (2009 :1) considered visual communication *"as a social process in which people exchange messages that include visuals".*

Based on the explanation above, visual communication is related to visual arts. Besides, there is also a grammar of visual language, as stated by Bradley:

The reason for writing a grammar of visual language is the same as for any language: to define its basic elements, describe its patterns and processes, and to understand the relationship between the individual elements in the system. Visual language has no formal syntax

or semantics, but the visual objects themselves can be classified.

The *rengkuh* gesture is a form of visual communication, which is based on the Sundanese culture. Its interpretation implies denotative-connotative meaning [6], namely, how is the relation between the *rengkuh* gesture with hospitality, respect, and openness.

Denotation is direct, namely the special meaning contained in a sign, and in essence, it can be called a picture of a sign. Meanwhile, connotations will be associated with the culture that wraps it [6] (Maryanto and Sunarto: 2005: 55).

Based on his experience, the semiotician Erwin Panofsky [8] (1955: 26) formulated three stages of analysis, namely pre-iconography, iconography, and iconology. The first-level analysis, pre-iconography is also called the primary or Subject Matter. This analysis is an effort to understand the most basic (natural) without involving cultural knowledge. It is solely based on the individual experience of an object of research (visual), namely the perception of basic elements in visual work, such as configurations, lines, colors, textures, special shapes, or certain objects that represent everyday life. The secondary level of analysis, iconography is also called the conventional subject matter. This stratum goes a step further and brings to the equation cultural and iconographic knowledge. The tertiary level analysis, iconology is also called Intrinsic Meaning or Content. This level takes into account personal, technical, and cultural history into the understanding of a work.

The following is an analysis of *rengkuh* gestures when a person is interacting with other people, such as guests or respected people.

a. Pre-iconography

Primary data: a person stands upright and bows. His chest is deflated, both of his palms are placed together in front of his chest. He gives a slight nod and a smile while looking at the other person.

b. Iconography

The secondary data: there are changes in gesture configuration from standing upright to bending. In terms of gesture, the movement changes the form on the body surface from contracted muscles in the chest and head to uncontracted muscles (relaxation gesture occurs). A relaxed body gesture indicates that the muscles are relaxed, not tense.

c. Iconology

This section takes into account history and culture in understanding visuals. In this section, *Rengkuh* as an art movement is not an independent event, but it is connected to the conceptual norms that shape it. Based on primary data and secondary data, the researcher analyzed the body language of looking down, deflating, and also facial expressions in relation to their culture.

The gesture changes from standing upright to bending when interacting with another person is an implementation of the *rengkuh* attitude, namely the Sundanese custom of respecting an older person, a guest, and an honorable ruler by bending the body slightly. The implementation of the bending gesture shows allegorical visual communication, which is a diplomatic language that is not understood immediately by the interlocutor [1] (Anshori, 2017;63)

However, logically it can be understood as a symbol of lowering one's pride by acknowledging that his or her position or rank does not exceed

those of his or her interlocutor.

In line with the expression 'handap asor' that R.A. Danadibrata, [2] (2006; 37), defined as han-dap: something that counts between distances or under, asor: loses; handap asor: Sagala hormat tara tinggal ti bari diuk atawa nagog, oge bisa dihartikeun rendah, teu ngaluhurkeun diri kanu sejen. It is a life philosophy of how we treat others so that we will not feel arrogant.

The gesture of contracting the chest is a visual symbolization of an allegorical character, which is feeling small or making himself smaller as an ordinary person who acts powerless in front of others. The gesture of deflating the chest can also be interpreted as being submissive, having no power to argue against the other person. Another meaning that this visual communication gives is ready to serve and assist the interlocutor.

A smiling face and friendly expressions are also a way of visual communication through facial expressions. This marahmay expression (pleasant expression) indicates that the person is happy to be dealing with the person he is interacting with. The welcoming aura on the face gives the impression of peace, sincerity, openness, friendly, and reflects his positive thoughts about his interlocutor. This expression is an implementation of the life philosophy. Pleasing both guests and foreigners in Sundanese society is a highly recommended principle.

CONCLUSION

The Sundanese people have a noble culture in receiving guests or respected people through speech and body language integrated into the form of rengkuh gesture. Thus, this manner is the society's operational system of visual communication in carrying out the culture of respecting other people.

Rengkuh gesture is the art of movement that visualizes allegorical symbols (imagery). Its interpretation needs a comprehension of the local culture. However, in general, it contains positive signs with universal meanings. It can be interpreted as the Sundanese people's openness and hospitality in honoring guests. Regarding that, rengkuh gesture shows the individual pleasant characteristic (brand personality) and also reflects the manner of its society.

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BODY MOVEMENT OF *TALAWENGKAR* DANCE

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Abstrak

Tarian hadir sebagai pertunjukan visualisasi dengan memberikan gagasan atau konsep dalam gerakannya. Gagasan tarian *Talawengkar* muncul dari kehidupan masyarakat Desa Sitiwinangun. Masyarakat di desa ini umumnya bermata pencaharian sebagai pengrajin keramik/gerabah. Kehidupan sosial masyarakatnya pun lekat dengan gerabah, seperti permainan anak-anak yang media permainannya juga berasal dari gerabah. *Talawengkar* sendiri diartikan pecahan gerabah, dan dari pecahan tersebut dimanfaatkan untuk permainan. Tujuan dari pembahasan inilah untuk mengembangkan potensi gerabah ke ranah gerak tari, sehingga meningkatkan potensi sumber daya masyarakat terutama dari generasi muda dan juga peningkatan pariwisata. Metode yang digunakan adalah kreatif kolaboratif, yaitu menciptakan suatu karya seni tari berlatarbelakang potensi Desa Sitiwinangun sebagai desa pengrajin gerabah. Karya seni ini tercipta karena adanya kerjasama dengan pemerintahan daerah Desa dan sanggar Desa Sitiwinangun. Hasil penelitian ini yaitu terciptanya komposisi gerak tari *Talawengkar* yaitu tari yang bertemakan permainan anak dengan gerabahnya Desa Sitiwinangun. Melalui karya seni ini diharapkan memberi semangat bagi generasi muda untuk tetap melestarikan potensi kerajinan gerabah di daerahnya, serta memberikan peluang pengembangan karya seni dan peningkatan pariwisata yang terdapat di Desa Sitiwinangun.

Kata kunci: Gerak, Tari, *Talawengkar*

Abstract

Dances exist as visualization performance by providing ideas or concepts in their movements. The idea of the *Talawengkar* dance emerged from the life of the people of Sitiwinangun Village. The people in this village generally work as ceramics/pottery craftsmen. The social life of the people is also closely related to pottery, such as children's games, where the media for playing is also from pottery. *Talawengkar* itself is defined as pottery shards, and these fragments are used for games. The purpose of this discussion is to develop pottery potential into the realm of dance movements, thereby increasing the potential of community resources, especially from the younger generation, and also increasing tourism. The method used is creative collaborative, which is creating a work of dance with the background of the potential of Sitiwinangun Village as a pottery craftsman village. This work of art was created because of the collaboration with the village government and the Sitiwinangun Village studio. The result of this research is the creation of the composition of the *Talawengkar* dance, which is a dance with the theme of children's games with pottery in Sitiwinangun Village. Through this work of art, it is hoped that it will encourage the younger generation to continue to preserve the potential of pottery in the area, as well as provide opportunities for the development of artworks and the improvement of tourism in Sitiwinangun Village.

Keywords: Movement, Dance, *Talawengkar*

INTRODUCTION

Sitiwinangun Village is one of the villages in Jamblang District of Cirebon. The majority of people in Sitiwinangun tourism village are pottery craftsmen. Pottery become the inspiration for the creation of the *Talawengkar* dance performance art as an art attraction in the context of developing a cultural arts-based tourism village in Sitiwinangun village. *Talawengkar* is a term for shards of pottery. Even though it has been destroyed and is no longer used for equipment, *Talawengkar* can still be a piece of object that can be used again for children's games in Sitiwinangun Village. These games are often played by rural children such as: *Engklekan, Bekel* (Beklen), *Sepintrongan* and *Jenepo'an*. The games describe the cheerfulness and joy of the children when filling in their activities in the afternoon.

The purpose of creating a tourist village art attraction model is an effort to empower the people of Sitiwinangun village and become a local tour package in the form of performing arts which typical of Sitiwinangun village. This Artwork Research uses the method of creativity and prioritizes imaginative thinking related to feeling, living, imagining, and finally finding something meaningful and purposeful and able to shift from ordinary to extraordinary for the supporting community. The creativity stages of Sitiwinangun community as pottery craftsmen can become ideas and concepts for the creative process of performing arts. This idea embodies a dance creation that is useful and beneficial for the development of the tourist village of Sitiwinangun. The tourist village of Sitiwinangun has a mask dance studio that can be used as the main asset in dance creation. The result of this research explains the creative process of the *Talawengkar* dance performance as part of mentoring process of the Sitiwinangun tourism village. *Talawengkar* performing arts attraction patterns use blocking and dynamic movements depicting the Sitiwinangun community as pottery craftsmen. The blocking begins with dancers enter the performance area by carrying a pottery which is then followed by several other dancers who surround the dancer in the middle. This pattern is a depiction of society as a symbol of the pedestal of pottery producers.

Sitiwinangun Village, Jamblang District, Cirebon Regency has launched a tourism village but does not yet have a tour package in the form of art performance attractions. Some of the community groups in the tourist village include the Sadar Wisata group (Pokdarwis), pottery craftsmen, women farmer groups (KWT), as well as Sitiwinangun youth and children from the "Gentra Pertiwi" Dance Studio.

RESULT AND DISCUSSION

Body movement is a trajectory of body segments that involves body space, tempo, rhythm, and energy. Body movements are part of the conscience which is based on the habituation process relevant to body experiences day by day. Dance movements are movements of the body using arranged music to express experiences of daily life as well as beautiful movements with the aim of delighting others.

Sal Murgiyanto in his book entitled Critics of Performance and Experience of Beauty said that "One of the aspects of dance performances is to provide a visual experience of beauty created through the movements of the dancer's body which brings tenderness" [3] (2017: 16).

The idea of the *Talawengkar* dance body movement was extracted from the daily life of pottery craftsmen in Sitiwinangun Village, whose social life is closely related to the pottery making

process. *Talawengkar* is a fragment of pottery that is used as a playing medium by children in every-day life. The movement in the *Talawengkar* dance is adapted from the children's play process using pottery shards as a playing medium.

Sitiwinangun village has a dance studio managed by the village which can be used as an asset for village development. This studio has a dance teacher or trainer who is paid regularly from the village treasury. Participants of the studio are mostly children of primary school age to high school, who practice it once a week, namely every Sunday.

The various potentials of Sitiwinangun village are quite advanced compared to other villages in Jamblang District, hence this village has become one of the models for a tourist village based on performing arts attractions.

The purpose of this research is to create a model of tourism village art attractions as an effort to empower the community, hence it can become one of the local tourism packages typical of Sitiwinangun village. The urgency of this research is the development of the local potential of Sitiwinangun village, namely the activities of pottery craftsmen as inspiration for creation and artists to improve human resources in dance, therefore it is expected to increasing tourism in Sitiwinangun village. On this basis, research on the artwork of the *Talawengkar* performance art model is significantly conducted as an attraction or dance performance for visitors/tourists. The tourism community has full involvement in order to continue to develop the value of the *Talawengkar* dance as a tourism commodity that can be developed.

The concept of the *Talawengkar* Performing Arts Attraction Model is a gimick: two dancers enter from the right and the left to dance a Mask dance showing a gallant character with one of the dancers carrying a pottery that is fought over until it falls and breaks into pieces of pottery called "*Talawengkar*". *Talawengkar* then becomes an object that is used in children's games. These games are often played by rural children such as: *Engklekan, Bekel* (Beklen), *Sepintrongan* and *Jenepo'an*.

CONCLUSION

The *Talawengker* Dance Body Movement is a children's game in the village of Sitiwinangun which is packed into a form of performance inspired by the people who work as pottery craftsmen.

The purpose of creating the *Talawengkar* performance art attraction is to give an offering in the form of a traditional dance performance in Sitiwinangun Village as a tourist village. *Talawengkar* performing arts attraction is a new exploration of pottery that has been occupied by the local community, in order to develop new arts in the village. This is expected to give tourists who visit receive a good impression of Sitiwinangun Tourism Village and therefore can also attract new tourists to visit.

The increase in tourist visits will also have a direct impact on village income which has a direct impact on the welfare of the residents of Sitiwinangun Village.

Talawengkar Art Attraction is also expected to trigger the creativity of the residents of Sitiwinangun Village and be able to explore themselves not only in the art of pottery, but also in the field of performing arts.

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APPENDIX
Practice Figures

DAW (DIGITAL AUDIO WORKSTATION) TECHNOLOGY IN THE MUSIC OF WEST JAVA TRADITIONAL THEATRE

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Abstrak

Teknologi aplikasi musik saat ini makin berkembang pesat dan hampir mampu mengakomodasi berbagai karakter instrumen yang terdapat dalam musik gamelan. Penyesuaian kebiasaan dalam memproduksi musik gamelan secara tradisional ke dalam bentuk kerja digital dan virtual menjadi tantangan tersendiri. Tulisan ini bertujuan menunjukkan proses digitalisasi gamelan untuk pertunjukan teater tradisional "Tukang Asahan" dengan sistem kerja DAW (Digital Audio Workstation). DAW merupakan perangkat aplikasi berbasis software yang digunakan untuk merekam dan mengedit bunyi yang hasilnya berupa file-file audio (Elektronik/Synthesizer, WAV, MP3, AIFF, PCM dan sebagainya) yang dapat disimpan di media penyimpanan (hard disk, SSD atau external drive, dan sebagainya). File-file ini yang kemudian diolah melalui DAW menjadi sebuah komposisi/sequence atau aransemen musik beserta sound effect-nya. Sistem ini memungkinkan pemusik pengguna teknologi ini merekam atau mengolah suara sekaligus juga mengkomposisi. Implementasi dari gamelan DAW (Digital Audio Workstation station) ini diterapkan pada produksi pertunjukan Teater Daerah Jawa Barat. Teater tradisional Jawa Barat tidak dapat dilepaskan dari musik karawitan. Pertunjukan "Tukang Asahan" mengandung tiga genre teater tradisional Jawa Barat, yaitu: Sandiwara Sunda, longer dan Gending Karesmen. "Tukang Asahan" tidak dapat dihadirkan tanpa nyanyian dan musik gamelan. Digitalisasi musik melepaskan ketergantungan teater daerah pada perangkat utuh gamelan dan nayaganya yang merupakan kendala di masa pandemic Covid-19.

Kata kunci: teater tradisional, digitalisasi, musik gamelan, DAW

Abstract

Music application technology is currently growing rapidly and is almost able to accommodate various instrument characters contained in gamelan music. Adjusting the habits of producing traditional gamelan music into digital and virtual work forms is getting more challenging. This paper aims to demonstrate the process of gamelan digitalization for traditional theatre performance "Tukang Asahan" with DAW (Digital Audio Workstation) work system. DAW is a software-based application device that is used to record and edit sound, which results in audio files (Electronics / Synthesizer, WAV, MP3, AIFF, PCM and so on) that can be stored on storage media (hard disk, SSD or external drive, etc). These files are then processed through DAW into a composition/sequence or music arrangement along with the sound effects. This system allows musicians using this technology to record or process sound as well as compose. The implementation of DAW (Digital Audio Workstation station) gamelan is applied to the production of West Java Traditional Theater performance. West Java traditional theater cannot be separated from karawitan music. "Tukang Asahan" performance contains three traditional West Java theater genres, namely: Sundanese Sandiwara, Longer and Gending Karesmen. "Tukang Asahan" cannot be presented without songs and gamelan music. Digitalization of this gamelan music solves the dependence of traditional theatre on thorough gamelan instruments and their players which is an obstacle during the Covid-19 pandemic.

Keywords: traditional theatre, digitalization, gamelan music, DAW

INTRODUCTION

The development of music industry technology is currently very fast. Creative space for creators in the field of Digital Music can reach anywhere. Along with that, various kinds of midi controller hardware products that support the DAW (Digital Audio Work Station) application are able to do their job as a replacement for existing musical instruments, in the form of a controller or midi controller that is tapped or hit like playing percussion or drums, blown like a musical instrument or blown, swiped, pressed like a piano. The various midi controller products made it easier for composers to make arrangements.

This midi controller helps playing the instrument virtually, so that music creators feel familiar. There is even a midi controller product that is very flexible in playing various kinds of virtual instrument characters as well as the traditional musical instruments. Gradually, the characters in which regarding the uniqueness of the sound of these instruments begin to be represented. The further steps are to improve the mastery and sensitivity of these digital music actors in traditional music.

Midi controller device and DAW application are then used by the researcher to solve the problems in the performance for the final semester exam of the Traditional Theater III course at ISBI Bandung Theater study program. The researcher uses DAW (Digital Audio Workstation) system in the process of performing the final semester exams of Traditional Theater III. Without using this application, each process of the course requires a complete set of gamelan and their gamelan musicians. This is not easy to do because it costs a lot.

RESULT AND DISCUSSION

1.1 Digital Audio Workstation Technology

DAW (Digital Audio Workstation) is a music production software which is used to record and edit sound in the form of audio files. The audio files are stored on a computer hardware device or an external drive. Examples of DAW applications are Audacity, GarageBand, Pro Tools, Logic, and Cubase [2] (Walzer, 2016: 25).

Studying and being directly involved in the traditional art production process by digitizing gamelan allows art production to be very flexible. Music references, dances and songs produced by the DAW application can produce MP3, Wav audio formats, which can be accessed via smartphones or music/song players in digital format. The era facing the current generation is the era of electronic reproduction, where we can easily find various information we need. "Culture comes to us through screens, videos, radio and so on. Artifacts and cultural meanings from different historical periods and geographic locations can mix together and face each other. Therefor, while the values and meanings attached to places remain significant, the network in which people are involved extends far beyond the boundaries of their physical location". [1] (Barker, 2008: 299).

DAW system in traditional theater music is an alternative choice in meeting the needs of today's traditional theater music. DAW in the presentation of regional theater performances can be performed live or into a composition in the form of a minus one when the music is accompanied by the song being sung. When DAW position is made live, it must provide various controllers which will be played by the musicians or *nayaga* as a substitute for gamelan. However, this option became inef-

Fig. 1. **Laptop, desktop multimedia computer**
(Private Collection, 2020)

Fig. 3. **Tools and Sampling Scheme/ Gamelan Recording**

Fig. 4. **Gamelan Recording Process.**

fective. In traditional theater performances, the musical response is very strong, especially in the comedian genre such as Longser, so in the presentation it is necessary to prepare a MIDI controller.

Music application technology or Digital Audio Workstation (DAW) is supported by inexpensive computer or laptop hardware specifications. Computer recording technology is not as complicated as one might imagine. The recording computer with the DAW application is almost the same as what is required in the mid-range gaming computer specifications. In addition, because DAW application is related to audio, it is recommended to use a standard Soundcard and active speaker.

The process of DAW in Traditional Theater Music goes through several stages. The phases for digitalizing gamelan through DAW application are as follows:

A. Sampling

This stage is the recording of the notes or *titilaras* contained in the gamelan, which consists of

Fig. 2. **Portable Sound recorder.**

the titles of Pelog and Salendro. Meanwhile, the sampled gamelan instruments are based on the needs of the Traditional Theater Music.

Sound Recorder is a recording device that can be used in Sampling or recording *titilaras* gamelan, then transferred to a computer for editing and being applied into DAW.

Laptops or desktops are used to manage the recording so that it can be controlled and managed for the strength of the input and input distortion. The tools which are used are: Microphone, Soundcard, Laptop / PC (media recorder), Active Speaker Output Control and Headphones.

The recording process is not enough to conducted once or twice. Generally, the process is repeated many times to correct the gamelan instrument. If the sound produced is distorted, usually the interference occurs in the fixing nails. When the blades of the gamelan come into contact, it can produce unwanted sounds, especially in the gamelan *peking, hinci, demung* and *selentem.*

Fig. 5. **Sound editor logix Pro X. The tool of sound editor in this Logix Pro X uses standard editing tools.**
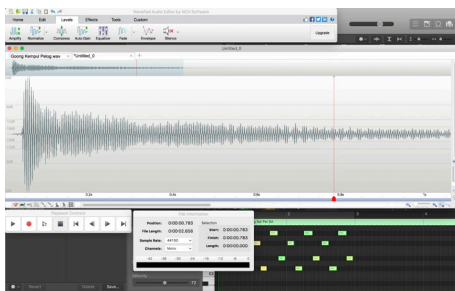

Fig. 6. **Sound editor Wave pad Audio Editor.**

B. Normalizer

Editing of recordings to achieve the desired sound quality is done by correcting and editing them, including:

1. Eliminating recorded voices or noise that interfere or distort from the original gamelan sound.
2. Stabilizing the level of strength or performance of the signal recorded from the sound. Finally, finalize the file form, wave form audio or file that is compatible with the software used. This process produces a collection of Gamelan Sound Fonts.

This application is to process sound files with features that which are complete enough to meet the needs of editing / repairing audio files.
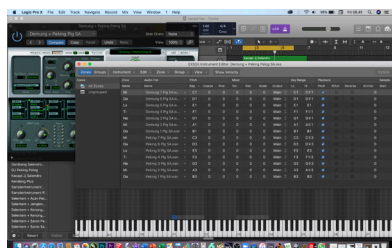
Fig. 7. **Mapping sound file on Instrumen Logox Pro X Software**

C. Custom Instrument.

Placing gamelan file sampling on the DAWS application music platform.

Figure 7 shows an instrument software to map the placement of a gamelan instrument tone on a virtual piano.

D. Plug in VSTI (Virtual Studio Technology Instrument).

Logos or images after the gamelan instruments are mapped are then stored in/save in the Logix Pro instrument collection.
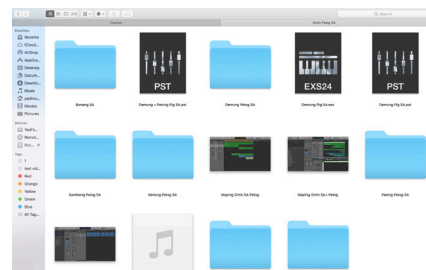
Fig. 8. **Image Plug in Gamelan Instrument Logix Pro X.**
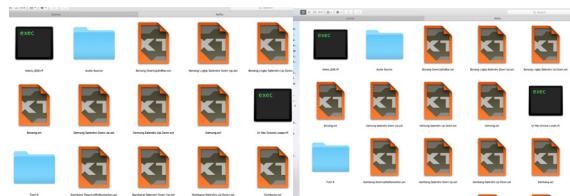
Fig. 9. **Image Plug in Gamelan Customized Instrument Reason 5.**
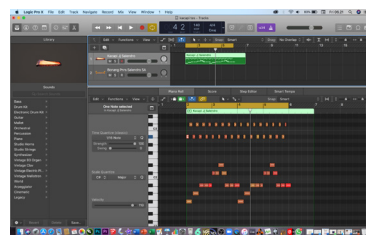
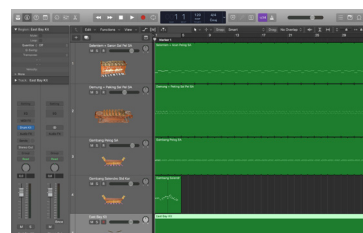Fig. 10. **The figure of gamelan instrument on view piano roll Logix Pro X**

Fig. 11. **Model Sequencer gamelan composition Logix Pro X**

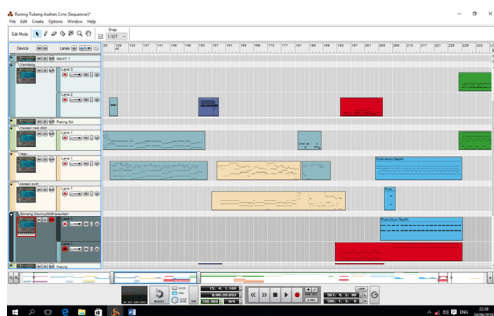Fig. 12. **Customized Instrumen/mapping Kecapi on Reason 5.**

Fig. 13. **Model Sequencer gamelan composition on Reason 5.**

The logo or image after the gamelan instrument is mapped is then stored on / saved in the instrument collection in the DAW Reason 5 application.

A series of virtual gamelan instruments from all a composition are produced in a song or a composition. The gamelan instrument icon or image can also be customized and engineered by placing the gamelan instrument image in PNG or JPG format, so that it can be seen when virtual gamelan is on the sequencer track.

Mapping sound files in Reason 5 Instrument Software. This image shows the instrument software, to map the placement of gamelan instrument tones on the virtual piano contained in Reason 5.

A series of virtual gamelan instruments from a composition produced in a song or a composition. In Reason 5 there is no button to place a virtual gamelan image or logo. So what we can do is rename the virtual instrument with the names of the gamelan.

Fig. 14. **Midi controller.**

1.2. DAW in Traditional Theatre Performance

Musicians applying DAW in traditional theatres work together with theatre or dance music engineers in general. The first thing to do is make a roundown or analyze the script to be produced. Next, to arrange the music in dance. It is necessary to know the flow of the dance. Thus, it can be seen the musical needs contained in the script or dance accompaniment.

If the script analysis or the dance pattern is known, the next step is to create a music composition that is done on the DAW Sequencer.

Traditional theatre performances are always accompanied by musical instruments in response to scenes that are either illustrative in nature or that emphasize the ongoing scene. Thus an instrument controller is needed that can be used using a MIDI controller.

The midi controller used by the writer in producing music is also used in filling the music of the traditional wheater when the show is in progress.

The period of the pandemic Covid 19 had a huge impact on the activities of the performing artists. The art production that they usually do has to stop or should be changed according to the current conditions. Production and performance processes cannot be carried out as usual. The use of music using the DAW application is very relevant.

In ongoing productions using this system, practice sessions and musical arrangements can be held separately.

The results of a series of music that have been made can be converted into mp3 or wav files that can be run on smartphones or other music players in the form of an mp3 player. Thus, these music files can be easily shared with performers, singers and dancers to be practiced in their respective places. Live meetings for training and large gatherings can be minimized.

In addition, music using DAW can significantly reduce the number of musicians. In fact musicians that are generally required in large numbers. Music produced with the DAW system is sufficient to be represented by a music composer or composer accompanied by an expert in the field of digital music, especially if the composer also masters the field of DM (Digital Music).

CONCLUSION

Traditional Theater Music using DAW application saves much more in the production of a traditional theater show. The physical gamelan as well as the gamelan musicians can be represented by DAW system. Number of practice meetings can be conducted in each home. The actual meeting can be held if the production enters the rehearsal stage. When the performance is to present musicians and their gamelan, we already have the composition and flow of music that we have created. The players, dancers as well as sinden or singers have practiced with this music. The musicians can follow what has been arranged before. Thus, time effectiveness can be maximized. A complete set of gamelan which is replaced with a digital gamelan system DAW does not reduce the value and integrity of the Traditional Theater, as long as the music presented is not distant and still uses Sundanese Karawitan as an identity of the West Java Regional Theater.

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BUILDING BUSINESS LITERACY ON CULTURAL ARTS IN ISBI BANDUNG

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Abstrak

Institut Seni Budaya Indonesia (ISBI) Bandung adalah Perguruan Tinggi yang memiliki potensi besar untuk melahirkan wirausaha mandiri berdasarkan kompetensi yang dimiliki mahasiswanya. Tiga fakultas yang secara keseluruhan memiliki 10 program studi di ISBI Bandung memiliki minat pengkajian dan penciptaan karya seni. Sebelum ujian akhir, mahasiswa memiliki kewajiban memamerkan karyanya dalam konteks ujian mata kuliah studio atau praktik lainnya. Senyatanya, setiap tahun terdapat banyak produk karya kreatif mahasiswa yang bernilai ekonomi. Namun demikian, program kewirausahaan mahasiswa di ISBI Bandung belum berjalan terencana. Produk-produk kreatif mahasiswa yang dapat diarahkan dan dikembangkan menjadi produk kewirausahaan sebagian besar masih berakhir pada tumpukan dokumen. Permasalahan utama pengembangan kewirausahaan di ISBI Bandung terletak pada lemahnya literasi bisnis seni budaya bagi mahasiswa. Salah satunya ditunjukkan dari rendahnya kesadaran mengenai potensi yang dimiliki masing-masing untuk dikembangkan menjadi sebuah produk atau layanan yang bernilai jual dan berdampak pada masyarakat. Selain itu masalah penting lainnya adalah kurangnya fasilitasi pendampingan, pelatihan, atau metode yang tepat bagi pengembangan kewirausahaan di ISBI Bandung. Tulisan ini memaparkan program Inkubator CreatLOGIC dalam memperkuat literasi bisnis seni budaya khususnya bagi mahasiswa ISBI Bandung. Pengetahuan-pengetahuan mendasar dengan pendekatan kewirausahaan sosial menjadi materi untuk meningkatkan literasi bisnis seni budaya di ISBI Bandung. Penguatan literasi bisnis melalui program pelatihan rutin ini menumbuhkan kesadaran dan pengetahuan mahasiswa berperan dalam kewirausahaan seni budaya yang berbasiskan pengetahuan bukan sekedar insting belaka.

Kata kunci : literasi bisnis, seni budaya, inkubator, kewirausahaan, ISBI Bandung

Abstract

Indonesian Cultural Arts Institute (ISBI) Bandung is a university possessing great potential to create independent entrepreneurs based on the competencies of its students. Three faculties which in total have ten study programs at ISBI Bandung have focuses either in the analysis or creation of works of art. Before the final exam, students should perform their work in the context of a studio course or other practice exams. Every year there are many students' creative products which have economic value. However, the student entrepreneurship program at ISBI Bandung has not yet been planned. Most of the students' creative products which can be directed and developed into entrepreneurial products still end up in a pile of documents. The main problem in entrepreneurship development at ISBI Bandung lies in the weakness on literacy of business arts and culture for students. One of them is shown from the low awareness of the potential possessing by most of the students to be developed into a product or service having sale value and good impact on society. Besides, another important problem is the lack of facilitation, mentoring, training, or the right method for entrepreneurship development at ISBI Bandung. This paper describes the CreatLOGIC Incubator program in strengthening business literacy in arts and culture, especially for ISBI Bandung students. Fundamental knowledge with a social entrepreneurship approach is designed to be workshop material to improve business literacy in arts and culture at ISBI Bandung. Strengthening business literacy through this routine training program fosters awareness and knowledge of students to play a role in cultural arts and culture entrepreneurship which is based on knowledge, not merely an instinct.

Keywords: bussiness literacy, art and culture, incubator, enterpreneurship, ISBI Bandung

INTRODUCTION

The Indonesian Cultural Arts Institute (ISBI) Bandung is the only Cultural Arts College in West Java. Most of the study programs at ISBI Bandung cannot be found in other universities, especially in West Java. In addition to postgraduate degrees, ISBI Bandung has three faculties, they are: the Faculty of Performing Arts which has five study programs, namely Dance, Karawitan Art, Theater Arts, Angklung and Bamboo Music, and Sundanese Dance Study Program. The Faculty of Fine Arts and Design which has three study programs, namely Art Craft, Fine Arts, and Make Up and Costume Study Program. The third is the Faculty of Culture and Media which has two study programs, namely the Television and Film Study Program, and the Cultural Anthropology Study Program.

Each of study program has focus on art studies and art creativities. Each year there are two final examination periods for both study and creation students. So far, the number of students taking final exams for art creativities is always more than those who take art studies. Thus, every year, at least during the final examination period, there are always new art works. These artworks may become products or services which have selling value. Besides, there are also artworks which are produced from the studio courses of each study program.

However, in reality, there are not many students who have sufficient awareness and knowledge to sell and market their work, let alone a sustainable entrepreneurial product. Most of the students' final assignment products are only a pile of final project documents in their respective study programs. Not many students with these kinds of skills develop their business interests and skills to become independent entrepreneurs.

This condition encourages a program of business incubator at ISBI Bandung. Under the management of LPPM ISBI Bandung, this program is held with a collaboration with The Local Enablers (TLE) to provide regular assistance on business or entrepreneurship.

RESULT AND DISCUSSION

1.1 Business Incubator CreatLOGIC ISBI Bandung

The concept of business incubation was originally developed in the US. However, it is now known almost all over the world. Its function is described by the National Business Incubation Association (NBIA) in the US to maintain or educate new companies or start-ups so that they can survive and thrive in difficult early times [1]. This explanation is also in line with the British Council's [2] definition of the ultimate goal of business incubation, that is, reducing the failure rate and maximizing business development, especially those with economic potential and value. Referring to Karatas-Ozkan [3] who chronologically reviews the definition of incubation and incubator in tabular form as follows.

Tabel 1. Definition of incubation/incubator
(source: Karatas-Ozkan, 2005)

In short, business incubators are developed to support and provide services for business development in terms of knowledge, skills and networks required.

Likewise, the purpose of developing a business incubator at ISBI Bandung. CreatLOGIC stands for Creative Local Genius Incubator. CreatLOGIC is an incubator with the spirit of local wisdom as an effort or space for the development of the arts and culture business of ISBI Bandung students.

This goal is in line with the purpose of having an incubator in Higher Education which is expected to overcome the following problems. [3]

1. Business failure due to the absence of a potential market that absorbs the business idea being offered. For new **market research** entrepreneurs, it is useful to help analyze market opportunities and potential in the context of business creation and development.

2. As an effort to overcome the problem of lack of managerial skills. Business incubators can hold **Training and Coaching**. The training is aimed at forming and developing attitudes and behaviors of entrepreneurs who are able to be creative, innovative, and proactive in facing environmental developments. Meanwhile, coaching aims to help solving problems faced by tenants in connection with their business.

3. **Cooperation between institutions**. This program aims to create a reciprocal solution (win-win solution) in which the process takes advantage of strategic advantages for related businesses to work together.

4. **Establishment of business units**. This program aims to direct and guide the process of conducting business / business units of an established business organization.

5. **Development.** This program aims to increase capacity and develop markets for entrepreneurs and small and medium enterprises that are already established in a business.

CreatLOGIC was also created due to seeing the potentials of ISBI Bandung students. Moreover, this is also based on the spirit of building cultural arts entrepreneurship raising local wisdom for ISBI Bandung students. But in the meantime, CreatLOGIC, which was only formed in 2019, is not yet fully engaged as a business incubator. Lack of resources, knowledge, and facilities poses a separate obstacle to maximizing efforts to increase students' business knowledge and skills.

In this condition, and realizing the importance of collaboration in the spirit of entrepreneurship, CreatLOGIC collaborates with The Local Enablers (TLE) to provide business or entrepreneurship training for ISBI Bandung students. TLE is an entrepreneurial community that grows and develops at Padjajaran University in Bandung. This community can be said to have succeeded in being a place to learn, collaborate, and develop entrepreneurship for students and the surrounding community [4]; [5]. The collaboration carried out with TLE is a form of routine training in the incubation program for ISBI Bandung students for 7 weeks. In the early stages, the aim of this incubation program was to build and develop student business literacy.

Fig. 1. **Curriculum of Incubation Program**

Fig. 3. **Customers Literacy**

1.2. Business Literacy through Incubation Programs

The term Business Literacy is simply defined as the ability to know and use financial and business information in order to make business decisions. This term is used by Karen Berman, founder of the Business Literacy Institute in Los Angeles in relation to the ability of company employees to read the company's financial condition and see how each department can contribute to making a profit. [6]

Developing business literacy according to Viswanathan, Gajendiran, and Venkatesan in Corus and Ozanne [7], needs to be focused on equipping learners with essential skills so that they can survive and control situations in a variety of different business environment conditions.

The routine incubation program which is carried out for seven weeks under TLE assistance to ISBI Bandung students is aimed at providing knowledge about business or cultural arts entrepreneurship. Sharing the basic knowledge from young entrepreneurs under TLE community is a process of building student business literacy. In

this process, the students are also enriched with material on how to maintain the sustainability and impact of their business, not just relying on the products.

The 7 (seven) week curriculum in the incubation program is as shown in the figure 1.

First, the participants are given material and assistance regarding designing goals, visions and sharpening and understanding market segmentation and designing product propositions. This knowledge is a fundamental skill for students who want to start a business based on market knowledge or research, or market literacy within the scope of the cultural arts product that they want to develop. One of the tools to learn writing the vision is "5 bold steps vision canvas".

The second session is learning about improving the quality of customer relationships and product digital marketing channels. Building literacy about customers and cultural arts products needed by customers is significant. This is an awareness that students must build to start and maintain their cultural arts business.

Business managerial improvement and the

Fig. 2. **Purpose, Vision, and *5 Bold Steps Vision Canvas***

Fig. 4. **Managerial Literacy: *Agile Framework***

Fig. 5. **Collaboration is fun**

Fig. 7. **Business Planning**

phasing of business progress are the next literacy for the participants. This is the materials sharing given in the third week. Basic knowledge of managerial becomes important to start and maintain the continuity of the arts and culture business which needs to be very adaptive to the situation. No business can run well without good managerial management. The managerial concept introduced in this material is the Agile Framework. In short, Agile Framework is a set of values which may help individuals think systematically, adaptive to changes, able to map the work process carefully and always focus on user (user centered).

Processing business data and designing business collaboration maps are the strengthening after the third week material. Literacy on how to build collaboration in business is the fourth week material. Collaboration is one of the keywords for the success of maintaining a business in today's

global era. The mindset of closure due to the fear of being imitated is no longer relevant today when the flow of information is overwhelmingly unstoppable. Collaboration can be used to strengthen a built business.

How to improve the quality of partner relationships becomes the next literacy stage in the fifth week after the collaboration is established. Relationships with partners need to be maintained and enhanced by effective communication. Establishing relationships with partners will strengthen literacy about the narrative needed in maintaining and lifting the business products which are built.

In the sixth week, the participants are given material on diversification of income sources and management of Objective Key Results (OKRs). How to divide the percentage of income for product capital, management, marketing, and other sorting is also the knowledge given to students in this incubation program. This process is also related to strengthening to determine goals and how to determine benchmarks for achievement. Financial management literacy here is important knowledge that students need to pay attention to in building their business.

Fig. 6. **Financial Management Literacy**

In the last week of development evaluation, the students as participants are trained on how to do a pitch deck or how to present their business plan. The thing that is emphasized in this material is how to plan a business is interpreted as a business process planning, not just product planning. As stated by the initiator of TLE, Dwi Indra Purnomo, that "Actually, it is not about the number of products stored in the refrigerator. But more than that, there is an important learning process in growing business machines involving thousands of individuals who are the chain of benefits"[8]. In short, business planning needs to be detail. It is not merely planning a business product but a business process planning.

CONCLUSION

This Incubation Program builds and strengthens business literacy for ISBI Bandung students. The materials delivered generate knowledge and awareness of what needs to be built and developed to create an impactful and sustainable business. The business product is indeed a capital in building a business. However, to move further, business cannot merely rely on the product. There are many things that must be learned and strengthened. To be able to compete in an era of massive information like this, building a business cannot only be based on instinct. Willing to build a business means that we must be also ready to build literacy.

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THE RESILIENCE OF CUSTOMARY LEADERS TRADITIONAL CULTURE *PIKUKUH PITUTUR* IN KAMPONG DUKUH OF GARUT REGENCY

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Abstrak

Budaya tradisional telah dilaksanakan di Kampung Dukuh, sebuah dusun adat di Desa Ciroyom, Kabupaten Garut, selama 303 tahun, berkat ketahanan pikukuh pitutur para pemimpin adatnya. Masyarakat adat Kampung Dukuh secara konsisten mengikuti Tilu Pacaduan, ajaran pemimpin pertamanya, Eyang Syech Jalil. Mama Uluk adalah tokoh masyarakat adat Dukuh ke-14 yang mempraktikkan pikukuh pitutur dalam bentuk pidato, tulisan, dan media. Struktur kepemimpinan di Kampung Dukuh terdiri dari Kuncen dan Lawang. Kuncen adalah pemimpin yang sangat dihormati, ditaati dan dikagumi baik oleh masyarakat adat Dukuh maupun pengunjung yang datang atas nasehatnya. Lawang adalah asisten seorang Kuncen yang tugasnya membantu atau mewakili kuncen dalam hal-hal tertentu. Penelitian ini bertujuan untuk mengetahui lebih dalam tentang kehidupan sosial budaya masyarakat adat, khususnya masyarakat adat Kampung Dukuh. Metode yang digunakan adalah metode deskriptif analitik dan pengumpulan data dilakukan melalui observasi, wawancara dan dokumentasi. Hasil penelitian ini diharapkan dapat memberikan wawasan terkait kepemimpinan masyarakat Sunda dalam masyarakat adat dan berkontribusi bagi kemajuan pemahaman teoritis ilmu sosial dan manajemen kepemimpinan.

Kata Kunci: Ketahanan, Pemimpin, Pikukuh Pitutur, Masyarakat Adat

Abstract

Traditional culture has been carried out in Kampong Dukuh, a customary hamlet in Ciroyom Village of Garut Regency, for 303 years, owing to the resilience of its customary leaders' *pikukuh pitutur*. Kampong Dukuh customary community has consistently follow *Tilu Pacaduan,* the teachings of its first leader, Eyang Syech Jalil. Mama Uluk is the 14th leader of Dukuh customary community who practices *pikukuh pitutur* in the form of speech, writing and media. The leadership structure in Kampong Dukuh consists of *Kuncen* and *Lawang*. Kuncen is a leader highly respected, obeyed and admired by both Dukuh customary community and visitors who came for his advices. *Lawang* is an assistant to a Kuncen whose task is to assist or represent *kuncen* on certain matters. This study aims to gain deeper insight on social cultural life of customary communities, especially that of Kampong Dukuh customary community. It uses analytical descriptive method and the data are collected through observation, interviews and documentation. The research outcomes are expected to give insights related to Sundanese leadership in a customary community and contribute to advancement of theoretical understanding of the social science and leadership management.

Keywords: Resilience, Leader, *Pikukuh Pitutur*, Customary Community

INTRODUCTION

Kampong Dukuh is located in Ciroyom village, Cikelet sub-district, Garut Regency. Based on interview with Mama Uluk on 14th July 2020, before the area was called Dukuh, came a married couple, Nini and Aki Chandra, from Cianjur, waiting for Eyang Syech Abdul Jalil as the one giving direction to anyone who was allowed to settle. When Eyang Syech Abdul Jalil arrived, Nini and Aki Chandra returned home because they had met the person whom they were waiting. Eyang Syech Jalil brought a handful of Mecca soil to be planted and called Dukuh. The word Dukuh means *Padukuhan "Pacalikan",* a settlement.

Although Kampong Dukuh is situated in a remote area, it is always bustling with visitors who come for various reasons. It has a number of distinctiveness to be studied, concerning its concept of social life in particular. The distance from the roadway in Cikelet sub-district to Kampong Dukuh is about 9 kilometers. The road trip is challenging due to its narrow and rocky roads. Consequently, drivers and riders must ensure that their vehicles are roadworthy and be extra careful while driving in bad weather.

In terms of region, Kampong Dukuh is divided into outer Dukuh and inner Dukuh, but the latter became the customary hamlet. A simple fence

Fig. 2. **Simple bamboo fence marks the boundary between outer Dukuh and inner Dukuh** (Source: Research documentation of Ai Juju Rohaeni and Nia Emilda, 2020)

marking the boundary between the two hamlets shows that both communities live side by side. Many outer Dukuh inhabitants are related to inner Dukuh inhabitants by blood or marriage. Even many of them were former inner Dukuh residents who chose to move to outer Dukuh because their children wanted to get public education and life transformation. They can settle in outer Dukuh and are not bound by the rules applied in inner Dukuh.

The study uses qualitative approach with analytical descriptive method. It analysed the collected data and comprehensively described the findings related to the research problems. V.Wiratma Sujarweni [1, 6] said that "Qualitative method in general can be used in research into social life, history, behavior, functionalization, social activity, etc." The data were collected through observa-

Fig. 1. **Road to Kampong Dukuh** (Source: Research documentation of Ai Juju Rohaeni and Nia Emilda, 2020)

Fig. 3. **Location of *Cebor 40 ceremony*** (Source: Research documentation of Ai Juju Rohaeni and Nia Emilda, 2020)

tion, particularly participant observation, in-depth interview, and documentation.

RESULT AND DISCUSSION

Total land area of Kampong Dukuh is 10 hectares, including 1,5 hectares of settlements and 8.5 hectares of forests and graveyard. The settlement area comprises 43 buildings: 40 houses, a mosque, a madrasa and Quran recitation place, and a structure which was Eyang Syech Abd.Jalil's house, now it becomes a prayer house. Beside the prayer house, there are some *pancuran* (bamboo piping system to supply water from mountain spring). The people use those *pancuran* to perform wudu (ablution) and *Cebor 40* ceremony held every Saturday night after reciting Quran and shalawat.

Resilience according to Indonesian Dictionary [7, 883] means "strength (mental, physical); endurance". Dukuh customary community has adhered strictly to principles and customs taught by Eyang Syech Jalil regardless of the era advancement brought by visitors. The teachings passed from generation to generation were derived from Islam. *Pikukuh* [7, 254] *"papagon, aturan anu matok or strict rules"*, and *Pitutur* [7, 545] *"nasehat or wisdom"*. The customary leader's resilience to deliver rules and wisdom taught by the ancestors will determine the survival of the customs. *Tilu Pacaduan* is the application of wisdom passed down from the first customary leader, Syech Abd.Jalil, to *Kuncen* Mama Uluk whose real name is Lukmanul Hakim, as mentioned by Thoha [5, 14] that "Leadership is an activity to exert an influence over other people's behaviors, or an art of influencing human behavior either individually or in groups".

Pikukuh Pitutur of the leader done consis-tently shaped the identity of Dukuh customary community that made them different from other customary communities in West Java, as stated by Garna [2, xii] that "The significance of a tradition is that it serves as a cultural heritage giving its patrons identity and a sense of self." The resilience of the customary leader's teachings becoming the life patterns applied in everyday lives of the society is known as the resilience of *Tilu Pacaduan.*

Pikukuh pitutur is carried out through: 1). Speech. The customary leader during routine Quran recitation is able to communicate with ease, be a role model of attitude, utterance, and behavior; 2). Writing. The teachings to be practised by the Dukuh customary community from generation to generation in the beginning were delivered in verbal, yet, since the reign of *Kuncen* Mama Bani, her daughter named Bu Wiwi wrote the teachings in Sundanese Arabic letters – into books entitled *"Elmu Dukuh* (The Teachings of Dukuh) and *Riwayat Kampung Dukuh* (History of Kampong Dukuh)"*. Both books can only be read by *Kuncen, Lawang*, and the eldest son prepared to rule in the future; 3). Media of *Kohkol. Kohkol* made of bamboo serves as a communication tool for villagers. It is put in the mosque since no electrical equipment is allowed in the hamlet. The beat of *kohkol* marks the prayer time for Dukuh customary community. The teachings *pikukuh pitutur* cover: a). *Apes Lingsem,* tells about simple life, harmony; b). *Tutupan, Titipan, Awisan,* is related to preservation, conservation of settlement and forbidden forest; c). *Ka lalaki ulah lesot gagang Kored, ka Istri ulah lesot ti gagang sapu,* is the wisdom telling that both men and women must work hard. Another wisdom dearly instilled in Dukuh customary community is "*Dukuh padumukn matuh,*

Fig. 4. **Simple dwelling houses of Dukuh inhabitants**
(Source: Research documentation of Ai Juju Rohaeni and Nia Emilda, 2020)

katurunan kampung Dukuh, keukeuh pengkuh serta patuh sadaya piwuruk sepuh". *Pikukuh Pitutur* rich in values and meanings is constantly instilled into its young generation.

As stated by Idrus Ruslan [3,7] that "When human is able to carry out the rule according to the culture of the nation consciously, his real human character will be revealed and he will be willing to preserve and instill it into young generation."

Dukuh Customary Community is led by Kuncen Mama Uluk, Lawang Wetan, and Lawang Kulon. Their community respects them and abides by all their advices, rules, and orders. Rahayu as cited in Subhan Agung [1, 9] "Informal leader such as a *kuncen* has a great power in managing the life of a customary community". Kuncen is the leader and Lawang is the kuncen's assistant who will lead an event if the kuncen is absent. Kuncen is a role model whose utterance and behavior or *pikukuh pitutur* serve as examples.

Tilu pacaduan and traditional ceremonies are manifestation of the customary community's resilience and endurance towards their leader's *Pikukuh pitutur*:

1. *Pacaduan Kampung*, is related to dwelling house. Customs in social life are bound by prohibitions/*pamali-pamali,* such as the way the house is built, its shape, material and direction, its furniture and equipment that must be made of natural material such as wood and bamboo, and must not use modern tools in their making process; the instruction to use oil lamps or *cempor* for lighting because electricity is forbidden. *Kohkol* functions as a communication medium in the mosque because speaker is not allowed. Customs in daily lives include instructions on people's clothing; prohibition on wearing jewellery, trading activity, raising quadrupeds; instructions on people's behavior; prohibition on stretching legs towards the Qibla, and many other instructions, particularly prohibitions on Eyang Syech Abdul Jalil's grave.

2. *Pacaduan Makom, Visit to* Eyang Syech Abdul Jalil is done every Saturday with some prohibitions applied to both women and men: they must be clean from minor and major hadath; must perform ablution before entering the graveyard; musn't be civil servant; mustn't wear footwear; must wear undecorated plain clothes; for women in particular, they must wear plain kebaya and sarong with no underwear; for men in particular, they must put on headband, wear plain sarong and shirt. All graves mustn't be cemented over and decorated, etc.

3. *Pacaduan Leuweung* related to prohibitions of the protected forest. Forest as the source for water must be preserved through planting and cleaning. Everyone mustn't take anything from the protected forest, even if it is weed or rotten twig. All of these are planted in its place and become organic fertilizer, with the

exception of ripe fruits to be eaten together by the members of Dukuh customary community, not for sale.

In the teachings of Dukuh customary community, the principles of living a simple life in harmony with the self, others and environment must be maintained and instilled into the next generation. Simple life style, culture of collaboration, helping one another are well sustained. These can be seen from the traditional ceremonies performed in Kampong Dukuh:

1. *Moros* Ceremony. Dukuh Customary Community delivers its crop yield to Village administration before Islamic festivals of Eid al-Adha and Eid al-Fitr.
2. *Manuja* Ceremony. The members of Dukuh Customary Community always work together to send their crop yield to the *Kuncen.* It is because all the visitors after Quran recitation on Friday night and after grave visit on Saturday morning will be served meals.
3. *Ngahaturan Tuang* Ceremony. Women in Dukuh Customary Community work together to prepare meals after Quran recitation and grave visit.

The size of *kuncen's* house is bigger than other houses because it is used to hold an event of Quran recitation, reveive visitors, and prepare *Cebor 40* ceremony held every Friday night. The ceremony is attended by people who want to purify themselves and have special intention, led directly by Dukuh customary leader Mama Uluk.

CONCLUSION

The Customary Community of Kampong Dukuh in Ciroyom Village, Cikelet Sub-district,

Garut Regency is one out of nine customary hamlet communities in West Java faithful to its leader's *pikukuh pitutur* making it different from other customary communities. The teachings delivered by its leaders were derived from Islam as the religion of its community members and applied to traditional culture in line with its natural environment. The *Pikukuh pitutur* is reflected in *Tilu pacaduan.* The life principles as well as the concepts of simple life style and harmony bring the balance of relations between human and God, human and human, and human and nature as well.

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MARKET BRANDING THROUGH THE TOUCH OF THE OLD (*TEMPOE DOELOE*) TRADITION

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Abstrak

Artikel ini membahas tentang keberadaan pasar alternatif yang unik dibandingkan dengan pasar yang ada. Mayoritas pasar pada umumnya terbatas sebagai tempat jual beli kebutuhan dan kebutuhan lainnya tanpa sentuhan budaya atau pendidikan; pembeli dan penjual tidak mendapatkan nilai tambah atau pengalaman lain setelah transaksi selesai. Artikel ini membahas tentang keberadaan pasar papringan di Temanggung, Jawa Tengah, dan pasar Talawengkar di Subang, Jawa Barat sebagai model studi keberadaan pasar kontemporer yang mengusung nuansa tradisi lama (tempo doeloe). Pasar Papringan Jawa Tengah merupakan pasar yang berada di dalam hutan bambu sehingga dinamakan Pasar Papringan. Keunikannya meliputi penggunaan koin bambu, beroperasi setiap 35 hari dua kali pada hari Minggu Wage dan Minggu Pon. Begitu pula dengan pasar Talawengkar yang terletak di Desa Bolang, Kabupaten Subang memiliki keunikan tersendiri. Diantaranya adalah penggunaan genteng tanah liat yang disebut talawengkar. Dengan menggunakan pendekatan kualitatif dan disertai analisis kritis, dapat dijelaskan bahwa operasi pasar yang memanfaatkan tradisi lokal dan alam sekitarnya merupakan kekhasan dan branding pasar. Kedua pasar tersebut tidak hanya menjadi tempat berdagang, tetapi juga sebagai destinasi wisata belanja yang menanamkan nilai-nilai edukatif.

Kata Kunci: Branding, Pasar, Tempo Doeloe, Tradisi Lama

Abstract

This article discusses the existence of an alternative market that is unique compare to the existing markets. The majority of the markets are generally limited to being a place for buying and selling necessities and other needs without any cultural or educational touch; the buyers and sellers do not get added value or other experiences after the transaction is completed. This article discusses the existence of the Papringan market in Temanggung, Central Java, and the Talawengkar market in Subang, West Java as a study model for the existence of contemporary markets that bring out the nuances of the old (*tempo doeloe)* tradition. Papringan Market in Central Java is a market held in a bamboo forest so that it is called Pasar Papringan. Its uniqueness covers using bamboo-made coins, operating every 35 days two times on Sunday Wage and Sunday Pon. Likewise, the Talawengkar market located in Bolang village, Subang Regency has its peculiarities. Among others is the use of clay tiles called *talawengkar*. By using a qualitative approach and critical analysis accompanied, it can be explained that the market operation utilizing local traditions and the surrounding nature is the markets' peculiarities and branding. Both markets do not only serve as places for trading, but also as shopping-tourism destinations that instill educational values.

Keywords: Branding, Market, *Tempo Doeloe*, Old Tradition

INTRODUCTION

When we hear the term market, we think of a place for selling and buying activities. It facilitates sellers who offer various products and buyers who need household necessities and other things to make transactions. Nowadays, it is growing to adapt to current needs, advanced management, and massive use of technology. Based on the characteristics, it can be classified into traditional, modern, and online marketplaces. Each type of market has its consumers, as well as its advantages and disadvantages.

This paper aims to reveal the potentials of natural resources and local cultures, which have selling values and power, in empowering a market. Markets were identified as the primary source object, and collected data were analyzed by using a qualitative approach.

RESULT AND DISCUSSION

1.1 Traditional Markets

The traditional market is the oldest that appeared since the era of the monarchs. This type of market is the center of the trading activities for the residents, as the majority of sold goods come from the neighborhood and buyers are the locals. The traditional market is unique due to bargaining in buying and selling. The market design usually consists of stalls or outlets, booths, and open stalls managed by a seller or a market manager. Most of them sell daily necessities such as fresh food like fish, fruit, vegetables, eggs, meat, cakes, clothing, electronic goods, services, and other things. Markets like this are still widely found in Indonesia. Generally, the market is located near residential areas to make it reachable for buyers. Some of the most popular traditional markets in Java are Beringharjo Market in Yogyakarta, Klewer Market in Solo, Pasar Johar in Semarang. Also, there are other traditional markets in different areas with their distinctiveness depending on the characteristics of

their patrons by using the Javanese/Islamic calendar calculation to regulate their operations, having been passed down from generation to generation.

1.2 Modern Markets

It is a market that operates under a modern management system. It is generally located in urban areas and nearby to provide quality products with good services to consumers (usually belong to the upper-middle class). The modern market includes malls, supermarkets, department stores, shopping centers, franchises, and minimarkets.

It is a place where a trade transaction takes place without a bargain on the price. The price is already printed in a barcode on each item. It sells vast arrays of goods with high quality. It is located in a premise where consumers can help themselves to get the things they need (self-service). The conditions of the modern market are generally clean and comfortable because they are equipped with Air Conditioners and a pleasant atmosphere, a neatly-organized layout that enables consumers to find the items they need easily. The transactions are handled by a cashier that has been trained. Services in this market generally satisfy consumers, along with adequate parking facilities and a comfortable atmosphere.

Its operational hours depend on operation management. It usually opens at 8 a.m. and closes at 9 p.m. There is also the minimarket opening 24 hours in a strategic area to cater to its consumer needs.

1.3 Online Marketplace

It is a market where buyers and sellers do not meet directly. The buyers make orders through an application and the sellers send the products with the help of delivery services. This type of market is highly demanded during the covid-19 pandemic since people have to apply social distancing. Thus, it helps to fulfill the people's need.

Fig. 1. **The Ambiance of Papringan Market**
(Source: https://www.brilio.net/creator/uniknya-pasar-pa-pringan-temanggung--072395.html downloaded tanggal 11/04/20)

Fig. 3.
(Source: https://www.brilio.net/creator/uniknya-pas-ar-papringan-temanggung--072395.html downloaded on 11/04/20)

The three types of the market provide the primary or secondary necessities but they have not exploited the potentials of local cultures as the basis for its operation. There are markets with alternative atmospheres that promote local cultures and optimize the local people's capacities to support their operations. Two of them are the focus of discussion in this article, namely Papringan market in Temanggung, Central Java, and Talawengkar market in Subang.

Seeing from its beginning, the markets are newly built. Even so, their organization and appearance are very different from other built markets by responding to their surroundings and promoting the local cultures to attract visitors to come and enjoy the different ambiance.

Papringan Market

At a glance, Papringan Market in Temanggung, West Java is a folk market taking place in the dense bamboo forest that is beautiful and natural. Also, the cool air makes us more relaxed. It is also the reason why the market was named Papringan

Fig. 2. **The currency of pring and Bank for money exchange.**
(Source :https://www.brilio.net/creator/uniknya-pasar-paprin-gan-temanggung--072395.html downloaded on 11/04/20)

Market. It is originated in the word 'pring", which is bamboo.

Some interesting and attractive features found in Papringan Market is as followed:

1. The transaction payment does not use rupiah banknotes. It is done by using bamboo-made coins. Since the coins are the market's currency, people exchange their money for bamboo-made coins. The bank for money exchange is provided before the entrance. A bamboo-made coin equals 2,000 rupiahs. If we do not spend all of the coins at one visit, we cannot change them into rupiah banknotes. Yet, the coins are valid for transactions on our next visit to Papringan Market.

2. It is only held on Sunday Wage dan Sunday Pon. Papringan market opens *'selapan dino ping pindo'* or once every 35 days two times, namely on *Minggu* (Sunday) *Wage* and *Minggu* (Sunday) Pon. Two opportunities in a cycle in the Javanese/Islamic calendar.

3. Another uniqueness found in Papringan Market is the costume worn by the seller. They wear clothes made of *lurik* fabric. It is a local genius that you cannot find in other traditional markets. The sound of traditional gamelan played by musicians dressed in *lurik* evokes a certain feeling. The visitors can walk through the bamboo trees with an exclusive ambiance.

4. A variety of goods offered in Papringan market. The Papringan market displays an array of uniquely-designed bamboo crafts at af-

fordable prices, ranging from 1 to 15 bamboo-made coins or around 2,000 to 30,000 rupiahs. It also offers traditional snacks, such as *gethuk, jadah, tiwul*, and many more. The visitors can find delicious dishes, chips, and crackers put in antique containers that arouse a feeling of nostalgia. Fresh fruits and vegetables, produced by the local residents' farms, are also available.

Talawengkar Market

Talawengkar Market is located in Bolang hamlet, Cibuluh village, Tanjungsiang district, Subang regency. Small round pieces of clay tile (known as *talawengkar* in local terms) are used for transactions in this market. Like rupiah banknotes, the values are carved on the talawengkar coins, ranging from 1tl, 2tl, 5tl to 20tl. Therefore, the market is called "Talawengkar Bolang Market". It is close to the Cultural Hut of Bolang hamlet. A special area nearby is spared for residents who want to sell things. The ideas of *talawengkar* currency originated from the past Sundanese tradition that celebrated the seven months of pregnancy. The host of the feast always served *rujak* (Sundanese fruit salad). Yet, the guests could not scoop the *rujak* directly. "If the guests wanted to have the *rujak*, they have to exchange it with a small round piece of clay tile made by themselves. The rounder the piece of clay tile, the more *rujak* they would have." Thus, the use of *talawengkar* coins is an attempt to remind the residents that once in the past, the area was famous for its clay-tile productions. Now, no one in the area makes clay tiles. The market has stimulated the economic activities of the locals by increasing the production of pottery to make the *talawengkar* coins.

Talawengkar market opens every seven months. It is because, during the break of seven months, the residents are given entrepreneurship training to make some products that will be sold

in the market afterward. The products vary from traditional typical dishes and crafts.

CONCLUSION

- The two markets operate by combining the traditional-culture potentials and modern management. For example, a bargain typical to the traditional market no longer exists, yet the traditional nuances presented in the modern context.

- The organization of Papringan and Talawengkar markets that unite with their surrounding nature is their peculiarities and branding.

- The instillation of educational values since the visitors are brought into the local nuances, customs, and culture of the past. It also may evoke a sense of nostalgia since the visitors can find the traditional crafts or toys which they used to play in their childhood.

- The markets are tourist destinations since among the array of goods displayed, there are dated traditional dishes so that the visitors can feel different and typical atmospheres.

- In general, it can be said that the activities of both markets enforce the local economy and increase the index of happiness among residents through their culture.

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POSE THEATER CREATION:
ADAPTATION OF FORM AND EXPRESSION OF THEATER'S ACTING ARTS FOR NARRATIVE FESYEN PERFORMANCE APPLICATIONS

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ABSTRACT

The purpose of this research is to find ways and formulas to create performance models with the application of forms and expressions of body poses, in a narrative fashion performance format. The adaptation method will be applied to identify forms and expressions of theatrical acting that are in accordance with the concept of narrative fashion performance. This type of research combines desk-research (literature study) and field-research (phenomenon studies), resulting in the identification of a number of themes, related to the phenomenon of pose expression, especially those that develop in social media. The making of the Pose Theater model, in the form of a Narrative Fashion Performance, is carried out with a multi-theory inclusion approach, namely: Performative Body, Pose Presentation, Affect Dramaturgy, Narrative Equilibrium, Transcoding Adaptation, and Atmospheric Aesthetics The research resulted in the formulation of applied knowledge in the form of a theater acting adaptation strategy for narrative fashion performance applications. The performance model is a synthesis of Theater Semiotics knowledge, with a focus on studying semiotics of clothing (in fashion styles) and the creation of performative body poses, which are based on research results on the phenomenon of 'selfie' and 'tiktok' on social media. The visual form of pose theater is established through the creation of ready to wear fashion, as well as the arrangement of the stage atmosphere based on the adaptation of the rules of fashionology. The script model still applies the Aristotelian dramatic structure, intended as an act of borrowing (borrowing), where this model uses materials, ideas or forms from the previous text, namely the modeling convention in theater. But the way to arrange the elements in each scene is a transposition (transpositions) where adaptation is a change from one semiotic system to another, namely from a dramatic theater system to a visual-kinetic theater system.

Keywords: Adaptation, Fashion, Pose Theater

ABSTRAK

Tujuan tulisan ini adalah menemukan cara dan formula untuk membuat model pertunjukan dengan aplikasi bentuk dan ekspresi pose-pose tubuh, dalam suatu format pertunjukan fesyen naratif. Metode adaptasi akan diterapkan untuk mengidentifikasi bentuk dan ekspresi seni peran teater yang sesuai dengan konsep pertunjukan fesyen naratif (narrative fashion). Jenis penelitian memadukan desk-research (studi literatur) dan field-research (studi fenomena), menghasilkan identifikasi sejumlah tema, terkait dengan fenomena ekspresi pose, khususnya yang berkembang dalam sosial media. Pembuatan model Teater Pose, dalam bentuk Pertunjukan Fesyen Naratif ini, dilakukan dengan pendekatan inklusi multi-teori, yaitu : Tubuh Performatif, Presentasi Pose, Dramaturgi Afek, Naratif Ekuilibrium, Adaptasi Transcoding, dan Estetika Atmosfir Penelitian menghasilkan rumusan pengetahuan terapan berupa strategi adaptasi seni peran teater untuk aplikasi pertunjukan fesyen naratif. Model pertunjukannya merupakan sintesis pengetahuan Semiotika Teater, dengan fokus mempelajari semiotika pakaian (dalam fashion styles) dan kreasi performatif pose-pose tubuh, yang didasarkan pada hasil riset atas fenomena 'selfie' dan 'tiktok' di media sosial. Wujud visual teater pose ditubuhkan melalui kreasi ready to wear fashion, serta penataan suasana pentas berdasarkan adaptasi kaidah fashionology. Pembuatan model skrip (script) tetap mengaplikasikan struktur dramatik Aristotelian, dimaksudkan sebagai tindakan meminjam (borrowing), dimana model ini menggunakan bahan, gagasan atau bentuk dari teks sebelumnya, yaitu konvensi pengadeganan dalam teater. Tetapi cara menyusun unsur-unsur dalam setiap adegan merupakan sebuah transposisi (transpositions) dimana adaptasi adalah perubahan dari satu sistem semiotik ke sistem semiotik lain, yakni dari sistem teater dramatik menjadi sistem teater visual-kinetik

Kata kunci: Adaptasi, Fesyen, Teater Pose

INTRODUCTION

Forms and expressions of theatrical arts, their formal scientific functions are still limited to the field of theater performance. The possibility of theater acting has not been explored to be enriched as an application model for other formulas of performative art. For this reason, research is needed for the development of applied knowledge, in which the forms and expressions of theater acting can be developed adaptively for new performance applications, which are based on performative skills.

The development of forms and expressions of theater acting for new performative art applications, serves to develop variants of urban performing arts. This is related to the effort to see the scientific connections that can be expanded between theater acting and the development of the creative industry in the performing arts.

The benefit of scientific reconnection between theater acting and conventional fashion performances can produce mutualism of knowledge, namely between the expressiveness of acting mastery and improving the quality of narrative in fashion performances. In this case, students, especially students of performing arts (theater) and students of ready-to-wear fashion design, can carry out creative collaborations to create a formula for adapting the theater acting to a more persuasive and performative fashion show.

The problems faced for scientific reconnection that produce mutualism of knowledge have not been supported by the current vision of the art education curriculum. The art education curriculum is still under the convention of scientific specialization, which specifically prioritizes the acquisition of "core knowledge", but at the same time segmentative, because it has not touched or adopted factual phenomena that are currently developing as on going phenomena. The specific and segmentative nature of learning in the arts does not encourage synergies of knowledge, which are more exploratory, productive, and creative in nature.

This research to formulate the concept of aesthetic forms and formulas for Pose Theater provides solutions for scientific reconnection and mutualism of knowledge, in response to the problem of learning the role of theater, which tends to be replicative. Replicative means that the scientific basis of theater acting tends to repeat a limited application, which is applied only in the conventional field of theater performance.

This research will produce the formulation of applied knowledge in the form of an adaptation model of theatrical acting for the application of narrative fashion performances. The performance model is a synthesis of Theater Semiotics knowledge, with a focus on studying the semiotics of clothing and the expressivity of body poses, which is based on the research results of the phenomenon of 'selfie' and 'tiktok'. The visual form is established through the creation of ready to wear fashion, as well as the arrangement of the stage atmosphere based on the principles of fashionology.

RESULT AND DISCUSSION
Formulation of the Pose Theater Concept

Based on the theoretical scope and data findings that are included, as a result of the research phase

I (desk research) and second stage research (field research), here is a formulation of the Pose Theater concept, as a theoretical reference in developing a form of Expressive Fashion Show.

Concept Formulation of the Pose Theater, in the form of a Narrative Fashion Show

No	Anchor Theory	Definition
1	**Creation of Body Appearance**: Performative Body as Expression and Impression	The expressive and impressive dynamics of the performative bodies that are processed lie in the characteristic flexibility (elastic), as 'body ornamentation' which can be worn or removed, and often in the form of goods that are traded. These flexible characteristics include clothing, diamond gems and other decorations, hairstyles, cosmetics, perfumes and other fragrances. [6] (Waskul and Vannini 2013), which are further identified as forms of fashion style with their respective characteristics, both in terms of 'appearance' and 'values'.
2	**Performing Medium**: Pose creation as an adaptation of theatrical acting	Fashion poses are images or characters that can present a story or an idea, in which a specific situation, problem, or moment is illustrated [7] (Wayne: 2010) The clothes used in a fashion show represent a lifestyle or attitude. Poses that convey this lifestyle or attitude are presented through expressive body movements and suggestive props. Fashion shows are linked in a sales context, so that the image or character must be able to show aspirations (aspirations) and a cheerful atmosphere (cheerful). Models must also understand the importance of how they appear to the audience. This relates to gaze expression, gaze point of view (angle), body side that is highlighted (profile), and body pose (gestural pose). Models must strongly imagine that the audience is a photographer, who is interested in the visible quality of the various sides of the presentation [5] (Walden: 2008). Pose Theater is a visual formula and strategy to convey narrative elements and semiotics of clothing. The presentation is in the form of a story that is told gesturally, visually and verbally, in a series of suggestive narratives, which are accentuated through the composition of individual and choral poses, reinforced by props, singing, atmosphere music, and performance photography lighting.
3	**Dramaturgy Orientation**: Affect Dramaturgy	Affect is the full intensity of feeling. A force driving sensation, arousal, important thing, related to atmosphere, an impulse that attracts our consciousness. Affect is the body's capacity to be moved and receive encouragement, the body's ability to move and influence other people and other things. Affect cannot be confused with emotion, although the power of affection does contain certain emotional qualities. Affect is pure energy, characterized by its ability to move [6] (Waskul and Vannini: 2013) Affect is a transpersonal ability by which the body can be affected (through an affection) and affected (as a result of modification of the body's capacities). Affect has transformative potential, which flows in the center of the body [1] (Anderson: 2006)

4	**Purpose of Performance Communication**: Exploring the power of affection in drama	The openness of the body to construct interactions and engage in action, and its ability to play a transformative role in these interactions, characterize affective drama, as well as prove the power of affect in drama. Therefore, in drama events it is necessary to change from a one-way view (uni-directional view) to a multi-directional view (multi-directional model). This multi-directional model allows a constellation of transmission of actions — such as romantic partner encounters — to allow the body's capacity to transmit affections and be infected by others simultaneously. This affective drama relies less on reflection and cognition, but more on the role of instinct, strong desire, passion, sensuality, pure emotion, drive, vibration, mood, inclination and bodily skills as the basic forces to transform encounters.
5	**Narrative Concept:** New Equilibrium-Disruption-Equilibrium	The story begins with a situation of balance, calm or peace (equilibrium). Equilibrium is understood as a condition of perfect balance (a perfect balance). This condition is then interrupted by a number of events, but the disruption will be resolved, and at the end of the story a new balance will emerge. Todorov's pattern tends to be clichéd. Each story consists of a beginning, middle and end. But there is something that remains the attraction of this simple pattern, namely regarding the 'equilibrium' itself, namely how each story in a particular way (based on semiotic analysis of clothes) will describe a situation 'when and where' equilibrium conditions can occur.
6	**Adaptation Strategy**: From the mode of telling to mode of showing.	The practice of adapting to different mediums is a remediation process. Remediation is the translation specifically into the form of an intersemiotic transposition of one sign system (for example, theater arts) into another sign system (for example, fashion shows). This is a form of translation in a more specific sense, namely as a transmutation of a sign or cross code (transcoding), into a convention arrangement or as a sign convention [3] (Hutcheon: 2013) In changing 'telling' to 'showing', adaptation performances must describe descriptions, narratives and ideas, which must be transcoded into speech, action, sound and visual images. Conflicts and ideological differences between characters must be 'seen and heard' (visible and audible). In this dramatization process, certain reactions and focuses on themes, characters and plots must be made. [4] (Lodge: 1993) The attractiveness of the adaptation show for the audience lies in the mixture between repetition and difference, between familiarity and novelty. With the content of the two binding and detached elements, which are both close and distant, an adaptation show becomes a form of rivalry of reality. The adaptation works in particular are the result of re-interpretation and at the same time re-creation [3] (Hutcheon: 2013).

| 7 | **Aesthetic Foundation**:

Atmospheric Aesthetics | The atmosphere is characteristic of the phenomena that are present "in between". The atmosphere exists between the subject (perception) and the object (sensation). Atmospheric aesthetics therefore mediate between the aesthetics of the reception and the aesthetics of the production. [2] (Bohme: 2017).
The atmosphere consciously can be produced from the arrangement of objects, light and music — as a paradigm in stage scenario art. But the results of the arrangement must manifest something that can be felt, present it in an event, which produces an impression of a certain experience. In fact, the atmosphere is a characteristic manifestation of a co-presence between subject and object.
Atmospheric aesthetics shifts attention from the "what" is presented, to the "how" way to present something. The atmosphere is built by objects related to the terrain. What plays an important role is not the visual spectacle — as many practitioners of the old conceptual scenario might believe — but in the creation of the tuned space, and that is the atmosphere. This has nothing to do with the disclosure of things, but with the way in which they radiate their influence into space, resulting in generating an atmosphere. The atmosphere is what is felt to be present from something or someone in space. [2] (Bohme: 2017) |
| 8 | **Media Reference**:

The phenomenon of 'Selfie' and 'TikTok' | The impact of social media in developing social interaction among respondents is very high. The social media used, any platform, can expand their relationship. The existence of social media lures people to have many relationships, in the sense that it is well known through followers or known for having unique content.
Idolation practices that are formed through the contents of "TikTok" based on respondents' answers, the dominant ones are about make-up and clothing, where respondents tend to see and practice the fashion styles and make-up of people they see and find interesting to follow. However, most respondents tend to answer if they don't follow what their idol does, but respondents only follow what they find attractive on "TikTok" itself, without considering or seeing whether he is their idol or not.
Tiktok is a very influential medium for promoting itself to many people. The more we create good and interesting content, the more people will see us, where we can show our talents, likes, what events we are experiencing to others so that it does not rule out the possibility of making ourselves private become the rules of fashion for others.
So the creations of 'Selfie' and 'TikTok' on this vibrant social media are open libraries, which show the updating process of netizens, especially in showing appearance creations, trends in taste and behavior, manifestation of individual and social problems, as well as code of communication codes spoken. both visually, kinetic, and auditive. Social media deserves to be used as a reference for Pose Theater creations, because in the plurality of expressions and content variants, it can be filtered and identified trends in 'public language' that are currently popular and communicative. |

CONCLUSION

The making of the Pose Theater model, in the form of this Narrative Fashion Show, is carried out with a multi-theory inclusion approach, as a way of developing conceptual opportunities and potentials that can be made to implement adaptation strategies from theater conventions (in this case the adaptation of elements of acting and stage arts) to become a theater creation pose, where the presentation of a fashion style or a number can be presented with a more explicit narrative approach.

Making a script model while still applying the Aristotelian dramatic structure, is intended as an act of borrowing, where this model uses materials, ideas or forms from the previous text, namely the modeling convention in theater. But the way to arrange the elements in each scene is a transposition where adaptation is a change from one semiotic system to another, namely from a dramatic theater system to a visual theater system. The use of the artistic elements of tableaux vivants is intended as a way to change 'telling' to 'showing'.

Adaptation does contain the purpose of repetition but without the act of copying which is purely for the purpose of reproduction (replication). In the practice of adaptation, simultaneously presenting the entertaining purpose of the old system (ritual, tradition) and reintroduction (recognition), with the ability to present the joy of surprise and variation. These two combinations can explain the attractiveness of the adaptation practice of theater acting for narrative fashion performance applications (poses).

The phenomenon of 'Selfie' and 'TikTok' on social media chosen as media references is an adaptation of the function of social media as an open library, which shows the updating process of netizens, especially in showing appearance creations, trends in taste and behavior, manifestation of individual and social problems, and communication codes that are spoken both visually, kinetic, and auditively.

Social media deserves to be used as a reference for Pose Theater creations, because in the plurality of expressions and content variants, it can be filtered and identified trends in 'public language' that are currently popular and communicative. This is part of the opportunity to develop urban performing arts, between familiarity and novelty; which is both close and distant, will turn an adaptation show into a form of rivalry of reality. This is one of the positions and functions that can be carried out by the urban performing arts genre: entertaining the public by being a rival to reality.

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STRENGTHENING THE FILM COMMUNITY THROUGH DOCUMENTARY COLLABORATION WORKSHOP IN GARUT

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Abstrak

Saat ini terdapat lebih dari 90 komunitas film di seluruh Indonesia. Komunitas film adalah suatu bentuk non-pemerintah dan non-komersial, kelompok hobi, masyarakat yang disusun oleh orang-orang yang berinteraksi dan berbagi visi yang sama. Mengacu pada kajian, komunitas Film Indonesia memiliki tingkat pemahaman yang berbeda-beda tentang standar dan struktur pembuatan film, terutama dengan memanfaatkan sumber daya alam dan sumber daya manusia. Garut merupakan salah satu kota yang memiliki banyak potensi. Koherensi masyarakat, alam, seni, dan budaya telah mengangkat isu lokal menjadi isu nasional dengan mendorong sumberdaya lokal. Jumlah produksi film di Garut tidak tinggi karena minimnya pengetahuan dan keterampilan film. Penyebab lainnya adalah rendahnya apresiasi masyarakat terhadap film, sedikitnya ruang alternatif, 'layar' dan ruang diskusi, serta terbatasnya jumlah festival film. Lokakarya ini bertujuan untuk menyamakan pengetahuan dan keterampilan tentang film yang terukur dan terstruktur sehingga penguatan menjadi suatu keharusan bagi masyarakat agar memiliki tujuan yang sama dalam setiap kegiatan perfilman. Penguatan dilakukan dengan 2 (dua) cara yaitu lokakarya dan kolaborasi kerja. Kegiatan tersebut disusun untuk menghasilkan film dokumenter yang berkualitas sehingga menjadi solusi untuk mencapai cita-cita masyarakat yang ideal dalam kegiatan perfilman dan dapat meningkatkan jumlah produksi film daerah.

Kata kunci: Komunitas, lokakarya, film dokumenter

Abstract

Nowadays, there are more than 90 film communities around Indonesia. The film community is a form of non-governmental and non-commercial, group of a hobby, a society structured by people who have interacted and shared the same vision. Refer to studies, Indonesian Film communities have varying levels of understanding about standard and filming structures, especially by exploiting both natural resources and human resources. Garut is one of the cities which has a ton of potentials. The coherence of society, nature, art, and cultures have espoused local issues to be national issues by encouraging local resources. The number of film production in Garut is not high due to the lack of film knowledge and skill. Other causes are a low appreciation of the film by societies, a low number of alternative spaces, 'screens' and discussion rooms, and also a limited number of film festivals. The purpose of the workshop is to equalize knowledge and skills regarding the measurable and structured film so that strengthening is a must for the community to have the same goal in any film activities. The strengthening is done in 2 (two) ways: workshops and work collaboration. Those activities are arranged to produce high-quality documentary films so that they become solutions to achieve ideal community goals in film activities and can increase the number of regional film production.

Keywords: Community, workshop, documentary film

INTRODUCTION

Nowadays, developments of the film community are increasing, pop up with the presence of various film festivals in different regions in Indonesia. Based on the final recap of the 2018 Indonesian Film Community Gathering, 335 participants were from 98 communities out of 41 cities/regencies. The film community is the main drive on film production and film education for the public *(www.bpi.or.id)*. The film community is also an alternative distribution and exhibition channel for films that cannot be distributed in commercial cinema networks. The utilization of local potentials related to the development of science and technology, both natural and human resources, allows cultural interactions to occur by opening up and following the development of science and technology in all fields, including the development of science and technology in the film sector. The aims of the film community itself are to support Indonesian films, increase the number of film productions, improve the quality of film production, and promote the level of appreciation, especially in the secluded regions. In consequence, Indonesian films can be respected and become masters in their own country. Yet, unfortunately, the film communities in Indonesia do not have equal knowledge about the film that is measured and structured in the process of educational activities, film production, distribution channels, and film exhibition, especially by utilizing the potential of both natural resources and human resources.

Garut Regency is rich in diverse natural resources. It also has various arts that were created by supporting communities. The film is one of the media which is interesting for the young generation in Garut. The existence of human resources in the field of film is evidenced by the existence of active film communities that promote regional films and the growth of film education in Garut. The synergy between society, natural resources, and cultural arts is very impactful to make a film as an alternative medium into the development of cultural and arts destinations, as well as a media campaign to reveal local issues to become national issues. However, referring to the growth of the film community and film education in Garut, the number of film productions is relatively small, the level of public appreciation for films is still low, and the number of alternative spaces, screens, discussion rooms, and festivals is still very limited. It is assumed that the community and film schools make films just for fun, schools assignment, and only to get beautiful images. All film activities have not included the realm of motivation and creativity. One community that currently has the same vision to develop regional films, especially in Garut, is Studio Seni Proklamasi.

The purpose of community strengthening activity is to achieve equality of knowledge and skills that are measurable and structured through links between the communities, academics, and educational institutions to produce high-quality films that have full motivation and creativity. Documentary films are an alternative medium for developing local potential in which the realization and actualization of life problems are present in a story structure. According to Grier-

son, "Creative Treatment of Actuality" becomes a critical point in a documentary film, which means that creative treatment of reality is a must so that the audience can understand and feel the presented problems. It can build harmonious communication between the film (representing the filmmakers) and the audience. Finally, the strengthening of the film community through collaborative documentary work is expected to raise their motivation, equalize knowledge about measurable and structured film, and increase the number of film productions.

The method used in strengthening film community in Garut are workshops and collaborative work. The following is a structure chart of the implementation method:

RESULT AND DISCUSSION
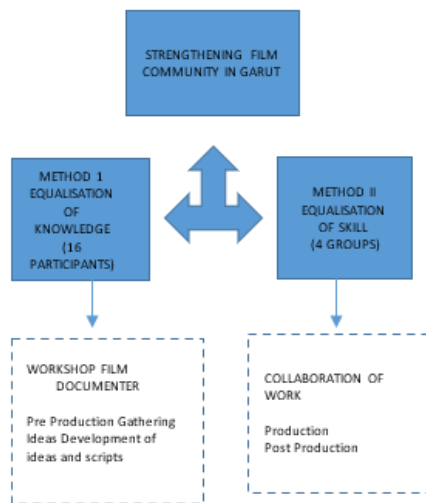
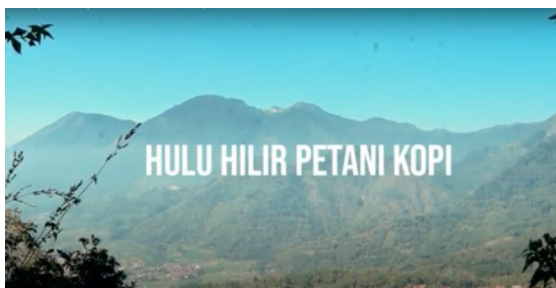**Preparation**

Implementation

Masterpieces

a. Upstream and Downstream Coffee Farmers

b. Behind the blacksmith (Traditional Garut)

c. Heritage

Before the activity, preparations were made with the committee that was responsible for the workshop. This team was formed to prepare the needs for workshops that were tailored to the Covid-19 health protocol. The results of the pre-paratory meeting were the committee formation, workshop arrangement with health protocols, assigned mentors, and mapping of workshop participants. After that, the location survey and check were done to make certain that the health pro-

tocol can be run. Also, the selected participants were invited to a technical meeting throughout *zoom meeting* application. The workshop was held for two (2) days with 4 speakers. On the first day, the speakers presented about basic introduction to documentaries, research, and scenario writing. On the next day, the speakers talk about camera arrangement in documentaries, production management, and editing. On the second day, the participants were divided into four (4) groups of four (4) members. Each group was given a role as script-writer, director, camera manager, and editor. Participants had to discuss with their groups to determine the ideas that would be raised by utilizing the local potential of the area. The ideas that had been set were tobacco, coffee, blacksmiths, and jockeys of ram fight. Furthermore, in the pre-production stage, ideas that had been set then moved to the next step, they were researched and incorporated into a script through mentor guidance using the *zoom meeting* application for two (2) weeks. After the script is done, the production stage began. Participants are given one (1) week to execute the script into film format including make a *rough cut editing* to be presented and get feedback. All shooting progress and participants were required to apply the covid-19 health protocol. After getting feedback and input, participants are given one (1) week to complete the revision. The process of this collaborative workshop is held for one (1) full month with mentor assistance until the participants› works were ready to be presented. The presentation was done face-to-face by following the Covid-19 health protocol.

CONCLUSION

A Collaborative Workshop is an alternative way to strengthen the film community, both in knowledge and skills. The academics and the public collaborated in the workshops to produce a high-quality film. The target of this program is to strengthen the community by equalizing the knowledge of measurable and structured films in the documentary film production process by utilizing the local potentials. The community service of ISBI Bandung was held in Garut, West Java. Its outputs are four (4) documentary films that had been screened and given input by the mentors so that the members of the film community are motivated to make films that are better in quality and increase the number of regional film productions.

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CANVAS MODEL BUSINESS AS A REFERENCE DEVICE IN THE CREATION OF ART WORKS

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Abstrak

Perkembangan industri kreatif yang sangat pesat saat ini tidak hanya membuka peluang bagi para praktisi kreatif tetapi juga memaksa mereka untuk berani melakukan terobosan-terobosan agar mampu beradaptasi lintas disiplin ilmu dan berperan aktif di bidangnya. Pelaku kreatif saat ini tidak hanya terbatas pada satu profesi saja tetapi juga dapat memainkan peran ganda di bidang seni dan industri kreatif. Tujuan dari penelitian ini adalah untuk mengetahui tantangan, peluang, dan peran mahasiswa sebagai calon praktisi seni di bidang seni rupa global agar mampu mengolah atau menata karir profesionalnya secara jelas setelah lulus. Penelitian ini menggunakan metode partisipatif dengan mengirimkan mahasiswa untuk terlibat aktif dalam berbagai peran, seperti ruang produksi, museum, galeri, pengusaha seni, dan lembaga seni yang memiliki kredibilitas di bidang seni profesional. Output dari kegiatan ini berupa karya ilmiah artikel jurnal nasional terakreditasi dan karya / produk kreatif dalam berbagai bentuk dan fungsi yang akan dipamerkan dalam acara yang dibawakan oleh tim yang terdiri dari peneliti dan mahasiswa sesuai peran atau peran yang dipilihnya. profesi.

Kata kunci: seni, bisnis, galeri, model, karya

Abstract

The very rapid development of the creative industry at the present not only creates opportunities for creative practitioners but also forces them to dare to make breakthroughs in order to be able to adapt across disciplines and play an active role in the area. Today's creative actors are not only limited to one profession but can also play a dual role in the field of art and the creative industry. The purpose of this research is to find out the challenges, opportunities, and roles of students as potential art practitioners in the global art field in order to be able to make or organize their professional career clearly after they graduate. This research uses a participatory method by sending students to be actively involved in several different roles, such as production spaces, museums, galleries, art entrepreneur, and art institutions that have credibility in the profesional art field. The output of this activity is in the form of scientific papers accredited national journal articles and creative works / products in various forms and functions which will be exhibited in an event which presented by a team that consist of researchers and students according to their chosen role or profession.

Keywords : art ,business, galleries, models,works

INTRODUCTION

This research is motivated by an ongoing phenomenon in the field of art today, where the development and credibility of the active Indonesian art field is very attractive to art business people. Major events like Art Jakarta, Biennale Jogja, ArtJog, have attracted world-class galleries and artists. Even more recently, an event like Documenta is now officially engaging the Jakarta "Ruang Rupa" group as their curation team, this can be very valid evidence about the current position of the Indonesian art scene.

On the otherhand in every year, young artists are born, most of whom are graduates of art colleges, especially those with the Faculty of Art and Design. In the last ten years since the Art and Design Booming Volume 2 of 2008, actors in the art industry are not only filled with fine arts and design graduates. The creative industry has become an attractive business area, especially for the established young generation.

This study aims to determine the challenges, opportunities, and roles of students as prospective art practitioners in the global art field.

The main problem in this research is that graduates of the fine arts study program lack of ability to make creative works or products in accordance with the needs of the art market and also lack of ability to read challenges and opportunities, as well as their roles in the global art field.

In order to solve this problem, career mapping was carried out through a participatory method using the canvas business model as a reference by sending students directly involved in several different roles, such as production spaces, museums, galleries, art entrepreneur, and art institutions that have high credibility in the professional art field.

RESULT AND DISCUSSION

1.1 Business Model Canvas

Some sources of reading related to research topics regarding the development of Art Market & Management as a basis for professional development and works of art include: Lisa Congdon "Art Inc, The Essential Guide for Building Your Career as an Artist" [1]. In her book, Lisa Congdon explains that today it is commonplace for an artist to carry out two professions to support the continuation of their artistic career, as long as the two professions are still in the circle of the fine arts and creative industries. She also shared how an aspiring artist can survive by building their business, while still being correlated with their artistic career management process. Lisa provides an understanding that in building an artistic career it is important to be able to provide targets at each stage. Starting from making a portfolio to making a contract agreement with the gallery. It was also explained in great detail that with the increasingly rapid and free development of the times, all lines were interconnected.

The gallery does not only function as an exhibition place and sells the works displayed in the exhibition room. Now the gallery also functions as a "marketer" for projects that involve requests for works of art in public spaces or known as Commission Work. Things like this have never happened before, but on the other hand it also has benefits for the artist, so their not only depend on the purchase of works by the collector, but also through corporations or companies and the like, adjusting space requirements.

Mike Susanto "Considering Space Arranging Forms" [2]. Describe in detail what to prepare to make an exhibition. It is undeniable that in the global art scene, galleries have always been in a very strategic position, at least until now. For an aspiring artist or "young" artist to claim to be an
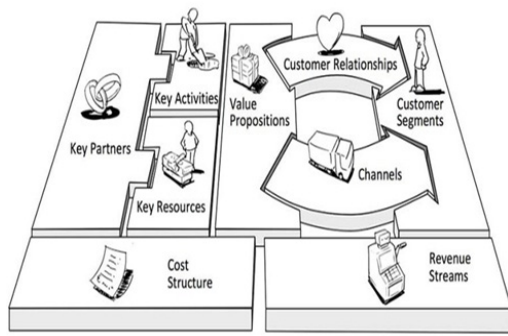
Fig. 1. **Example of a business model canvas**
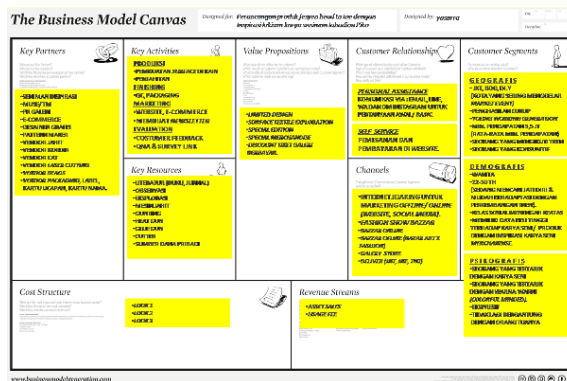(Source: Alexander Osterwalder & Yves Pigneur, 2010)

Fig. 2. **Example of a Canvas Business Model on a fashion product**
(Source: Yoshara Eltyar Syahida et al., 2018)

artist, it is almost certain that the benchmark is having exhibited in an art gallery. Indirectly, galleries have legitimacy whether someone is worthy of being said to be an artist or not, by the way their art work is exhibited, and responded to by the public and the market. On the other hand, galleries (together with curators) also have a vital role in filtering and forming a forecasting trend in the art field over a certain period of time. However, to measure whether an exhibition is capable of having a significant impact requires a very comprehensive management from pre-exhibition to post-exhibition. In exhibition management, aspects that need to be prepared in advance include the theme, moments and location of the exhibition. Technically, the exhibition's technical strategy is about curation, poroposal, catalog, publication, sponsorship, packaging, work maintenance, displays, events,

contracts, and exhibition control.

Alexander Osterwalder & Yves Pigneur in the book "Bussiness Model Gereration" [3] discusses this canvas business model consisting of 9 main pillars that summarize business processes ranging from company value, customer segments, to financial structure. With these nine blocks, we can actually validate whether a business idea is potential or not, and we can create works that are more structured and more strategic, without neglecting the role of intuition and spontaneity in the process of creation.

Canvas model business can be a reference for prospective artist to prepare and mapping their career even before their graduates. The next question is how to make a good canvas business model? The simple answer, of course, is to analyze and create your own canvas business model scheme. Another more effective way is to learn to map and understand in depth each element of BMC directly from the current actors.

1.2 Business Model Canvas Implementation

This research in its implementation will use participatory research methods. According to FAO, one of the participatory notions is community involvement in the development of themselves, their lives and their environment [4]. In this effort, the research will involve students who will be apprenticed to several stakeholders such as galleries, workshops and artist studios that are selected as partners. As for the process of creating creative works or products and increasing competence in the field of management, the canvas model business method is used. This method is to create a work of art that can be appreciated by galleries and can also be accepted by the market, through the

Fig. 3. **Discussion of the implementation team, gallery owners, artists with students.**
(Source: Gabriel Aries Setiadi, 2020)

arrangement, combination, integration or merging of elements in the canvas business model, namely: Offering (Value Proposition), Customer (Customer Segments) , Channels, Customer Relationship); Infrastructure (Key activities, Key Resources, Key Partnership); Finance (Revenue Stream, Cost Structure). To be able to understand a professional flow that will be involved with all the opportunities and challenges, a student must be able to mapping and understand the business model of a company or in this case it can be analogized as a gallery or the artist himself.

By sending students as a participatory to be actively involved in art production spaces, museums, galleries and art institutions, which have high credibility in the national art field, we hoped that students will be able to understand, mapping and practice the business model of each house this internship they attended.

Through this method, students are expected to be able to read and understand the map or business canvas model of the art space or artists related to
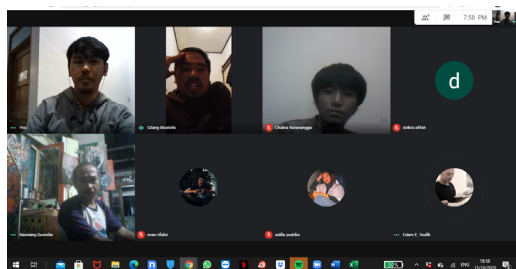

Fig. 4. **Initial coordination of the Research Team with gallery owners, artists and students**
(Source: Gabriel Aries Setiadi, 2020)

involve in the art industry .The study of the canvas business model in the art field can be started from observing the entire composition of the art field itself. Some of the elements that in data collection are by analyzing the changes in the mapping of the global art field, and especially in Indonesia, we hoped that we can imagine a canvas business model that can be used for their career in the next 3 (three) years.

In stage 1, the research activity will identify problems through data collection using observation, documentation and interviews with creative industry players, in this case artists, organizations and art entrepreneurs. From this field study, it can be identified the development of business models, potentials and challenges in this digital era. Furthermore, the data is analyzed in order to find the possibility of theoretical and practical development as a solution to the problem, both visually and in business models.

In stage 2 the activity will be more focused on the application of sketches / designs of sculptures, paintings, or ceramics and model making (Mock Up) to the exhibition of works / products as the output of research activities. In this 2nd stage, the Implementing Team according to their respective competencies will create creative works or products based on painting, sculpture and ceramics.

In the implementation of phase 1 research, identification has been carried out through socialization and initial coordination and discussion of the implementing team, gallery owners, artists and students involved in carrying out activities in order to discuss creative industry problems in the field of fine arts, analysis of market potential and types of creative products to be developed. in addition to the exhibition concept that will be offered. This type of industry or creative product becomes a reference in the sketch / design development process
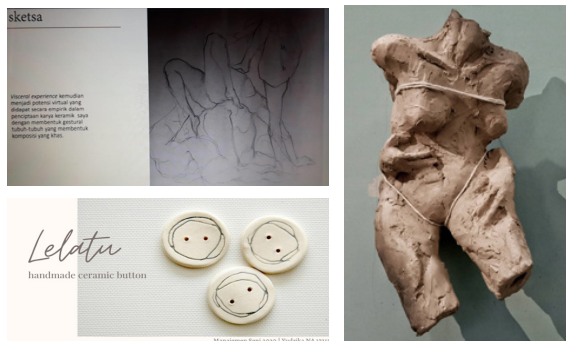
Fig. 5. **Examples of sketches / designs and works / products**
(Source: Dzikra & Yudrika, 2020)

at a later stage.

Due to the Covid-19 pandemic conditions, many identification activities through socialization and coordination were carried out online.

From the identification process regarding on-going phenomena in the development of art globally referring to the canvas business model through socialization, coordination and discussion as well as study of library data, the following data are obtained:

The profession of an artist is a unique profession, because it is almost indistinguishable from ordinary hobbies, such as painting or drawing. Therefore jobs are rarely formal in nature, unless you find the right gallery that is able to get you into the right market, then you will be contracted and have regular financial support. Apart from that, every individual who takes art as a profession is required to be independent and must be familiar with the multiple jobs that must be done to support himself financially in order to continue working.

The lack of links, the tendency for the mindset of art workers to rely on themselves as the center of their creativity, actually hinders another line of support that is no less important in building a career in the global art field, namely connections. In the field of global art, market access in the mainstream circles tends to be exclusive and closed. Therefore, the artist is required to be able to bring himself into this exclusive social circle. But also on the other hand, have to search for other gaps so as not to depend on this exclusive circle.

Apart from the existing challenges, the potential for the global art market is showing positive symptoms. The general public is now able to appreciate works of art, art is no longer an exclusive item that only a few people can reach. Easy access to information and media to showcase that are not limited to galleries, make it easier for artists to exhibit their works and carry out direct selling. Although the practice of direct selling has a negative impact on the positioning of artists in the eyes of galleries and auction houses, it is now commonplace.

Apart from the potential in just one segment of the fine arts market, other opportunities are also very wide open, namely the practice of collaboration with other professions in this era is getting bigger, especially with the presence of supporting technology. Also the awareness of corporates to present aesthetic objects in their space, or other needs related to design. With the echo of "collaboration not competition", a collaborative spirit is deeply felt in the dynamics of the local and global creative economy.

The realm of art in general is included in the category of the creative industry, although in it we can divide it into mainstream and side stream. Mainstream is an exclusive circle that usually includes galleries, auction houses and collectors, residency halls, critics, historians. Outside the mainstream circle, there is a side stream that we know as the creative industry, where cross-disciplinary science that is still related to creativity meet and work together.

The development of multidisciplinary collaborations in the creative industry continues to grow and expand, so that the types of products they pro-

duce are no longer limited to paintings and sculptures in fine arts and crafts.

After the data on the creative industry in the field of fine arts is quite complete, a sketch / design development process is carried out on the basis of development on the types of creative products based on the canvas model business method.

The following are some examples of sketches / designs and works / products that have been developed by students.

After completion of phase 1 research which includes identification, analysis and design development, the next stage is a sketch / design application in the field in collaboration with studio and gallery owners through the process of making a model (mock up), which then the creative product of this research development will be exhibited at The Bandung Ruang Segi Empat Room Gallery in November 2020 in accordance with the promised activity output.

In addition to exhibiting creative products / works from research activities, scientific articles for accredited national journals will also be prepared to be published in 2020. Then to improve the quality of lectures, especially in the Art Management course in the Fine Arts Study Program FSRD ISBI Bandung, teaching materials will be compiled. for these courses**.**

CONCLUSION

Sending students to be actively involved in several different roles, working with some professional artist and creative industry through this research, give a high expectation for the result, students will be able to mapping and discovering new possibilities and opportunities as a fresh graduate, before becoming a professional artist.

All students who involves in this research have specific characteristic, since they are living in digital culture. They have very update on present information and trend. They tend to be more digitally literate and creating a new culture in which they communicate more efficiently online than they do in person. But somehow without preparation they will lost in excessive digital information.

In order to solve this problem, career mapping was carried out through a participatory method using the canvas business model as a reference. The sustainability of this research and periodically individual target evaluation will be helpful to make a new model of Art Business Canvas that can be a model reference for every art student to plan their future career even before graduate.

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THE VALUES CONTAINED IN THE ONLINE GAMES

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Abstrak

Permainan online merupakan salah satu permainan yang paling diminati oleh anak-anak saat ini, karena permainan tersebut membuat semua orang penasaran dan ketagihan untuk memainkannya. Permainan online adalah permainan video yang dimainkan melalui internet atau jaringan komputer lain yang tersedia. Awal perkembangan game modern dimulai dengan berkembangnya media elektronik dan munculnya internet sebagai penunjang game modern. Hal ini kemudian merubah gaya bermain anak yang semula bermain dengan alat sederhana dan beralih menggunakan media seperti PC (Personal Computers) atau media elektronik seperti handhone. Internet merupakan media elektronik yang pada awal kemunculannya digunakan sebagai alat perantara untuk memudahkan kehidupan manusia. Internet yang tampil sebagai alat komunikasi kini telah membawa perubahan yang cukup besar bagi kehidupan manusia. Internet sebagai teknologi telah mengalami perubahan yang cukup signifikan, sehingga dimensi ruang dan waktu tidak lagi menjadi kendala dalam proses komunikasi. Atas dasar itulah penelitian ini bertujuan untuk mengungkap nilai-nilai yang ada dalam game online. Metode yang digunakan dalam penelitian ini adalah metode kualitatif, dengan tahapan studi pustaka, observasi, wawancara, dan dokumentasi. Peneliti membuat analisis dengan menggunakan metode analisis kualitatif yang membahas tentang nilai-nilai yang terkandung dalam game online. Hasil penelitian menunjukkan bahwa: permainan online bersifat rekreasi, kompetitif, edukatif dan interaksi sosial. Kajian ini diharapkan dapat memperkaya dan melengkapi kajian tentang pentingnya nilai-nilai yang terkandung dalam game online.

Kata kunci: Game online, nilai pendidikan, hiburan, kompetitif, interaksi sosial

Abstract

Online games are one of the most popular games for children today, because these games make everyone curious and addicted to playing them. Online games are video games played over the internet or other available computer networks. The beginning of the development of modern games began with the development of electronic media and the appearance of the internet as a support for modern games. This matter then changed the play style of children who originally played with simple tools and switched to using media such as PC (Personal Computers) or electronic media such as handhone. The internet is an electronic media which at the beginning of its appearance was used as an intermediary tool to facilitate human life. The Internet, which appearance as a communication tool, now has brought a big enough changes to human life. The internet as a technology has made significant changes, so that the dimensions of space and time are no longer an obstacle of the communication process. On that basis, this study aims to reveal values in the online games. The method used in this research is qualitative method, with the steps of literature study, observation, interview, and documentation. The researcher make an analysis using qualitative analysis methods that discuss about the values contained in the online games. The results of the study show that: online games are recreational, competitive, educational and social interaction. This study is expected to enrich and complement the study of the importance of the values contained in online games.

Keywords: Online games, education value, entertainment, competitive, social interaction

INTRODUCTION

Modern games as the result of technological advances that are the belle of today's children, such as video games, playstations, Time Zone, Crisis Zone (shooting), and Internet Games. When playing this game, children today don't need to go to the soccer field if they want to play soccer, they don't even need to get wet to pick up the ball if it falls into the gutter or into the pool. They just simply sit in front of the monitor using a stick or mouse as a tool to run these modern games.

Online games are one of the games that are very popular with children today, because these games make everyone curious and addicted to playing them. Online games are video games played over the internet or other available computer networks. The beginning of the development of modern games began with the development of electronic media and the appearance of the internet as a support for modern games. This matter then changed the play style of children who originally played with simple tools and switched to using media such as PC (Personal Computers) or electronic media such as handhone. The internet is an electronic media which at the beginning of its appearance was used as an intermediary tool to facilitate human life. The Internet, which appearance as a communication tool, now has brought a big enough changes to human life. The internet as a technology has made significant changes, so that the dimensions of space and time are no longer an obstacle of the communication process.

According to [1] Syahrul Perdana Kusumawardani (2015: 156) said that:

Online games in Indonesia began to bloom around 2003 with the introduction of a game called Ragnarok online, Gunbond, Seal online, which

initially had to pay in order to play the game and to attract new players who may have previously been less interested because it costs money to play. So that a number of online games offers to be able to play for free or no charge in accessing these games, one of which is used to be able to add new players.

Nowadays there are many online games including online games on the gadgets that provide an "online community" feature, so that making online games as a social activity. Because this game is felt to have more challenges and inner satisfaction for the players, so that online games are more desirable than single player games, even online games that are usually played on computers, now can be played on more sophisticated gadgets.

Online games is rapidly developing into the most attractive form of entertainment today. Technological advances and increased use of the internet have made conventional games virtually accessible, so that significantly increasing their reach and the excitement of game fans. On that basis, the author aims to provide understanding about the values contained in the online games.

Various contexts related to the online games are an interesting phenomenon when examined carefully, in connection with this, the writer will limit the problem, that is: What the values are contained in the online games.

The method is a procedure used to obtain data in order to get the answers of the research questions. The method used in this paper is qualitative method which intends to understand the phenomena experienced by the research subject, for example behavior, perception, motivation, action, etc, holistically, and by means of descriptions in the form of words and language, in a special context

that is natural [2] (Moleong, 2007: 6). Data collection techniques used are literature study, observation, interview, and documentation.

RESULT AND DISCUSSION

In human life, values act as standards that guide behavior. Values guide individuals to enter situations and how individuals behave in those situations. Values can provide direction to a person's attitudes, beliefs and behavior, as well as provide guidelines for choosing the desired behavior for each individual. Therefore value affects behavior as an impact of the attitude formation and beliefs, so it can be said that value is a determining factor in various social behavior. Furthermore, [3] Nyoman Kutha Ratna (2007: 198) said that "value is an important discovery because fundamentally distinguishes between being and value itself, values must be differentiated from objects. Value is not material, not experience, not essence, value is value itself." This is reinforced by [4] Francis Fukuyama in Laurence E. Harisson (2006: 153) that these values are called social capital, that is:

As a series of informal values or norms that are shared by members of a group that allow cooperation between them. If the group members believe that other members are trustworthy and honest, they will trust each other. Trust is like a lubricant which make groups or organizations that can be run more efficiently.

Modern games or online games have a function as a means of entertainment and fill the free time, as well as a means of socializing the cultural values of the supporting communities. This is reinforced by [5] Ade Armando (2008: 8) borrowing a term from anthropology, the meaning of national character is seen as a cultural value system and

beliefs that are manifest in the culture of a certain community group and it emits out characteristics so that it can be responded to by outsiders as the personality of that society.

The values contained in the online games have positive and negative values. Positive values in the online games are:

1. Recreation or entertainment

   Online games guarantee fun and excitement, help to relax and be happier when playing in leisure or holidays, and answer the people's need for entertainment with comfort. Playing games can be anytime, anywhere, and on any internet-enabled device, even while traveling.

2. Educative

   Online games can be a creative media that provides unlimited space for someone to have good English skills in a fun way. There are hundreds of excellent games that can be explored to improve English language skills, including:

   a. Hangman game is a version of the game by guessing the classic letters. In this game, you are shown a group of random letters that match a certain word or phrase and you have to guess any of the letters to reveal the hidden word. This is reinforced by [6] Erfina Maulidah K (2020: 23) that "hangman games can motivate students to understand vocabulary easily and happily".

   b. Final Fantasy is a Japanese franchise, science fantasy type game created by Hinorobu Sakaguchi. This game is developed and owned by Square Enixber in a series of video games in the form of fantasy

role playing. The game has developed into many game genres, such as practical role playing, action role playing, massive multiplayer role playing, racing, shooting, fighting, and expanding to other media including anime films, manga and novels. According to Erfina Maulidah K (2020: 55) said that "with this game you can feel experience of learning grammar in a more fun way and don't feel like a burden".

c. Clash Royal is a game developed by Supercell and has become very popular. This game is a head-to-head strategy game with real-time multiplayer action. In this game, the hero will pit against his enemy online. The purpose is to destroy the enemy's tower before time out, or before the tower was destroyed by the enemy. Clash Royal with unique characters often bring out the creativity of lovers of this game to create the texts that tell the characters. This story-based text will be used as material to improve reading in English.

d. Game Clash of Clans is a strategy action game that pits the game against an enemy's artificial intelligence character in the real world. This game is effective for improving English language skills because it requires active participation from users. Chat in the game play also allows players to get to know opponents from various countries in foreign languages and very varied word abbreviations. This is will enrich the knowledge of English speaking of gamers.

3. Competitive Value; In online games there are levels and skills that players must pass in order to become the strongest in the game. To increase the level and character skills in the game, a player must carry out a mission or hunting. For example, in the game Seal Online, the obstacles are monsters that number in the hundreds. The higher the level of the monsters being killed, the higher the level and ability of the character, in the game Clash of Clan a player has to do farming to attack other players. In other words, in the game there are winners and losers to reach a certain level.

4. Social Interaction Value: can occured when two individuals or groups have social contact and communication. Communication is the delivery of information and providing interpretations and reactions to the information presented. The form of social interaction according to the number of actors can be divided into three, that is: Interaction between individuals and individuals, Interaction between individuals and groups, Interaction between groups and groups. The form of social interaction according to Gillin and Gillin (1954) [7] (in Setiadi, 2006: 92) is related to the process, they are divided into two kinds of social processes that arise as a result of social interaction:

a. The associative process can be divided into forms of cooperation, that is accommodation, assimilation, acculturation.

b. The dissociative process can be divided into competition, that is "contravensition" and dissension.

The weaknesses or negative values in playing online games include:

1. The internet is an open place where children can download games from less secure sites, they end up downloading spam, viruses, and malicious software.

2. Some people in the internet world are always trying to find ways to take undue advantage of other people even from children. Children are more easily tricked and used.

3. If children play the games excessively it can adversely affect their physical and psychological health.

CONCLUSION

Culture always moves dynamically along with the times, as well as children's games, which start from traditional games, switch to modern games, especially online games. This is inseparable from the influence of the increasingly rapid development of technology, so that various creativities have appered in modern games, especially online games. Online games have an influence on the players both socially, physically and psychologically. Social interactions in online games require players to communicate remotely with their co-stars, so they can interact globally through these interactions. Social interaction construction in the online games forms values, including; recreational and entertainment value, educational value, competitive value, and social interaction value. But apart from having positive values, online games have negative values for the players, including; kids can download games from less secure sites, eventually they download spam, viruses, and malicious software. Some person in the internet world take improper advantage of children, if children play games excessively it can adversely affect their physical and psychological health.

Recreative and entertainment value guarantees the fun and excitement of the players, as well as helping to relax and be happier when playing in leisure or holiday time, and answering human needs for entertainment with comfort.

The educational value in the online games is to become a creative media that provides unlimited space for someone to have good English language skills in a fun way. In the online games, there are levels and skills that players must pass in order to be the strongest in the game, so that to increase the level and character skills in the game, a player must carry out a mission or hunting, this is what constructs competitive value in online games.

Social interaction in the online games can occured hierarchically if there are social contacts and communication between two individuals or groups, both locally and globally, so that it becomes the player's habitus and forms the value of social interaction.

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