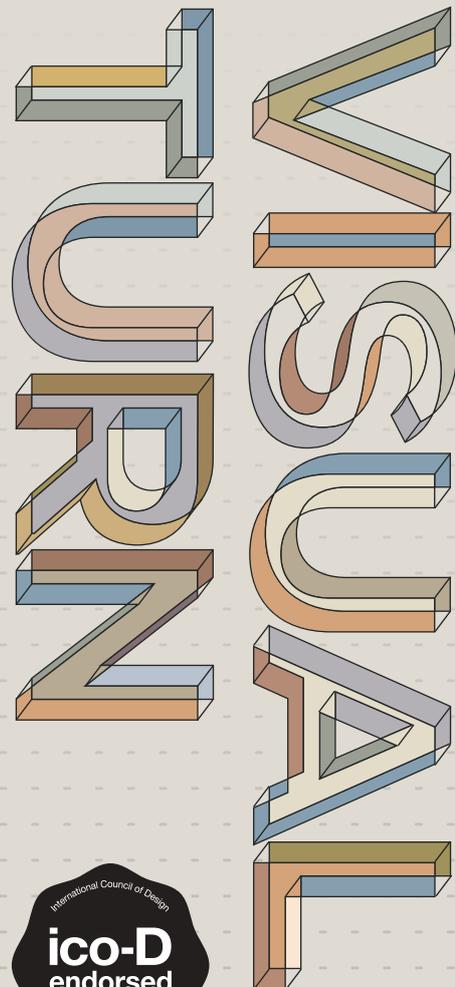


2nd International Conference
on Visual Culture and Urban Life

Proceeding



17 January 2019

PROCEEDING

XVICTURE
2nd International Conference
on Visual Culture and Urban Life
VISUAL TURN

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VISUAL

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Welcoming Speech from Rector of Institut Kesenian Jakarta “LOOKING at EACH OTHER”

Dr. Seno Gumira Ajidarma, S.Sn., M.Hum.

It all began with the eyes. The possible-to-be-looked-at-world is seen from a perception of the eyes. Of course, not the perception from just any living creatures, but the human eyes—and because it is from the human, these thinking homo sapiens, the only genus of Homo left that is still messing up the world in the name of every possible ideology could provide, we now have the latest version of a visual world: from the giant screen on billboards to the picture and emoji in the cell phones.

For whatever it takes, each visual representation comes from an effort to express and to communicate. What happens now is that of the jamming of all the interests, with massive visualization. It creates a big confusion, while at the same time, liberates all kinds of visual languages existed. So it has become the task of the academicians to make things clear and understandable, and this seminar should be one of the efforts. Through this kind of effort, we aim to navigate through these visual representations and figure out which one is a kind of blessing, and which one is a disgrace of humanity.

To see is a meaningful act, it is a cultural activity—and not every manifestation of culture is a match for the other. The consequence of this conscience is on our shoulders that are to make the open eyes as the willingness to open the heart and the mind for a dialogue because these homo sapiens, as history has shown, should not destroy each other.

We have to look at each other to survive.

Jakarta, 9 January 2019

Dr. Seno Gumira Ajidarma, S.Sn., M.Hum.

Foreword from Dean of The Faculty of Fine Arts and Design

Dr. Indah Tjahjawulan

International Conference of Xvicture or Exploring Visual Culture 2019 is our second event organized by the Faculty of Fine Arts and Design and the Graduate School of Jakarta Institute of the Arts following the first conference in 2014. The theme of this 2019 conference is Visual Turn: Concept and Challenges. Visual Turn, in this particular conference, is defined as all things of visual nature around us, the concepts and challenges which definitely have everything to do with us, humans.

As a higher education institution, it is our task to keep enriching our experience and at the same time we have to continually question everything. This seminar is to critically question this issue and understand how visuality as personal experience, as contemporary culture phenomena which is socially constructed, and also how the dispersal and how the influence on the people who appreciate.

This 2019 Xvicture International Conference will be attended by academicians and practitioners who have worked in the developing ideas of what visuality is. As the keynote speaker is Prof. Dr. Sapardi Djoko Damono, Indonesian leading man of letters, who will talk about Hybridity >> Visual turn, Prof. Kim Si Bum, academician from Korea who will discuss about the issue of Licensing Strategy for Creative Art Works, Kei Yasaka, an artist from Japan who will share his concept of art with the presentation titled 'Qualia: Can Arts Translate the Taste of a Cake?' and, last but not least, Mary Maggie, a researcher from America, who will reveal her idea on Hormonal Colonizations and Bio-artistic Interventions. About the presenters, they will be presenting their paper on a number of sub-themes such as art and design education, archives, new media, visual narratives, environmental design, art in creative economy, urban design and craft, creative ecosystem, art history, and technical and material exploration.

Hopefully all the ideas on visuality that will be presented in this one-day seminar will be able to satisfy our thirst for new knowledge and to bring in various issues to be further discussed. This seminar is also expected to motivate us to see more thoroughly, farther, and deeper everything that is related and associated with the visual culture taken place around us in our daily life.

I would like to use this moment, as Dean of the Faculty of Fine Arts and Design, to thank everyone who has worked so hard to make this seminar possible. I also would like to apologize for the shortcomings in the organization of this seminar.

Hopefully we will meet again at the Third Xvicture in 2020...

Jakarta, 9 January 2019

Dr. Indah Tjahjawulan

Foreword from the Director of Graduate School Institut Kesenian Jakarta

Nyak Ina Raseuki, Ph.D

On behalf of Graduate School of Jakarta Institute of the Arts (IKJ), I am delighted to welcome you to the Second XVicture International Conference here at Taman Ismail Marzuki Complex in Jakarta.

The Conference is organized in collaboration with the Faculty of Fine Arts, IKJ, as part of our commitments in strengthening educational and research activities between the Graduate School and our colleague academic institutions. This collaboration also continues the spirit and character of the Jakarta Institute of the Arts, which emphasizes on the interdisciplinary academic activities between Faculties and Departments.

In accordance with the main principles at the Graduate School, promoting interdisciplinary, intercultural research in an urban cultural environment, visual culture is one of the themes discussed and become the interest of some students and lecturers in the interdisciplinary environment.

We all are aware that art has an inseparable relationship with social, cultural, political, economic, religious, environmental, technological issues, as well as in relation to visual culture studies. There have been many visual culture studies, which discuss the relationship, and I encourage through this Conference that more studies would relate the visual culture theme to the cultural context in Indonesia.

We at the Graduate School strongly encourage the Conference to continue in the coming year, so that the process of art studies and particularly the visual culture at the Faculty of Fine Art and Graduate School, can continue as an exchange laboratory for various ideas, experiences, from and between students, masters, and scholars from home and abroad.

Finally, I wish to express my sincere thanks to the Faculty of Fine Arts and all Committee members, initiators, and volunteers, who have carried out all the preparations of the Conference. I thank you to the Conference speakers and all participants.

Jakarta, 9 January 2019

Nyak Ina Raseuki, Ph.D

ABOUT XVICTURE

Dr. Iwan Gunawan

Rector of Institut Kesenian Jakarta

Director of Graduate School

Dean of Faculty of Fine Arts and Design

Distinguished Speakers

Distinguished Presenters and All Participants

First of all, I would like to welcome you to the 2nd International Conference on Visual Culture and welcome to Jakarta. I am so grateful that we can gather here to share our knowledge on the issue of Visual Turn. I would like to thank our keynote and featured speakers and all the presenters who have made time to present their ideas in this seminar.

I need to especially mention Prof. Sapardi, who will talk about Hybridity >> Visual Turn, Prof. Kim Si Bum who will discuss about the issue of Licensing Strategy for Creative Art Works, Kei Yasaka, who will share his interesting concept of art with the presentation titled 'Qualia: Can Arts Translate the Taste of a Cake?' and, last but not least, Mary Maggic, who will reveal her idea on Hormonal Colonizations and Bio-artistic Interventions. Thank you all for your time and enthusiasm. We need your contribution to keep the discussion on visual culture alive.

This is the second time that the Faculty of Fine Arts cooperating with the Graduate School of Jakarta Institute of the Arts organizes the conference of Visual Culture and Urban Life. We started four years ago (in November 2014) to hold a two-year conference discussing visual culture. Unfortunately, we needed four years to be able to organize this second conference, but I have to be thankful that we can make it to this day.

It is our dream that this international conference on Visual Culture will grow to the fullest potential so that we have a permanent platform to discuss the issues of visual, which has become more and more fascinating and at the same time so challenging.

If I may speak a little about data, this conference will involve a keynote speaker and three featured speakers and some 42 presenters from a number of universities in Indonesia.

It remains to me to thank the entire committee who has worked so hard, especially these past few days before the conference. I cannot thank you all enough but I need to say this to all of you, thank you so much from the bottom of my heart and hopefully we will share the same spirit and enthusiasm to prepare for our third conference on Visual Culture with new, fresh ideas. So, let us believe that we will meet again in 2020 to have deeper discussion about whatever that is important in the issues of visual culture. I wish you all to have a good and fruitful discussion.

Jakarta, 9 January 2019

Dr. Iwan Gunawan

Chairman

Prologue

Prof Sapardi Djoko Damono

When the visual related concept emerged, which has been essentially relating to the concepts that have been developed in humanities and social sciences over the years, we have a number of critical concerns to deal with, which covers how actually visibility is a socially constructed experience and what are exactly the reasons that have allowed us to perceive, understand, and live our social life.

In the development of higher education, specifically in arts education, this concept of visual turn is not merely something that relates to everything around us that has something to do with human vision, which in one of the major modes of our senses, but also intersect or involve social framework, parameters, differentiation and direction of looking.

It has been quite a while that our higher education, without questioning, has accepted images as something of transparent nature, but in the last decades we have begun to question the concept of visual turn which is a detailed analysis of realism encompassing and acrossing media and academic disciplines. This question can be interpreted as a challenge to the claim believing that the images we create and think of are purely transparent in nature. Being a critical concern in the field of humanities and social sciences, a number of theorist who pay special attention to contemporary culture, this field of study cannot be clearly separated from film studies, psychoanalytic theory and study of television and also comics, hybrid electronic media, traditional artistic media, advertising, internet graphic, visual aid, image, illustration, urban space, architecture, landscape, interior design, product design, fashion, diagram, and display.

In its wider meaning the concept of visual culture at present put clearer attention to the production and dissemination of images but it has been directed to -borrowing Martin Jay's concept - 'what they work and what they do, rather than move them past too quickly to the ideas they represent or the reality they purport to depict'. It is also imperative to note that the concept of 'pictorial turn' in the humanities has created renewed interest in an increasingly diverse and extensive visual culture.

Based on this summarised concept, the Faculty of Fine Arts and Design and the Graduate School of The Jakarta Institute of The Arts are making preparations to organise the 2nd International Conference on Visual Culture and Urban Life and it will discuss “Visual Turn as Concept and Challenge”. This 2019 international conference will include academicians and practitioners who have worked on the development of ideas about what actually images are and how images operate on observers and what the academics and practitioners can do with and about them.

This conference offers a number of sub themes such as arts and design education, archives, new media, visual narratives, arts and design environment, arts in creative economy, urban design and craft, creative ecosystem, art history, technique and materials exploration.

Visual Turn relates to everything around us that has something to do with human vision, is also an intersection of social framework, parameters, differentiation and direction of looking.

Prof. Sapardi Djoko Damono

Keynote

Hybridity ► Visual Turn: An Essay

Prof. DR. Sapardi Djoko Damono

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XVicture 2019

In its essence, this essay is an effort to comprehend everything and anything related to the concept of *visual turn*, or sometimes also referred to as *pictorial turn*. When I was in my first year of elementary school in 1946, there were some pictures hung in front of the class; and under every picture, there were some Latin alphabets comprising a certain word. Those pictures were meant to be a learning device, to help the kids read, including me. The pictures on the wall were quite big, in the hope that the children can easily read the written scripts below them. One of the ones that still left an impression on me is a picture of an old lady; under it, a Javanese word comprised of Latin scripts was written: **n i n i (nini)**, meaning ‘grandmother.’ We learned to spell the word under that picture, and the picture was expected to help us read the word properly. The teacher spelled the scripts one by one and we followed: **n i (ni) n i (ni) = nini**. After the teacher finished spelling, one of us was told to read the spelled word, and right there a loud voice answered: **n.i.n.i > simbah**. The expression *simbah*, which has the same meaning like *nini*, but was more familiar in our daily conversations, came out because we did not actually ‘read’ the scripts; we read the picture of the old lady. Though the origin is unknown, the Dutch East Indies education, which obviously gained influence from Dutch culture, believed that hybridity is the best way to understand and comprehend something. A hybrid is the result of an amalgamation between two different elements, and is considered a new, tougher, stronger, and better species. The word itself is used in biology, which refers to the result of an amalgamation between two animals or plants: the amalgamation of a horse and a donkey results in a mule. Meanwhile the amalgamation of two languages can result in widely-used terminologies in society, like *‘kids zaman now.’* ‘Kids’ comes from the English language, ‘zaman’ is from Arabic, and ‘now’ is also from English: the combination gives birth to a concept that explains and describes the image of kids these days, who have different values and norms compared to the previous generation.

Millions and millions years before this era, our cave-living ancestors seemed to have realized this when they drew a variety of animals and plants on the cave walls. Society anywhere, inside or outside the caves, need communication; that is why they never stop

developing it. The drawings on the cave walls cannot automatically be considered as a hybrid, because it only has one element, the visual. However, we do not know for sure, and may never know for sure, if the drawing on the cave wall stands on its own as a picture, or if it is an element that is part of a ritual(?) that may suggest sound or spoken language. If that were to be the case, then the drawing on the wall was actually part of a hybrid creation that may have emphasized the concept of culture as communication. Culture is communication, communication is culture.

The might of the hybrid as something that surpasses two or more elements which construct it has continued to be developed until today. In music, we mix reggae with *keroncong*, or classic with jazz. The result is a new kind of music, which we may call 'keroncong reggae' or 'classic jazz.' In contemporary fine arts, which is currently developing in Indonesia, the focus is no longer only on the visuality, but also on the auditory. The fine arts no longer only mean two-dimensional or three-dimensional pictures, but also various kinds of sounds that can 'explain' or 'ease' the audience's understanding and comprehension. Moreover, paintings are usually accompanied by certain titles or descriptions, which are expected to help guide us in understanding the intention of the painter. We seem to be even more dependent towards the concept of hybridity, which has made us unsure of what we 'read' if it is only a picture, without sounds and without scripts.

The problem that emerges from the concept of hybridity is the tendency to forget that language, in principle, is sound, and that the need to record and eternalize it in visual form motivated our ancestors to create the written scripts. We tend to forget that the written script is actually a picture, which is not that different than the drawings on the cave walls, or on canvases, or on stones. Like the anecdote I presented in the beginning of this essay, there are efforts to explain scripts with pictures, to read scripts with the help of pictures. But what actually happens is that the picture is explained through the picture itself, because the student thinks that the picture of the old lady has to be 'read,' so their mind goes straight to the familiar spoken language for them without paying attention to the scripts - *nini* becomes *simbah*. The effort to make a visual turn or a pictorial turn does not happen because in essence there is no turn - the picture and the written scripts under the picture are both visual forms.

The concept that becomes the basis of the belief on visual turn continues to be developed in education, not only in the form of pictures on the wall with written scripts under them, but also in reading books that are decorated in pictures. Reading books during the Dutch East Indies era are great examples to describe this belief. In that era, children

are given lesson books filled with scripts and pictures. The intention goes together with the concept of hybrid in biology - an effort to generate reading skill by combining scripts and pictures. And apparently the appearance of pictures is considered as a kind of turn or culture that dictates us into the belief that the visual is mightier than the auditory. Reading through the lesson books from that time, a simple question can be raised: does the picture explain the scripts or do the scripts explain the picture?

Having said that, if the memory of what happened in the 1940s in my school can be considered, then the picture really is mightier than the scripts. We surely know that 'scripts' in the internet age has also emerged as pictures that we recognize as *emoticon* - which is something that also requires learning to understand and to use them. We apparently have 'returned' to the old-fashioned way of communication, which was done by the Egyptians who invented the hieroglyphs, a drawing or a visual object that represents a word, a syllable, or a sound. What we meant by 'turn' is actually just a continuation of the belief that what we meant by picture is our effort to communicate - not only through sound but also through picture, which in this understanding actually can be included as script that must be classified as linguistic problem.

Way before the term visual turn becomes popular, the world of education anywhere has implemented hybridity in its lesson books, especially for elementary schools. This tendency does not create problems in subjects like biology; an explanation about the shape of a rose, for example, will surely be more complicated compared to a picture of a rose on the page. It can be said that without verbal explanations, the form of a rose can still be read by students. However, problems arise when we consider story books. In the name of making it easy for students to comprehend what is written on the pages, pictures are attached. The pictures in the books are meant to explain and ease the process of reading the story. The concept of visual turn or pictorial turn becomes fascinating when used to analyze the pages of books filled with written scripts and pictures.

In the pages of those books, what actually explains what, does the picture explain the scripts or do the scripts explain the picture? Do the readers understand the picture after reading the scripts, or vice versa? It is even more important if we observe that the matter contained in the picture is not actually communicated through the scripts. I would say, that is exactly the problem if we follow the idea about "reading" a picture. Lesson books are discourses, and discourses are always ideological; so are those books. The pictures attached to accompany the stories delivered through words contain elements that could perhaps have nothing to do with the words themselves. When observed further, the lesson books from the colonial era contain pictures, which can deconstruct or put

a spotlight on everything and anything that is purposefully hidden or not in the verbal text - this is exactly the principle of pictorial turn. The relationship between characters, especially if it involves the matter of class differentiation, can instantly be read in the picture. So can the social and cultural environment surrounding the characters.

Attitude, clothes, professions, and everything that is related to certain social and cultural classes explain how far the lesson books are utilized by the government or the institution that provides them. The delivery through words is not intended to mean the same thing, but hidden meanings can purposefully or not appear in the visual form. Relationship between brothers, between ethnicities, between nations can be instantly read through the pictures accompanying the text - be it on purpose or not. In the colonial era, the attitude of the colonizer towards the colonized is instantly revealed through the picture, and not from the text. The lesson books provided by the colonizer to educate the colonized are of course a very practical and efficient device used to slip, or force, meanings related to the structure of society during the colonial era. The pictures on those lessons books in the form of stories are important materials to explain the gravity of studying visuality.

What can easily be conveyed through the lesson books from the colonial era is even mightier now that we continuously develop technology. The pictures that were once printed on the books in the past, now easily enter and dominate the media, especially mass communication devices. In its various forms, and it will continue to vary, the pictorial delivery of a message will dominate every form of discourse. And the pictorial cannot be separated from the capital, and the capital cannot be separated from the power, so our world now is turning into every visual direction, into the grasps of those agents or institutions who have the capital to slip, or force, their ideology.

The books, be it the ones we get from a book store or the ones offered online, emphasize more and more on the pictures. Even essay books about political issues are packaged in such a way that gives bigger portion to the picture - making it more important than the verbal text. In its reading, the picture that accompanies the text becomes a mighty device in understanding the content of the text. In this situation, a problem will arise when the picture refers to a world that is not recognized by the readers. Essay on the politics accompanied by the picture of wayang will create a problem for the readers who are not familiar with wayang at all. Essays containing a concept or a word related to culture are of course more complicated precisely when there is a picture. A different development happens in the movement of concrete poetry during the 1950s, which proclaimed that poetry is picture, or that the scripts can be arranged into a picture.

This idea was initially developed in the 19th century in France and England, one of the prominent figures being Guillaume Appolinaire.

Related to this, at least during a certain period in the development of Indonesian comics, some comic artists did not seem to hold much confidence in the power of pictures, by attaching long explanations in verbal text. In such a thing, we encounter contradicting problems in the concept of pictorial turn. The readers do not know how to face it: in such a comic, does the picture explain the scripts or vice versa. The principle that applies in hybridity even loses its power, because the marriage between two different species (the picture and the scripts) does not make the comic clearer or more powerful, it actually weakens it - seen from the visual or the verbal elements. In the most extreme way of thinking, it is as if we read in the same way like a primary school student who just learns how to read.

Facing and dealing with such things makes us come up with the idea of a visual culture study program, which is meant to give guides and comprehension to students in reading pictures, which we have to admit, becomes even more dominant in communication because of technology development - and cultural development. We have to learn to be more careful in dealing with pictures and develop methodologies to read them. We have to be more thorough in reading pictures, because what we consider 'just' a picture, even during the cave walls era, is already ideological. Verbal delivery can of course be used to develop propaganda techniques, but the visual seems to only function in easing the reading process. Moreover, like the reading lesson books in elementary school, the institutions producing them have taken advantage of the concept of hybridity which weds the scripts and the picture, two things that are actually both visual. It is just that we have recognized them separately, as verbal language and pictorial language - two different species.

Prof. Dr. Sapardi Djoko Damono is a professor at the University of Indonesia. He is known for his literary works and widely regarded as the pioneer of Indonesian lyrical poetry. He currently holds professorship of literature, arts, and humanities at the University of Indonesia, and still teaching Visual Narrative in Graduate School of Jakarta Institute of The Arts. He is also the writer of *Alih Wahana*. Prof. Sapardi has received a number of awards in recognition of his work, including The Achmad Bakrie Award for Literature (2003), The Akademi Jakarta Award (2012), Lifetime Achievement from Faculty of Humanities University of Indonesia (2017), Lifetime Achievement Award from the Ubud Writers and Readers Festival (October 2018), and Anugerah Buku ASEAN as Prolific Writer (2018).

Feature Speaker

The Taste of Cake in Our Dream: Can Arts Translate the Taste of a Cake?

Kei Yasaka



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Proceeding

Thank you for coming. My presentation today will be discussing about the “taste of cake”. As you all know, the taste of a cake is quite simple. But, I won’t be talking about just an ordinary cake, but about the “taste of a cake in our dream.”

Can you taste it, the taste of cake in my mind? No, you can’t. My ex-wife once exclaimed: “Please stop talking about taste of cake in your dream. No one can feel it, no one can share it. It’s very boring. When you are talking about a topic, please be more objective, please base it on tangible facts!” I can agree with her sentiment.

I will consider that. But, on the other hand, art is one of the ways of sharing the taste of the cake in our dream. So, that is my topic for today.

Nowadays, artificial intelligence has become a very important field of study that commands large influence on various industries. It will change our lifestyles, our ways of thinking, even our ways of life. We have one very important term to consider: “qualia”. Despite the importance, the exact meaning of it is still being argued. What is qualia? Does it even exist? It’s quite a difficult word to explain, so if you’re interested, it may serve you better to look it up in a reference book. This time I will show you some examples.

Suppose we have a red apple. You can explore various measurements from the apple: the color is red, it is heavy, and the taste is sweet, and so on. Each five of your senses transfer signals to your brain. We are now able to record these signals with new machines that are able to measure and calculate them. The data we extrapolated can result in an impression of an apple. Scientists, however, are pursuing the idea a little further.

The integrated information of the object is called qualia, and in this case it is the qualia of an apple. We have integrated the amount of information we have of the object and it results in a qualia, the qualia of an apple. If we have only a slight qualia of the apple — a quick glance, for example — we can see part of that object’s red or round shape, and we can still recognize that it must be an apple. That feeling of an apple is called the “qualia”. This is qualia. Further, if this qualia can be recorded, measured, or calculated as waves of the brain, then artificial intelligence can catch qualias too.

This experience in our brain can be an objective and observed matter. In this sense, the taste of a cake in our dream is neither an illusion nor an invisible thing. It can be visible, material, and observed. If it is, we can probably share it through a new technology. On the other hand, we already have a very important technology that we can use to share qualia among fellow humans. Since the beginning of human history, humans have tried to initiate the transfer of qualia through drawings on the wall, on the ground, or on clothing, paper, wood, and a plethora of other media.

We call it art. And humans, I think, have pushed serious and skillful efforts to share qualia through the arts.

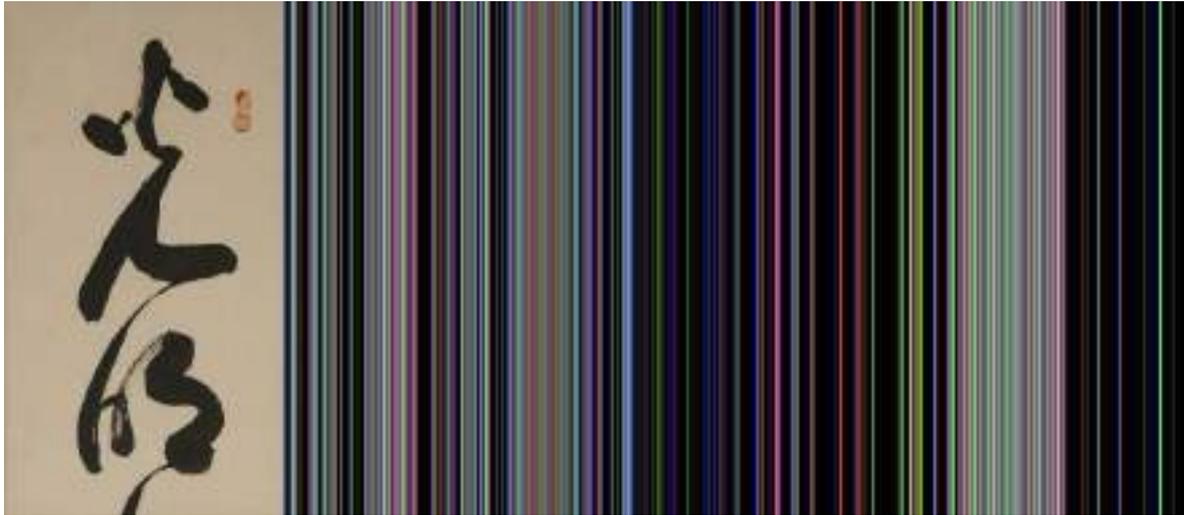


Here I present to you an example of a very beautiful photo of a sunset. These days, we are deeply immersed in videography and photography. Digital technology has provided us with so many opportunities to share images on social media such as Instagram, Facebook, and Twitter. In the end, however, it is just a shape of a sunset.

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This is a very famous art piece of Turner. He says it is sunset, but we can't see any particular pine trees, or the cliff or the horizon, shape of the ship that are melting in it. It looks like a form of disappeared realism. But still we can feel the similar feeling when we see the sunset. I think there is qualia, qualia of the beauty of the sunset. If we just focus on the shape of the photorealism of the subject, photorealism has already been superseded by photography. But still we have hands and the skill of the art of the paintings or sculptures. Through this technique, we can share the qualia of the material world or/and the spiritual world as well.



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This is a very famous Japanese painting called kouhaku bauzu byobu by Korin Ogata. It is a national treasure. It's not photo realistic, but the gold background and deformed plum blossom tree and shivering river can give us such huge impressions.

People can easily appreciate the dignity of nature in a country. It has to be noticed, however, that it is quite different from the western traditional way of painting. One particular part is that it doesn't follow traditional western perspective laws. But it does have a perspective, not qualia I think.



Next example is a calligraphy using traditional method. It shares the same technique with that of China and Japan and so many other countries. These are kanji. Kanji has certain meaning. But, besides the meaning of the letters, we have other

impressions from the mark of the brushes. Even though you can't understand the meaning of the kanji depicted, we still can appreciate this beautiful calligraphy. That's one good sample of qualia. I think the qualia is the representation of the consciousness of the author. Therefore, a good calligrapher has good skill, good mind, and a good consciousness at the same time. We not only appreciate the skills, but also the consciousness of the author. This is the way of the art in Oriental countries.



Next example. You see that this is a virtual issue of Wayang. It's not photorealistic. But it very well represents the atmosphere of the wayang world of art. Yes, there is no realistic perspective where these people are positioned out front while some others should be in the back. But, they are all in the same size. It's enough to tell about the feeling that exists in this piece of wayang. As you can see, art from oriental countries involve other perspectives of time and space.



Another example is this Papua New Guinean traditional art. What do you think? Is it an animal or a human? You can't say. They say that it is a spirit and does not have real

perspectives or the realistic quality of photorealism. But still it is subjective arts. Then you see people using this painting to explain what kind of the world were there in the spiritual world in their indigenous culture.

I lived in Papua New Guinea for two years and I lived with indigenous people and learned about their spiritualism. Also, I could share the feeling with them and in that moment, I tried to get skills to feel the vibrations and the interpretation of the drawings. The same as the chief of villagers, I did so many meditations and some practical lessons with them. Finally, I felt something in their spirit. Then I did some drawing. People in the village said that we could feel the similarity in the same skills. That became the base of my art-work since then.



This next example is a piece from myself. I have been an independent artist for two decades, and in the beginning of my career I did one solo exhibition in Ginza in Tokyo. In that time, I hung my painting on the wall, and suddenly some people came. One person stopped just in front of my painting, and she didn't move. Standing in front of my painting quite a long time and she gradually started to cry. I couldn't say anything. I just stayed back and was looking at her. Finally, she said like this, "Thank you, artist. I was eased. In the morning, I felt quite sick. I had a headache and my throat was sore, but now I feel much better. I don't know why. I didn't expect anything to be here. But suddenly I saw your painting and I had very eased. Thank you very much." She said so and then went back. I was surprised because I didn't expect such a response from her. However, when I was doing my painting I did my meditation and I felt something similar from that healing feeling. I felt the universal vibration during my meditation and my consciousness was very harmonized in that moment. So, I was just trying to

transfer these vibrations to my painting. That was how it was born. Then I hung my painting on the wall in my gallery. It happened that through my painting, something in my energy was delivered to her direction. It was a first experience in my career. And after that many people experienced very similar things. I saw many people cry, I saw many people healed as well.

This particular work was originally collected as a private collection. But after some years, it moved from hands to hands and now it is exhibited in a big hospital in Shinjuku as their property. Many clients who were experiencing fear or anxiety can be put to ease with the energy of this painting. The hospital recognized that.

This is called “The Top”, I did this one when I went to Everest. Three days to walk up the middle of the way, stay there a few days to see the top. During the time meditations have given me a special feeling in my consciousness. This specific moment can make me stronger but with subtle qualia. I tried to transform that qualia directly to the painting. You can copy that qualia through this painting to your brain

From those experiences, I felt that art can heal people. It's one of the possibilities of art. Nowadays many things are beautiful, decorative art is going very strong. Many forms of art are also turning to the internet or digital data, but I think we need something touchable with which we can manipulate the materials. This brings out the qualia in the direction of the people. We should not bring everything into the digital world, we should not pass everything into new technologies. We can still explore old technologies and do some mining with our hands.

If we could purify more of that essence of qualia to the people, if you have the good qualia in your consciousness, if you have qualia of taste of cake in your dream, we can spread these around the world. The good thing or hope in the world can be shared not only in the level of emotion or logic, but also the qualia itself through the art. Probably this exploration and mining of qualia is the way to find what the worth of the human is. I think it is the significance of the art.

Born in Fukuoka in 1974, Yasaka Kei began his painting career when he was still in University in 1998, finishing with an arts degree the next year. His paintings have been displayed for several consecutive years in various galleries both in Japan and around the world, including Belgium, Malaysia, India, and Singapore. He currently teaching as a part time lecturer in Kyushu Sangyo University.



Transformation of Ondel-ondel Function as the Icon of the Capital and Busker in Jakarta\

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Abstract

Ondel-ondel as one of the Betawi arts, is an image icon of the city of Jakarta. It is a couple of giant doll characters that has distinctive shapes with bright colors and placed in several municipal government agencies as well as government-owned public spaces such as stations, city parks, meetinghouses, urban village offices and so on. This form of a pair of male and female dolls is also often used to mark the wedding ceremony of the Betawi people in Jakarta. Ondel-ondel is the representation of the Jakarta that symbolizing the identity of the Republic of Indonesian capital city. Ironically, instead of just as an icon of the capital city of Jakarta, currently Ondel-ondel has transformed its function as busking medium in urban spaces. This busker character, that according to some people, are considered as “beggars in disguise” are very different from the sanctity of Ondel-ondel in its origin. Although in the same physical form, when Ondel-ondel is placed in different spaces and activities, the meaning changes. Multi-perspectives that emerge from the transformation of the Ondel-ondel function as capital icon but also as buskers, are discussed in this paper. The purpose of this study is to examine urban phenomena and the meaning of the transformation of the Ondel-ondel character function in Jakarta. The qualitative method that used in this paper is the literature study and observation with the subject of Ondel-ondel as a city icon and also as a busker.

Keywords

Ondel-ondel, Urban, Transformation, City Icon, Busker.

Introduction

Jakarta, as the capital city of Indonesia, is a metropolitan city that has functions as a central government but also serves as a central business. The attractiveness of urban life forming Jakarta as a multi-ethnic densely populated city that rising various professions to survive in the metropolitan city. Betawi ethnicity is believed to be the ethnic origin of Jakarta. Right now, the existence of the Betawi tribe was eliminated into the suburbs, replaced by immigrants from various ethnic, especially Javanese and Sundanese. However, Betawi identity as a native ethnic Jakarta remains inherent in the hegemony of society, from clothing, food, language to art. Ondel-ondel, as Betawi art, is used as the identity of the city of Jakarta. The form of a giant doll with color ornament and composition that has deep meaning, usually used by the Betawi community as a marker on the wedding ceremony or circumcision with a couple of male and female puppets placed on the left and right of the entrance into the party.

The government of DKI Jakarta sets Ondel-ondel as the city's identity. The use of Ondel-ondel characters in official government agencies further strengthens the Ondel-ondel identity as a city icon. Along the main Jakarta street, it is easy to find the Ondel-ondel character as a city identity, in the form of dolls, statues and murals. This Ondel-ondel character is then interesting to be used by marginalized communities as producers of capital. The transformation of the Ondel-ondel function rises multiperspectives in society that interpret it differently. It shows how the Ondel-ondel cultural production takes place in specific historical, political and economic relations that structure its textual meaning, (Barker, & Jane, 2016).

When Ondel-ondel is in the sphere of government agencies, the Ondel-ondel image represents as the identity of the city of Jakarta, with hierarchies that are glorified and respected. However, when Ondel-ondel is on the side of the road, people interpret it as a busker that disturbs urban life. This function transformation applies without changing the character of the Ondel-ondel form, is a cultural phenomenon theorized in cultural circuits involving identity, production, consumption, regulation and representation (Gay, 2013). The transformation of the function of Ondel-ondel as an icon of the city and becoming buskers, as if two different side. How the same Ondel-ondel shape and character, but placed in a different space, can bring out different identities and representations become an interesting discussion to be studied in this research.

Methods

The methodology in this study uses descriptive qualitative research methods. To analyze the transformation of the Ondel-ondel function, data was collected by observing and also studying literature related to the location of Ondel-ondel, history, character form and function transformation. In addition, the author also conducts visual studies on the Ondel-ondel characters. The data is then analyzed with the scope of the city of Jakarta.

Results and Discussion

The Ondel-ondel character is a pair of giant dolls that can be moved by a man in it. Usually, this art is presented completed with gambang kromong and tanjidor music, and this doll dances along the music. Ondel-ondel is made from woven bamboo with the height approximately 2.5 m, and the diameter is less than 80 cm. Made so that the bearer inside can move a bit freely. The Ondel-ondel hair is made from palm fiber or “*duk*” (according to the Betawi people) and its face is masked, with round or round eyes glaring, (Paramita, 2018).

The Ondel-ondel character currently uses bright colors used as costumes. The development of the Ondel-ondel costume varies depending on the maker. The selection of bright colors makes it easier for the community to mark the existence of Ondel-ondel, which is favored by various groups of people, ranging from children to adults, including the smiling character and face that are usually painted white or red, and painting large eyes with mustaches for men and female eye Ondel-ondel marker.

Ondel-ondel placements are usually on the right and left of the entrance. Ondel-ondel as a giant doll consisting of male and female. At that time, the big doll was considered to be the embodiment of *Danyang Dewa*, a repellent. Ondel-ondel is categorized as a form of theater without saying that is considered a protector of village safety and everything in it, (Rosyadi & Sucipto, 2006). By laying Ondel-ondel at the entrance, it is interpreted as a guard for the smooth running of events or activities being held by the Betawi community.



Source: <http://jakarta-tourism.go.id/2015/sites/default/files/Pergub%20Ikon%20Budaya%20Betawi.pdf>

Currently, Ondel-ondel is better known as the icon of Jakarta. In the Governor Regulation. DKI Jakarta No. 11 About the Betawi Culture Icon, (2017) mentioned the Ondel-ondel form as follows: The male Ondel-ondel face is red, has mustache, uses dark colored clothes with a pangsi shirt, and has a Betawi batik motif and uses a belt and Betawi batik undercloth. The hair is made of black palm fiber, with a headdress called coconut flower (*manggar*) with a total of 25. While the female Ondel-ondel face is white, the eyelashes are curly, the eyebrows are curved black, the lips are red, the ears are studded and crowned, using long *kebaya* clothing or *baju kurung* with flourish motifs and of Betawi batik undercloth with a scarf or sling hooked on the left shoulder towards the right waist and using a belt. In his black palm hair there are 20 headdresses.

The design of the Ondel-ondel character undergoes a variety of transformations, to become a form known today. People from outside Jakarta recognize Ondel-ondel as a special art of Jakarta, which is emblazoned on various souvenirs in the form of t-shirts, Ondel-ondel accessories, batik cloth, key chains and so on. However, the memories of Ondel-ondel are a pair of brightly colored giant dolls, who can dance to ethnic Betawi music.



Giant dolls (*barongan*) from a Tjap-Gomeh procession during jubilee celebrations in Batavia
Source: <http://hdl.handle.net/1887.1/item:845951>

Ondel-ondel in the early days was known as *barongan*. According to Saidi, 2011 in Supriyanto, Ondel-ondel was used to repel evil spirits, as part of the ritual procession after the harvest as an offering to Dewi Sri as the fertility giver. In 1605, a British merchant, W. Scott in Banten, observed the existence of giant puppets used in the procession of Prince Abdul Mafakhir's circumcision ritual, as written by Ruchiat, (2011).

The Ondel-ondel character is very different from what we meet today, where the past Ondel-ondel face characters were made creepy, fanged, and grinned. The character of this reinforcements is intentionally formed because it is made as a character who is considered capable of driving away evil forces. Currently the Ondel-ondel face characters are displayed very differently from the beginning of the creation.

Bosch, (1948) in Yudoseputro, (2008) attributed the form of Ondel-ondel found in the Hotel des Indies in 1923 to the motif of a giant face mask which in Javanese-Hindu decorative art is called *Kala* or *Kirttimukha* which means change of form (metamorphosis) into a giant face. Symbols in the triangular crown decoration upward are called *slempang* and behind the head or commonly called by Betawi people as coconut flowers. These materials are now replaced with fiber, and also plastic to facilitate the Ondel-ondel production process. Before the ritual begins, offerings are usually provided.



Ondel-Ondel. (Gifpen om goesten te wryjagen)
 "Ondel-ondel. (Dolls to drive away ghosts)"
 Source: <http://hdl.handle.net/1887.1/item:846157>

Likewise, Ondel-ondel that was once known as the *barongan* which had been prepared, provided offerings such as beer pletok, coffee, tea, black chicken, accompanied by spells aimed at spirits who were considered waiting for the Ondel-ondel. Before being released from the storage area, if you are going for rituals, offerings are always made, Paramita, (2018). Ancient craftsmen even had to fast before making Ondel-ondel, to facilitate the production process. Now that ancient craftsmen have begun to diminish, they are replaced by modern craftsmen who can produce faster in printed form.

Most informant say that Ondel-ondel term appears around 70s when song "*Ngarak Ondel-ondel*" created by Joko from Surabaya was booming then it was popularized by Benjamin s. from Betawi Tengah. Betawi Tengah group has known Ondel-ondel term for this big doll because the movement called "*gondel-gondel*", (Rahman, 2019). Another source said that the name Ondel-ondel that we often hear, apparently originated from the word '*gondel-gondel*' which means to hang or jumble. The word is based on the Ondel-ondel movement which often swings when walking, (Nasiri, 2016).



Ondel-ondel Statue as Capital Identity in Kemayoran

Source: <http://jakarta-tourism.go.id/2017/news/2018/03/patung-Ondel-ondel-kemayoran>

Ali Sadikin, the former DKI Jakarta Governor from 1966-1977 had a major contribution in the development of the Ondel-ondel appearance. The reason, he changed the face of the previously fanged and creepy Ondel-ondel into a face that looked friendly. Rahman, (2019). With Ali Sadikin's decision, the Ondel-ondel character has become more popular and can be enjoyed by more ethnics in Jakarta. Musical instruments included in the *tanjidor* paraded around are wind instruments such as pistons, trombones, tenors, clarinet, bass, there are also drum and gendering instruments. If the show is in place and does not move, it is often raised tehyan, tambourine, and drum (Rosyadi & Sucipto, 2006).

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Ondel-ondel as City Identity in Halim Perdanakusuma Airport

Source: Ade Ariyani Sari Fajarwati

Currently Ondel-ondel has been registered as one of the eight Betawi cultural icons set in Pergub No. 11 of 2017 concerning Betawi culture icons. It was stated in the governing body that the philosophy of Ondel-ondel was a symbol of the strength to maintain security and order, to be strong, courageous, firm, honest and anti-manipulation. In Pergub No 11 of 2017 concerning the Betawi Culture icon, Ondel-ondel is mentioned to have the following functions: (1) As a complement to various traditional traditional ceremonies of the Betawi community. (2) As a decoration at ceremonial events of the Provincial Government of DKI Jakarta, festivals, foreign

artist performances, exhibitions, shopping centers, the Tourism Industry, meetinghouses and public areas that allow from aesthetic and public safety aspects. (3) Placement on the right and left side of the entrance, in the lobby as a complement to the photo (photo wall), on the staging stage or in visual form on LED/Videotron, or in other places according to aesthetics.



Ondel-ondel as City Busker using Recorded Tanjidor Music in Buaran Street
Source: Ade Ariyani Sari Fajarwati

The uniqueness of the Ondel-ondel character is then utilized by some people to produce capital by busking. These giant dolls driven by humans inside, were changed to become street busker, with accompaniment from gambang kromong music or tanjidor music played through recorders and loudspeakers which provoked public attention along the way. The symptoms of this transformation are getting stronger and more coordinated with the increasingly large capital values.



Ondel-ondel as City Busker using Plastic Can in Cikini Street
Source: Ade Ariyani Sari Fajarwati

The performance of roadside Ondel-ondel represents it as buskers, that come with plastic cans to ask for coins from the people around them. Others present in the public space at the time contribute to its making by their reactions to buskers (whether oblivion, mild annoyance, outrage, ambivalence, appreciation, reverie, or delight). The “audience” (including individuals who consciously adopt this role and those who do not actively reject it) is diverse, and their reaction to busking may be influenced by a range of factors—both transient (good mood or bad, harried or relaxed, the prevailing weather) and relatively “fixed.” Potential customers may be attracted to or deterred from entering a store because of the near presence of a busker, (Mcnamara & Quilter, 2016).

The shift of the Ondel-ondel meaning of culture has occurred in modern times is to be seen from its usefulness at first, which in ancient times Ondel-ondel was used as a repellent (disturbance of spirits that haunted) and misfortune and at the time the traditional Betawi marriage took place, Ondel-ondel also participates in the bridal procession. This shifts in the modern era, Ondel-ondel is currently used as public entertainment by traveling in a predetermined area in the hope of getting *saweran*, (Paramita, 2018). While the function transformation represent how the Betawi people face and address life from time to time, (Wahidiyat and Rahardja, 2016).

However, the concept of *saweran* on Ondel-ondel is then used by certain groups as a profession to obtain capital value. The rise of the use of Ondel-ondel as a street busker in Jakarta, has resulted in social disturbances, where the community was asked to donate through the Ondel-ondel performance. Although this donation is voluntary, the existence of Ondel-ondel on the road interferes with the activities of the highway and also does not look beautiful, when the characters used as the identity of the city of Jakarta are used as buskers, carrying used tin cans as begging tools. Ondel-ondel which runs along the streets of Jakarta, accompanied by recording *tanjidor* or *gambang kromong* music which is driven by a cart to facilitate carrying the equipment. The DKI government has not been able to control the rampant Ondel-ondel as buskers, the reason for this omission is not yet known, is it because Ondel-ondel is a city identity or because they always move, we do not know for sure.

This multiperspective phenomenon is interesting as the range of meaning between the metropolis capital city identity, and also to be exalted as a pair of guards at the entrance of the office or Betawi activity, is very different from the meanings that arise when Ondel-ondel appears as street busker, who tend to be seen as disturbing and representing lower class. It is not different time that applies here, because at the same time, the role of Ondel-ondel as a capital city identity can appear together with its role as buskers. Different roles in different activities only appear in different spaces.

Conclusion

Some Jakarta residents who heard music recording from the walking cart, finally marked Ondel-ondel as a busker. The greatness of the Ondel-ondel character when in government agencies and shopping centers, shows multiple perspectives. The identity of the Ondel-ondel distinctive form does not change. However, when produced and consumed in different ways, the representation appears changes as well. What distinguishes the Ondel-ondel identity is only if it is in a different space. The appear meanings also change. On the one hand, when Ondel-ondel was used as the city's identity, its position was increasingly strong as Betawi art, Jakarta's ethnic owner. Likewise, when Ondel-ondel is a busker, is it possible that this is a form to keep preserving Betawi art by means of marginal people. Important things that can be noted, art as a tradition, must always be transformed. Traditions that refuse to transform are believed to be dead.

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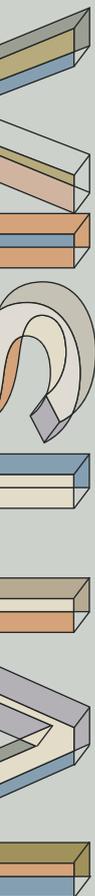
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Gaze In The Javanese Women's Motion Concept (Case Study of 'Setan Jawa' The Movie by Garin Nugroho)

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Abstract

The conceptual conception of women in Indonesia is carried out in various ways and mediums, including movies. In relation to the medium of a social discourse, movies have distinctive characteristics, namely long lasting and spread to various places.¹ Whereas from the perspective of psychoanalysis itself the movie also gets a special place. The psychoanalyst Marxists, for example, see the potential of movie in playing the subconscious so that it has the potential to become the power of mass hypnotic culture.² One view that is very close to the issue of women's traditional arts is male gaze Laura Mulvey (1990). Mulvey explained the male gaze concept in the cinematography industry was overly using men's views. Women themselves are not positioned as self-possessiveness subjects but as objects of male gaze. 'Setan Jawa' The Movie is the first black and white silent movie by Garin Nugroho accompanied by a live gamelan music orchestra created by Rahayu Supanggah and premiered in September 2016. Combining the Lacan discourse and few of Mulvey's concept, regarding the discourse on women, the 'motion' concept of Javanese women in the 'Setan Jawa' framing seems to try to offer the formation and interpretation of different public discourses.

Keyword

Motion Concept, Setan Jawa, Vouyerism, Laura Mulvey, Lacan Discourse

1 Shaheen, Jack (video recording), Hollywood's Reel Bad Arabs: Problems and Prospects, 2008.

2 Miller dan Stam, A Companion to Film Theory. UK: Blackwell publishing, 2004, p.123.

Introduction

The message in the movie is influenced by men who are then conveyed to the audience, while women are only a spectacle. Laura Mulvey said that this was due to the fact that the entire cinema apparatus was very dependent on concepts that emerged from the perspective of men in seeing women, related to the social processes that occur in society, which actually express inequality in social power. The objectification of sex is a major process in conquering women, because by objectifying this, sex becomes a material reality and not just a psychological or something that shows a certain attitude or something ideological. Although each movie displays the character of women, but in that genre—through long-standing movie production practices movie a place for women is only an additional role so that the image and actions of women function become very rarely and/or are not important in the narrative. In these narratives, women do not act but only become part of the context of men's actions.³

Male gaze can also mean male fantasies about female figures, women are also directed 'to be look at ness'. In order for women to be positioned as pleasing to the eye, women are displayed for visual and erotic power, described as sexual objects, presenting themselves to male satisfaction. Movies also often feature men as protagonits, women are only used as passive material for male gaze (active). Women have never been won, but presented as 'femme fatales': women who have a strong attraction for men, but cause danger and cause unhappiness. Morally, every motion of female behavior in the movie is considered to have emptiness.

Javanese Women's Motion Concept

Erika Oppenheimer⁴ in her follow-up study on Karl Duncker's research on motion, identified two conditions for visual stimuli to be organized and/or translated into 'motion', namely *the direction* and *speed*. These two indicators are aspects of the findings that resulted from her research on movie. In movies, another aspect that is assumed to also influence 'motion' is *time; duration; intensity*. In movie, motion is actual motion; the actual movement of objects from one point to another.⁵

The motion of Javanese women tends to have a slow (not indolence) concept of speed, a form of motion that impacts time feels slowed because every second in the motion of Javanese women is a manifestation of the intensity of body behavior. The system of understanding the motion of Javanese women presented in subtle, gentle concepts as well as 'objects' which 'must

3 Laura Mulvey, "Visual Pleasure and the Narrative Cinema" dalam Tonny Bennet et al. (Eds), Popular Television and Film, (London: Open University Press, 1981), p.209

4 A German-American-born psychologist known as Erika Fromm and one of the co-founders of Hypnoanalysis who has an interest in the field of psychoanalysis and works with Max Wertheimer when he won his Doctoral degree at the University of Frankfurt (Arnhem, R, 1997, p.157)

5 Arnhem, R., Art and Visual Perspective, p.157-160.

be obedient or submissive' then implies the emergence of various forms of exploration of the intelligence of the female body as a means to revive its sophisticated movements.

Javanese women with gentleness are not only questions about women's physical movements but also their 'psychic bodies' which include perception, imagination, interpretation, and understanding of Javanese cultural values. Substantially, the motion of Javanese women is not only a visible movement, but more deeply manifests into a motion that manifests an expression of 'social body'-the palace and Javanese culture, and or a particular institution which in that expression contains deep essence concerning the issue of legitimacy power, belief, ethics, and aesthetics, with various philosophical meanings and symbolic meanings inherent in their forms. The expression of Javanese women's motion is framed in the social and cultural body that surrounds it, which is inseparable from imagination, ideas, ideals, hopes, souls, and feelings, then born into a movement that is 'turned on' through its body.

Gaze in the Javanese Women's Motion Concept on the 'Setan Jawa' The Movie

'Setan Jawa' takes up the Javanese mythology story which is part of the wealth Indonesian culture, which stores noble values and moral teachings rooted in the history and traditions of the people. Mythology contains local wisdom that is able to form patterns of community behavior in order to respect and do better towards something that is considered valuable and sacred. 'Setan Jawa' are told in the frame of history in the early 20th century as an interesting time concept to be explored, diachronic events allow the expression of this movie to move between tradition and contemporary and in a variety of cross disciplines and cultures. This movie brings together contemporary perspectives with traditional dance, music, and fashion in the wider space of interpretation.

The dialectics of words and images in the 'Setan Jawa' is constant in the interwoven signs that culture interwoven around that. The question arises that behind the words, the subconscious idea, the main reference in the mind is the image, the impression of external experience that is printed, painted, or reflected on the surface. Awareness of self-concept as an identity. The relationship between words and images reflects, in the fields of representation, tagging, and communication, the relationships that are placed between symbols and the world, their signs and their meanings. In movies, women are often portrayed through imagery of human beings who lack intelligence, irritability, easier to cry; even if there is a picture of an independent woman, in the end women are shown as examples of women who oppose the reality that lives in the community. The appearance of an image like this is constructed through the view that women are only responsible for activities in the house and women are under the control of men. This view occurs through values that are formed and manifested by patriarchal society.

Mulvey's Essay was written as his claim to the dominant discourse that existed in Hollywood cinema, women were always made as objects for men. This male gaze perspective is adapted into a story and then shown to the public who are not only men but also women. The agenda for deconstruction of the perspective in movie, revealed by Mulvey through his two essays 'Visual Pleasure and Narrative Cinema' and 'Afterthoughts on Visual Pleasure and Narrative Cinema', was written in the 1970s. These two essays depart from the thoughts of psychoanalytic figures, especially Jacques Lacan, who describe the psychological state of a human being.

Through this essay, Mulvey introduced the concept of male gaze while regretting when the dominance of patriarchal ideology remained and continued to be produced for dissemination through cinema. The alternative ideology offered by Mulvey later to the public was a reversal gaze, female gaze. Using the Lacan method combined with various Mulvey concepts regarding cinema and visual enjoyment revealed that 'visuality' is structured gender. There are distinctive patterns or ways of showing men and women.⁶ The female body is positioned as something to be seen and displayed, this can be seen from how they are displayed with a strong visual code and erotic effects.⁷ This is intended to adapt the audience to feel the same desire felt by the characters visualized in the movie.

The Lacan discourse which is used as a method to explain the construction of the concept of motion of women in 'Setan Jawa' has advantages in seeing the text and its relation to subjectivity, so that it can explain how the construction is produced by the text and how the text elements work with human psychic.⁸ Adopting Freud's concept, Lacan states that desire can manifest in four ways⁹: 1. Passive Narcissistic Desires. One can desire to be the object of love from Liyan (or admiration, or idealization, or recognition); 2. Active Narcissistic Desire. A person can desire to be Liyan—desire where identification is a particular form, while love or worship is another form; 3. Active Anaclitic Desire.

One can desire to have Liyan as a way to get satisfaction; 4. Passive Anaclitic Desire. One can desire to be someone else's desire or be possessed by Liyan as an object of Liyan's source of satisfaction. This is how desire to work in a discourse, to be a guide for knowing how a text constructs a discourse and how a discursive power of a text. Lacan has a structured unconscious proposition like language.¹⁰ Language is used as a means to understand unconsciousness. In 'Setan Jawa', there is almost no big close up shooting technique that emphasizes a part of an

6 *"In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly."* (Mulvey, 1989, p. 19).

7 Lacan said on (Bracher, 1997) that *"Before desire learns to recognise itself... through the symbol,"* Lacan says, *"desire exists solely in the single plane of the imaginary relation of the specular stage, projected, alienated in the other"* (p.40).

8 Bracher, Mark, *Jacques Lacan, Diskursus dan Perubahan Sosial: Pengantar Kritik dan Budaya Psikoanalisis*. Yogyakarta: Jalasutra, 2005, p.19.

9 Bracher, Mark, *Jacques Lacan, Diskursus dan Perubahan Sosial: Pengantar Kritik dan Budaya Psikoanalisis*. Yogyakarta: Jalasutra, 2005, p.30.

10 Bracher, Mark, *Jacques Lacan, Diskursus dan Perubahan Sosial: Pengantar Kritik dan Budaya Psikoanalisis*. Yogyakarta: Jalasutra, 2005, p.68.

object that often constructs female body parts as a source of male sexual satisfaction. The process of capturing this movie does not form a construction through the imaginary realm that the female body is a means to become the object of a man's sexual desires.



Figure 1. Asih (Asmara Abigail) descends from the train with a smooth and smooth motion.¹



Figure 2. Setio (Heru Purwanto), staring at Asih.²

In Figure 1, 'Setan Jawa' does not show the use of active children's desire to make the body of another person to get pleasure. With regard to visualization in movie, the construction of voyeurism¹¹ that is able to offer visual satisfaction is more likely to be related to the imaginary realm than to the real. As in Figure 1, Asih is one of the main characters of women in 'Setan Jawa', in that scenario Asih does not look directly at the camera, but instead points to the lower left axis. In the view of psychoanalysis, this is very important because maintaining the anonymity and separation¹² of the audience so that the audience gets scopophilic (seeing and be seeing) pleasure from voyeurism, the presence of the audience must not be recognized and this is an important condition for voyeurism mode. So that the character may not look directly at the camera and interact with the audience because it will damage the practice of voyeurism itself.

Laura Mulvey argued that the activeness of men seeing gave birth to overwhelming curiosity while women were also passive objects to those visions. The active view of the man dominates the balance and women who become objects and at the same time creates the impression of voyeurism among the audience if the audience feels what the subject feels. Voyeurism is a technique that brings men to sexualistic fantasies. This sexuality fantasy is then shown in the next scene taken with the expression of the dissolve to outside, describing the character of Setio looking at Asih, who in the process of being descended from a horse carriage with subtle movements, showing his social class in society. Setio was depicted staring straight at the camera, but the corner of his eyes showed that he was actually 'in deep-staring' Asih. In this scene, there is a reversal-gaze that positions women looking at men and men staring at women, with the basis of their desire, through the body and gestures as the medium shown in the movie.

11 Voyeurism is a "view" that actively objectifies others, controls others, and shows curiosity. This view must also create a private atmosphere "their desire to see and make sure of the private and forbidden curiosity about other people's genital and bodily functions" (Mulvey, 1975, p.17).

12 "Producing for them a sense of separation and ... condition of screening and narrative conventions give the spectator illusion of looking at a private world" (Mulvey, 1975, p.17).

When the body is an irreplaceable medium to experience and interact with the material, social, and mental spiritual world¹³; hence the concept of the movement of Javanese women no longer raises the desire construction in real terms but has entered into an imaginary order. By using the capital they have - for example intelligence, power and fame - women should be actively and creatively involved in the formation and interpretation of public discourse that is more woman-faced or at least not resistant to women. The visualization does not only make women as objects sexually, but also construct patriarchic power relations. By way of disciplining a form of perspective or way of seeing.¹⁴ On the other hand, 'Setan Jawa' The Movie in this scene, illustrates the existence of male-gaze that was born because of the discourses that emerged from patriarchal culture, a way of view that has been applied to men so far, and this perspective may not be the same, different, in contrast, contrary to the views of women; in which there is a desire for ownership, which stems from a passive narcissistic desire to be an active anaclitic desire; the desire to master for satisfaction.

Conclusion:

Transcendental Javanese Women's Motion Concept

As digital technology grows, the speed of technology changes spontaneous consciousness and perception and flows into consciousness by involving existential human problems where people must always be aware and responsible for their actions. If there are no last two aspects, it could be that humans will be marginalized in this technological community.¹⁵ Parallel to technological developments in Western cinema, quoting Laura Mulvey, who quoted a Hollywood director, Budd Boetticher, as saying, *'What counts is a movie that shows female superhero figures, not what women present. Women are one of the heroes, not just lovers or fears of women who inspire heroes, or even care about women, which makes her act like she does. In itself, the woman is not located in her fragility which is important, but in how the 'body' can be the medium of imaginary things to be concrete.'*

Body movements in motion concept of Javanese women are no longer in the order of fantasy sexuality, but in the construction of motion as a manifestation of a more philosophical

13 Simatupang, Lono, A Performance of Art-Culture Research Mosaic. Yogyakarta: Jalasutra, 2013, p. 58, 74-75.

14 Berger (1972) explained as follows: "Men look at women. Women watch themselves being looked at. This determines not only men and women, but also the relation of women to themselves. The surveyor is female: male, the surveyed, female." This visualization also forms an active / male and passive / female power relation. Men become subjects who see and women become objects that are mastered so that it reinforces the traditional unconscious concept which shows the exhibitionist role of women as looked at and displayed, with the presence of women in visual and erotic codes that strongly make women's construction shaped as to-be-looked-atness (Mulvey, 1975, p.19).

15 Francis Lim, Philosophy of Technology; Don Ihde about the World, Humans, and Tools, Yogya: Kanisius, 2011, p.134.

expression. Regarding the discourse on women, the ‘motion’ concept of Javanese women in the ‘Setan Jawa’ framing seems to try to offer the formation and interpretation of different public discourses by presenting other constructions related to the ‘arguing’ between ‘dominating’ and ‘dominated’, between self and others. The eyes of a camera are not likened to the eyes of a man so that the appearance of women in ‘Setan Jawa’ (Figure 3) is no longer subject to the control of men’s gaze.



Figure 3. Asih looks directly at the audience, negating the separation and anonymity of the voyeurism concept³.

With flexible gestures but full of confidence, Javanese women are described as ‘heroes’ in imaginary meanings; not merely as an object of satisfaction and or fantasy of sexuality. A reversal gaze that identifies women as having full autonomy for themselves, even for their destiny; and vice versa, a man can lose the power of his body when he is faced with destiny. ‘Javanese women’s concept motion on ‘Setan Jawa’ are constructed into a more transcendent concept, not only related to values that are formed and manifested by patriarchal society and desire, but also have important actions in the narrative and are not only part of the context and the rationale of a man’s actions, but through *her* submission to accept the movement of destiny, trying to give an equal fight to her existence as a ‘noble’ human being.

Footnotes

- 1 Source: <https://www.esplanade.com/-/media/images/events/2017/s/setan-jawa-04.jpg> 5/12/2018
- 2 Source: <http://www.perempuanindonesia.co.id/images/bankimages/16090067.jpg> 5/12/2018
- 3 Sumber : http://www.iaingrandage.com/wp-content/uploads/2018/01/MG_9828.jpg 5/12/2018

'See/Do: Everyday, Differently': Interactive Public Display About Cerebral Visual Impairment

Annisa Dyah Lazuardini

MA Narrative Environments

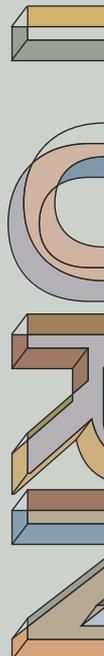
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Abstract

Visual perception is one of the key aspects of our interaction with the everyday environment, but not all people perceive it in the same way. There are people whose brain processes visual information differently, affecting their visual and spatial judgment. This is called Cerebral Visual Impairment, the single most common cause for visual impairment in children, yet often goes undiagnosed or is little understood. See/Do: Everyday Differently is a set of interactives showing what everyday life is like for people with Cerebral Visual Impairment (CVI). Through each interactive, the audience can gain first-hand experience of CVI and listen to an audio narrated by a person with CVI. This project aims to raise public awareness about this condition, whilst challenging the current dominant narratives surrounding disability. Stories about disabled people tend to go to the extreme, between pitiful portrayals and inspirational, however, both create a distance between the audience and the characters. Two-thirds of the UK population still feel awkward when interacting with disabled people—if they were able to experience the everyday life of a person with CVI, how would it help to change how they perceive this disability, and subsequently disability on the whole? The interactives were first displayed in the Reading Room of the Wellcome Collection*, It was followed by a design workshop to explore how design can respond to CVI. The interactive will be used for future CVI awareness-raising events and a long-term design methodology for doing exhibitions on this kind of theme.

** a hybrid of gallery, library, and event space designed to encourage its audience to explore their curiosity with a theme of the relation between science, life, and art*



Introduction

Inclusive design has been a much-discussed topic for quite a long time now, but it is still somehow a utopia. Design of a built environment has a power agency to shape human behaviour, but when it was first designed, the user who perceives the space differently such as people with sensory and motor impairments was not considered. That became the fundamental of my original research question: how people who are not fully able to perceive visual stimulation could enjoy the city in the same level with people who are given the facilities of this visual pleasure?

I started off by doing some action research on blindfolded walking around London and participated in non-visual sensory based walking tour such as an olfactory tour. After doing a variety of action, social, and desk research on this kind of experience, I found there is also a possibility of creating a place where people could experience other people's experience of the space, to unfold the alternative narrative of a place through altered sensory experience.

In order to do this, I had to find out what are the alternative stories of experience, and the limitation of these alternative possibilities. More importantly, to know what I am aiming to do, by showing these alternative possibilities. I started to learn more about disability, and I found out that the UK Office for Disability Issues has a target of Equality for Disability on 2025, yet current research shows there is still awkwardness upon disability. To find the best framing of the topic I browsed through types of disability, focusing on visual impairment. I came upon an unfamiliar term called Cerebral Visual Impairment (CVI) and went to a convention held by CVI Society. It was distinctly interesting for me as this impairment mostly affects visuospatial perception, which closely related to my practice of spatial design.

After this finding, my research question again re-shaped into the what-if possibility: if my audience were able to experience the everyday life of a person with CVI, would it help to change how they perceive this disability, and therefore disability on the whole? Through a long process of research, design, and testing it to public I do not only learn and construct my own method of telling stories about disability, but also learning how the aim of public awareness of CVI and challenging the current dominant narratives surrounding disability can be achieved.

Contextual Review

Social Context: Issues and changes in narrative of disability

From 2014 statistics, almost twenty per cent of UK populations are disabled (Papworth Trust, 2016). At the same year, a research done by a Disabled People Organisation (DPO) called Scope showed nearly half of the respondent says they do not know anyone disabled, and two out of three people feel uncomfortable talking to disabled people. The question raised from this information is why there is awkwardness between disabled and non-disabled? To answer this, I investigated the issues and changes in the narrative of disability.

Shifting through decades, the narrative of disability was first shaken up by several arguments about its stigma of excluding disabled people from the ordinary, as Hunt mentioned in 1966 that disability is portrayed as an unfortunate, useless, sick condition. In the same year, Townsend stated these inequalities brought to an overarching problem of the value-system and the structure of larger society (Campbell, 1966). During that period of time, several movements fighting for disability rights emerged, resulting in some good changes.

Fifty years after the movement, UK Office for Disability Issues sets a goal of disability equality by 2025, means we only have 7 years from now. However, after 25 years of the movement, disabled people still oppressed by the disabling social barriers made by the society and stigmatisation upon disability based on this undesired deviation from ‘normals’ (Barnes, 2010). Although the model of disability has been changed from seeing the impairment as a problem that should be cured into seeing the environment as the barrier for disabled people (see **Figure 1**), the narrative of being deviant to ‘normal’ is still there. It might not be the pitiful portrayal anymore, but prone to be portrayed as an inspirational superhero, which still creates a distance between the disabled and non-disabled.

This context sets the ground tone of voice of my project: it has to be an approach that invites the audience to dwell into the ordinariness of the character’s everyday life, instead of being a spectator of the rise of a hero.



Figure 1 Development of disability models and roadmap diagram

Disability Context: Cerebral Visual Impairment (CVI)

Seeing beyond the numbers of the statistics around disability, the condition that disability is not always visible has to be critically examined. Twenty per cent of the population being disabled is a huge number, but not all of them are severely affected. This raised another question; what if the respondent’s perception of disabled people is only those whose disability is clearly visible? Would it be more powerful to raise unfamiliar disabilities to bring a fresh perspective on disability?

Upon all other unfamiliar impairments, I found Cerebral Visual Impairment not only spatially challenging but also challenging in the terms that it needed better public understanding. Based on Royal National Institute for Blind People (RNIB) Evidence-based report (2016), CVI is a single most common cause (almost fifty per cent) of visual impairment in children, yet often goes undiagnosed or little understood. It is a form of visual impairment caused by the brain not being able to process visual information from the eyes (Dutton, 2017). The effect can be different for each person, but it generally affects the visual perception and the ability to make a spatial judgment (**Figure 2**). Some of the affected areas are the judgment of distance and depth, navigating and focusing on a busy visual background, sometimes related to problems in proprioception, and coordinated movement (CVI Society, 2017).



Figure 2 Examples of affected area

During my research, I found it ridiculous when I went to RNIB to find out more about CVI but the staffs seem clueless about it. Only after doing more in-depth research interviewing specialised CVI researcher and attending CVI Convention, I realised that CVI is quite different than other visual impairments which mostly affect the vision, not the brain, positioning it as an in-between impairment. This is when raising awareness amongst the public, moreover raising its importance within relevant institutions, became such an important aim of my project.

Spatial Theory Context: Design of the everyday environment

Sociologists mentioned that everyday life is a routine, static, and not reflective in nature. But Lefebvre (1987) and Kaplan and Ross (MANE Compendium, 2018) argued that we could elevate the ordinariness of everyday life by digging the hidden or oppressed possibilities, in order to make changes. I found this argument consistently unveiled throughout my research process on disability and architecture, where the creative development of a design idea often started from challenging the overlooked everyday experience of people who are disabled by the built environment, instead of merely logical and technical approaches.

Despite the goodness in social model of disability, sociologist Tom Shakespeare raised an important point that there is a problem of ignoring the impairment if we want to design a better space (Mallett, 2014). The built environment has been designed based on majority, which

obviously makes sense, however as Butler (1999) mentioned, this condition is the principal factor of disablement. In spatial design practices, responses to disability issue often turned as an add-on to the design, rarely considered at the beginning of a creative process (Boys, 2014). However, whether intentional or unintentional, it creates a barrier for people who do not have the same sensory or motor ability as the majority. This condition resulted in a hidden world of disability, alienating this different perspective from the general public, as a lot of disabled people could not access certain places because the design prevents them to enter or navigate inside the space.

This project does not directly act as a solution for the issue, but the design workshop I hosted during the event became a starting point to trigger more discussion on this topic. By providing a key to this hidden world of disability caused by everyday design, the workshop aims to provoke designers to re-question the way everyday environments are designed, and what unthinkable products they can create if they understand this specific user experience.

Site and Political Context: The Agency of Institutions

The storyworld of CVI is incorporated in the set of interactives, but is overlaid on a place which already has its own narrative. The Wellcome Collection clearly states on its website that Reading Room is ‘designed to encourage its audience to indulge their curiosity. It acts as an open invitation to dig a little deeper into what it means to be human’. Seen from a political perspective, this institution has an agency to control public knowledge, and I need its power as a vehicle to reach my aim of raising public awareness.

My project is trying to show how using a bigger institution that does not have a direct relation with disability can engage wider audiences, as I am trying to approach people who are not familiar enough with the issues and disability condition. However seen in a broader environmental context (**Figure 3**), Wellcome Collection sits just under one-mile radius from Royal National Institute for Blind People (RNIB) and Scope headquarter, a charity focusing on disability rights. This fact does not only act as a contextual background, but was a deliberate nudge for RNIB in response to my latter experience of finding the staffs being clueless about CVI. I had asked RNIB to help me advertise my event, and the information was circulated internally there. Although in the end it did not manage to show up on their website, I hope it raises an awareness about CVI inside their institution.

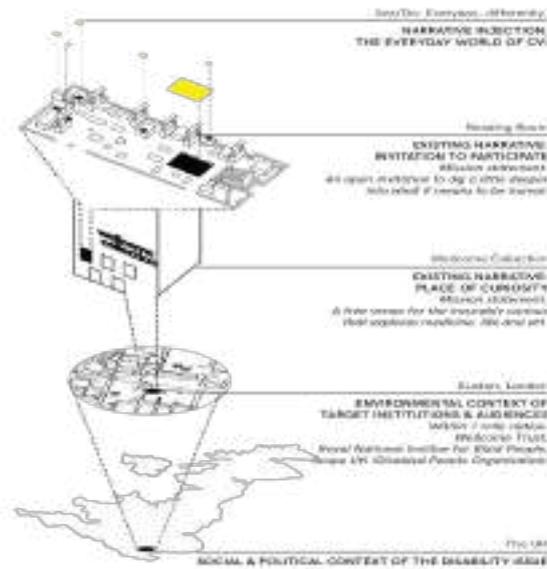


Figure 3 Layers of site and political context

Narrative Theory Context

Everyday Heterotopia

The story of a person with CVI interacting with her everyday environment to some extent is a deviation of a physical 'norm', as she visually perceives the environment in a different way, resulting in a different action based on that perception. Everyday space and objects that can reveal these different experiences, in a very simplistic way, will become a heterotopia.

Aiming to unfold the alternate perspective of everyday life to the public audience, I am aware that my audiences already have their own meta-diegesis of everyday life, corresponds Genette (1980) who mentioned that narrator and narratee might belong to some certain narratives. I use the protagonist's (a person with CVI) voice as the narrator of my narrative environment. As can be seen in the Diagram 1e, The audience's established narrative becomes the basic storyworld to be twisted through an unexpected different way of experiencing the everyday environment. On the other way around, this 'alternate' narrative is the narrator's meta-diegesis of everyday life. The audience will be an intruder of the intradiegetic world, while the altered experience will reciprocally become an extradiegetic of the audience's personal diegesis.

The gesture of opening an everyday object to activate the audio narration (**Figure 4**) is an explicit implementation of the heterotopic system on getting into the 'other space', which mentioned by Foucault (1976) as a system that always presupposed by a heterotopia. From the external appearance it looks like a familiar everyday object, but when the audience opens it, the character from the heterotopia speaks and the hidden written explanation can be read. But

when the audience closes the object, it will keep the story hidden again. These everyday objects became a key to enter the storyworld.



Figure 4 Audio narration and stories hidden inside an everyday object

The mental preparation act as a threshold before the audience enter the heterotopia which consisted of two layers of storyworld. The metalepsis quality of drawing the audience into the storyworld does not only happen in the mind of the audience, but also physically by experiencing everyday activities in the same way as protagonist's sensory experience (**Figure 5**). While the stories of the protagonists are being revealed in-depth through audio narration, the audience immediately pushed back from the physical intradiegetic as the real protagonist tell audience her stories.



Figure 5 Audience shifted from narratee to actor while embodying the experience of the character from storyworld

Looking back at the context of the Reading Room, their collections are divided into ten thematic sections, and I am focusing on four themes related to everyday life: Food, Travel, Body, and Face. These four themes are deliberately chosen in relation to four stories I have curated, also to distribute the interactives in a flowing sequence of a spatial journey (**Figure 6**).

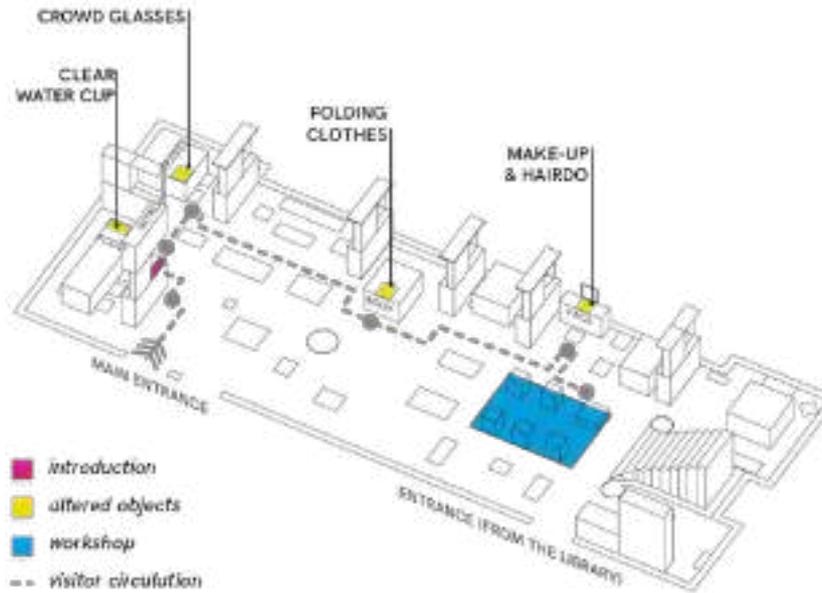


Figure 6 Spatial plan and visitor journey

Framing Dramatic Conflict

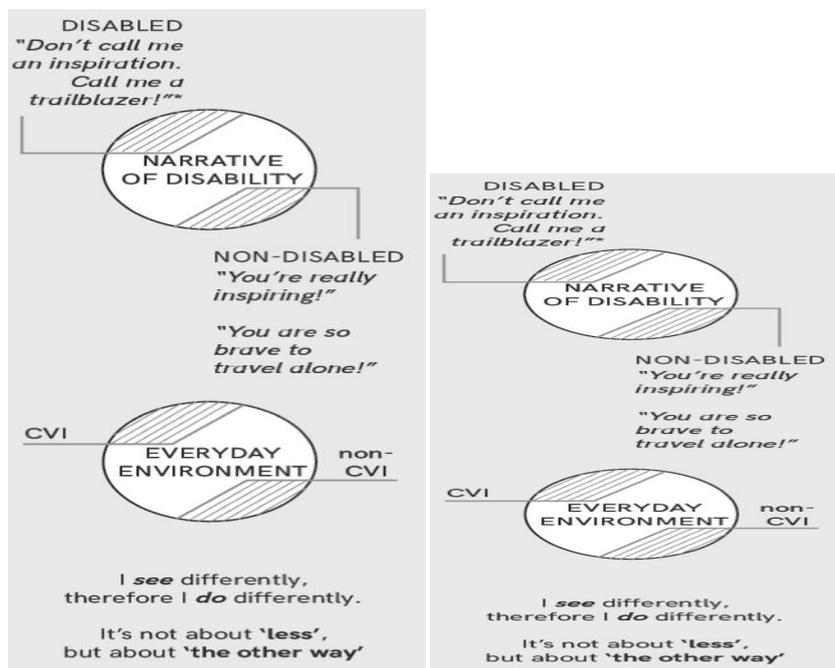


Figure 7 Dramatic conflict

As the dramatic conflict (**Figure 7**) centred on everyday environments, each set of interactives act as the framing narrative of the story in shape of everyday objects. They framed the diegesis of the alternate world of CVI. The threshold of introductory video questioning interactions with everyday life prepares the audience to be conscious about the framing, inviting them to come into the storyworld (**Figure 8**).

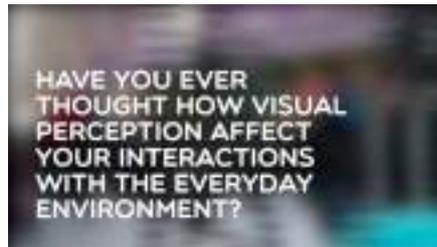


Figure 8 First scene on introductory film

The system of a uniform visual language of the set of objects acts as a leitmotif of the whole experience, creating a structure of cues indicating all the interactives are part of a bigger family, as they are distributed quite far from each other. Colour-coding and a clear structure of components formed a thread between them, becoming identification device for the audience (**Figure 9**).



Figure 9 Visual language as the unifier of the whole experience (leitmotif)

Storytelling Method

Telling a story about the medical condition of a person in an engaging narrative is not a new thing. In literature practice, neurologist and writer Oliver Sacks is famous for his writings about his patients' medical condition, not as a cold record of diagnosis, but portraying them as a person with history and context. As Silberman (2002) writes about Sacks' narrative method in an article, 'the hero is the patient who learned to tap an innate capacity for growth and adaptation amid the chaos of their disordered minds'. His writings are focused on how his patients find their way to live the altered world, shifting the narrative from the pitiful portrayal of character to how the character learned to adapt to their different way of perceiving the world.

I am adapting his method into my project in form of my co-authorship with my CVI collaborator to develop her story. However, in my project, the story translated into spatial interaction, which was a vital point to distinct my project from just 'another' interactive installation. My interactions are all based on a very specific story from a real personal experience.

Practice Context

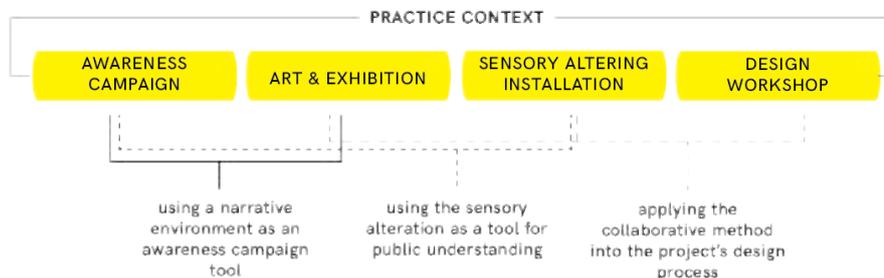


Figure 10 Practice context

In general, there are four different possibilities of practices within this topic (**Figure 10**). These different practices affected my project shape and methodology by overlapping each other aim and method. My project has a similar aim with the awareness campaign, however I am using narrative environments to reach the public which in my case takes the form of an exhibition. I am looking at the narrative used on awareness campaigns, and I found #EndTheAwkward youtube video series by Scope at 2014 (**Figure 11**), which inspires me the direction to show ordinariness of disabled people through everyday topics. I compared this narrative to several exhibitions or art intervention about disability I have visited and read about.



Figure 11 Scope End The Awkwardness campaign (source: scope.org, 2014)

Methodology

Overview

I started this project looking at two different starting points, which often overlap each other: the design of human environment and disability. My initial standing point within this project as a spatial designer is to provoke my own practice of spatial design to began questioning and doing more for this often neglected group of user. I believe spatial design has the power to create a better living for people who are disabled by their environment. On top of that, as a critical design thinker who identified complex social issues within the topic, I am fuelled by the

intention to frame and tell hidden stories of disabling spaces to a public audience in response to those issues. I realised that my framing of introducing a specific kind of disability is prone to get in the direction of displaying heavy scientific information. This is where the narrative acts to lighten up the topic; framing of personal story that seems like an interesting character taken from a fictional storyworld, whereas the world is in fact our real world but hidden from us, as the actor experience it differently compared to the majority of people. The overview of my design process and methods can be seen on **Figure 12**.

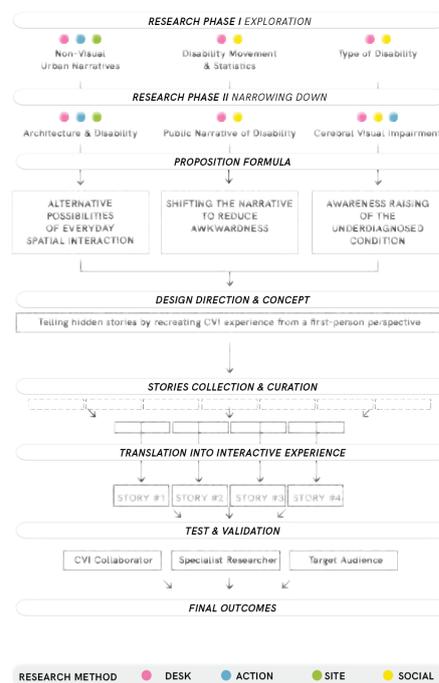


Figure 12 Methodology overview diagram

Research Phase I: Exploration

The first research phase was a stage of speculating enormous possibilities for the project direction. I went mostly on desk and social research, combined with site and action research (**Figure 13**), and found an intriguing problem of the public narrative of disability. I realised the social model of disability, which sees environments as the barrier, shapes the narrative of architectural practice as a factor of disability issues. I started researching more about architecture and disability through reading recent theories and movements, then observe disabled people in public spaces, collect opinions from random passers-by in Barbican Centre as one of London architectural icons to broaden my perspectives on disabling environment.

I created a questionnaire for architects and designers to find out how far they have considered users who have sensory or motor impairment. I found almost all of my designer respondents are eager to have more information about users who are physically different and their spatial experience. However, only half of them have had the chance to try or do a disability role-play on their own. This information helped me to drive the direction of my project by creating another layer of experience targeting designers, inviting them to experience and think of further design act.

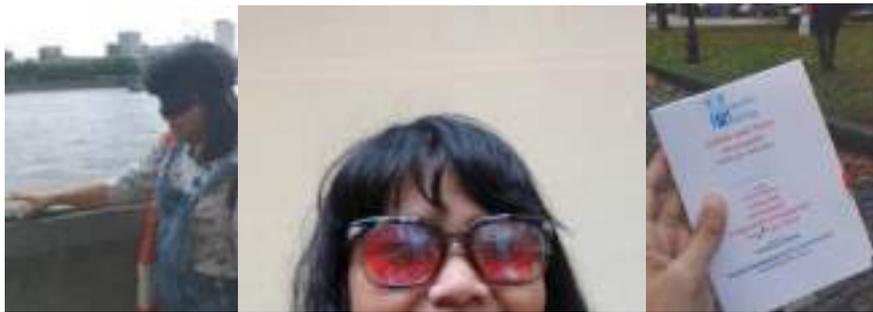


Figure 13 Action research: non-visual city walk

Research Phase II: Narrowing Down

I attended CVI Society conference, aiming to get a better understanding of CVI, where I had a chance to talk with several therapists, researchers, parents of CVI children, and most importantly CVI Society ambassador who then became my key collaborator. This was my first touch point of having an in-depth conversation with disabled people, which supports my desk research findings of the impact of the current narrative by comparing their opinions with quantitative statistics I had found.

I started collecting stories of CVI experiences through films and articles, but then decided to go on a very specific framing of my collaborator's personal stories as I found the spectrum of CVI is too wide. I went to three exhibitions related to disability, which are very different from each other in terms of their narrative approaches. By comparing these experiences, I find the narrative approach of a first-person disabled character directly invites the audience to explore everyday space through her perception creates the effect I was trying to achieve. I also found an opportunity to do my project in the Reading Room, Wellcome Collection through Open Platform programme. As an established institution and public destination, it can help me reaching my target audience.

Experimentation and Technology

Technology and material experimentations followed by series of user and on-site test are exceptionally important in making a design decision as this project is focusing on interactivity. Using everyday object as the storyteller, I explored how different alteration can be made upon

them. I developed and iterate the interactives based on feedback from my CVI collaborator, also I let people try them to test whether it is understandable or not (**Figure 14**). Turned out even during the event some people interpreted it differently before they listen to the audio narration and read the written explanation about the experience. It was intentional to make people try the object first and understand the story afterwards in order to get the sense of confusion while interacting with the object, but from that I realised the interactive object is highly dependent to the audio narration.



Figure 14 Early prototypes

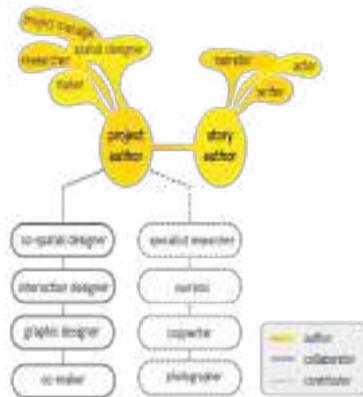
The uses of technology in my experimentation mostly are simple manipulations of visuospatial perception using various devices. An important interactive system I have is the audio narration, where I use the light-activated sensor audio module. When the audience opens the container, the story automatically started and they will find a written explanation inside it.

To sum up, my process of experimentation in this project mostly started from sketch drawings, a quick model of how it works, test it with people, put it on site to test its look and legibility, then develop it in response to feedback, analysis, and visual identity.

Authorship and Collaboration

To take this project forward, I developed a network of non-designer professionals whose practices are related to disability or CVI. Collaborating with a person who has CVI is an important aspect of the project, not only about applying the collaborative design method between disabled and non-disabled, but also to validate the content as I do not have the same physical experience as her.

As can be seen on **Figure 15**, the authorship in this project turned out to be shared with Sophie, my CVI collaborator. Although I am the creator and the author of the whole design, the narrative is dependant on her. She is the owner, author, and narrator of the story, as all the narration are based on her own personal stories, and developed by her. She is the scriptwriter of audio narrations that are embedded in the interactive set; the key for the audience to get into the storyworld. However, her stories also being consulted to specialist researchers, Dr. Anna and Cathy, to be validated with scientific facts of CVI.



TEAM

- Annisa Dyah Lazuardini**
Concept & Spatial Design
- Sophie Tennison**
(Young ambassador of CVI Society)
Acting & Narration
- Yogi Maulana**
Spatial Visualisation
- M. Fajrur**
Graphic Communication
- Eve Chochehalermwat**
Spatial Concept Development
- Inesa Purnama Sari**
Interaction Design

CONSULTANT

- Dr. Anna Pease**
Cathy Williams
(Bristol CVI Project)
CVI Researcher

CONTRIBUTOR

- Ankit-a Trivedi**
Copywriting
- Rhiannon Williams**
Voice Narration

Figure 15 Authors and collaborators role and relation

Aesthetic Grammar

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Visual identity of the interactives shaped in response to its context of location. The Reading Room is already participatory in nature, so I imitate their participatory languages such as cards for sharing audience thoughts, questions on each set, canvas surfaces of each box, and solid colours. The similar language helps to create familiar gestures for the audience, but they get that it is part of a special display because of the logo, colour, and typeface.

The logo is imitating lenticular printing techniques, where people can see two different images if seen from a different angle. It is meant to indicate the duality of ‘see’ and ‘do’: seeing everyday environment differently means doing the everyday activities differently as well. On the other hand, the blending between magenta ‘see’ and cyan ‘do’ generates a new colour of purple, which can be interpreted as the hidden possibilities of this intersection of between the contrasting colour of ‘see’ and ‘do’. As can be seen on **Figure 16**, colour-coding of this logo is used throughout all objects.

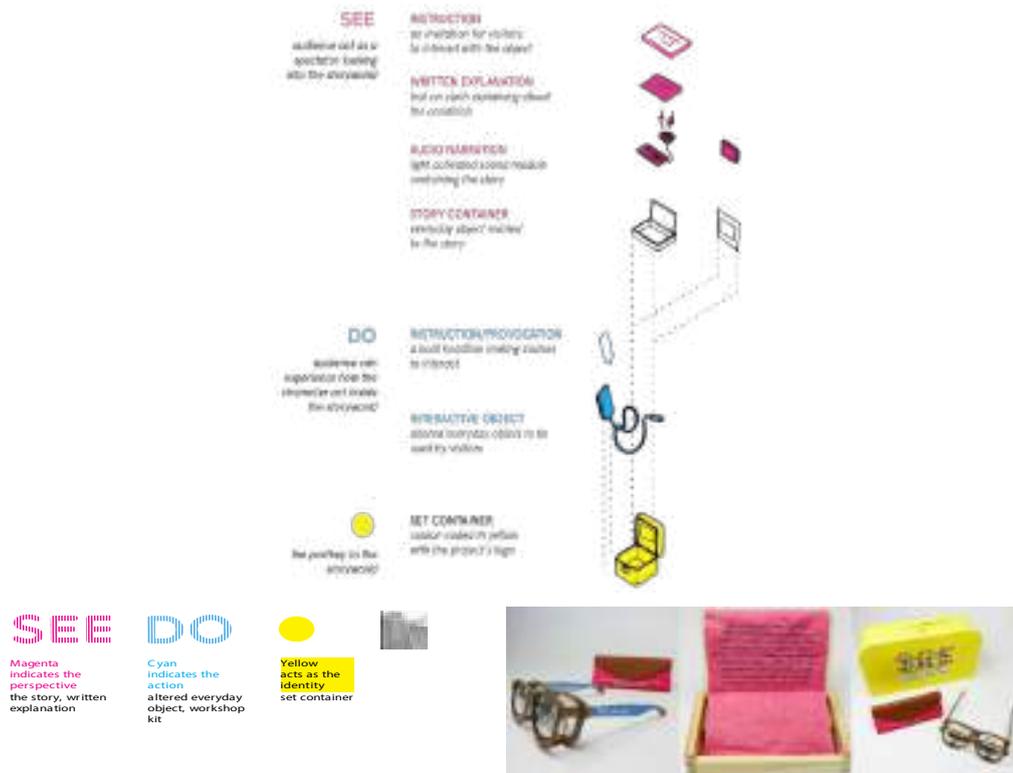


Figure 16 Implementation of visual grammar on the interactives

Constraint

The main constraint of this project was the difficulty of being scientifically valid on recreating CVI experience, other than communicating stories about it. To overcome this problem, I flipped the methodology and started from a very specific experience of my CVI collaborator and discussed it with specialist CVI researcher, Cathy Williams and Anna Pease from Bristol University. By backing up stories with a valid scientific explanation, I can make sure the content would not give misleading information.

Project Outcomes

Description

The project executed as part of the Open Platform Event at the Reading Room, Wellcome Collection, on Saturday 17th of March 2018. Around 40 people tried the interactives, around 20 people popped up to the workshop, 10 people joined the whole workshop, 4 people leave their #LifeHacks.



1. Four set of interactives, each containing an interactive object and an audio/audiovisual narration:

Story #1: Pouring water into a cup - Object: Cup with A Slanted Water Surface

Story #2: Navigating in a crowd - Object: Crowd Goggle

Story #3: Folding clothes symmetrically - Object: Magnet Handkerchief

Story #4: Brushing the back hair - Object: Confusing Hairbrush

2. #LifeHacks Cards for visitors to participate and takeaway a part of it

3. A 1-minute introductory film explaining CVI

4. #DesignHack Workshop Set

5. Social media page of the event (Facebook and instagram)

Measurement of Success and Methodology Effectiveness

In terms of answering the research question, the 'how' question on changing perception answered as a knowledge of narrative approach I am going to use for similar projects, where a third-person narrator disappear from the storyworld and the disabled character directly invites the audience. I also found that it is effective to frame disability in relation to everyday activities that audience can easily engage with, instead of getting too personal on the disabled person's struggle.

Although the main aim of the project is to ease awkwardness upon disability, the set of interactives is more successful as an awareness-raising tool for the condition, provoking people to think about their own experiences related to CVI. During the making process and the event, so far there were four people who found the condition relatable after trying the interactives. All of them have never heard of the condition, and a person has diagnosed with another kind of visual impairment years ago but does not feel satisfied with the diagnose. They found my project useful for them to start finding out more about their own condition.

By bringing this set into public space with a wide range of visitors, this project becomes a bridge between people out there with CVI Society, and proved to be successfully reaching those who might need more information or treatment on the condition.

Conclusion

After testing the project to public audiences, I realised my research question might be a way too further the project's immediate impact on its audience. Although the intention of reducing the awkwardness to interact with a disabled person can be seen happening during the event, through the feedback of people from my project, anticipated impact of bringing awareness to the existence of CVI became the hero achievement of success in this project.

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Exploring Batik Semarang Patterns Typographically

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Abstract

This paper discusses the use of typography as a sign in developing Semarang Batik pattern. The pattern itself is produced from a Batik Center located in Kampung Batik Semarang. The center was recently revived after being destroyed since the colonialism era of Holland and Japan. The Batik Center has developed many unique contemporary patterns; some were part of their own take on traditional patterns, while some were originally developed. After observing and interviewing the batik makers in Kampung Batik Semarang, the author experiments on designing Semarang Batik patterns. The experiment uses letters as it's visual element to signify and identify the batik patterns. The results were five different batik patterns that were based on contemporary Semarang Batik patterns. This research shows that on developing products using traditional batik for a contemporary audience or customer; the context of signifying can be explored further to create an alternative way of interpretation with the help of non-natural signs such as typography.

Keywords:

Semarang Batik, Contemporary Patterns, Typography



Introduction

Since 2009, batik from Indonesia have been acknowledged by UNESCO as an Intangible Cultural Heritage of Humanity.¹ The acknowledgment also signifies how close batik is to the lives of Indonesian people ever since batik's conception. Kangjeng Raden Tumenggung Hadjonagoro describes that batik was used by the people of Central Java as their meditation medium.² Not just for the monarchy but also for commoners, creating batik, or '*mbatik*' was seen as a form of prayer, and the cloth itself is believed to be attached not only with patterns, but also with prayers from the people who made them. The cloth was then used as clothing, either for daily uses or for ceremonial uses; with some patterns dedicated for ceremonial use and some for the daily uses. The result of this belief and tradition is the abundance of batik clothing found in Central Java. While how contemporary people's view on batik and interpretation of batik may shift as the result of foreign cultural influences, the practice of creating batik itself is still held as part of the identity of the people in Central Java.



Image 1 Documentation of the Sultan's family member or attendant that uses Batik as her Clothing. The Photo was taken by Brian Blake. Source: Inger McCabe Elliot (2004)

Batik itself is regarded as a blend of art and also technology.³ The craft of batik itself distinguishes batik from other cloths that were made in Indonesia. The craft, which includes drawing the pattern using wax on a piece of cloth and then reverse dyeing to color the cloth, has innovated in many ways; such as the modifications on the '*canting*' (the stylus used to draw the wax),

- 1 UNESCO, Indonesian Batik, <https://ich.unesco.org/en/RL/indonesian-batik-00170> (accessed December 12, 2018).
- 2 Inger McCabe Elliot, *Batik: Fabled Cloth of Java* (Singapore: Periplus, 2004), 63.
- 3 Gde Yosef Tjokropramono, "Filsafat Sebagai Dasar Kajian Dalam Penerapan Motif Motif Seni Batik Klasik," *Prabangkara*, vol. 14. No. 17 (2011), 73.

the usage of metal stamps to replicate batik patterns faster and consistently, explorations on synthetic dyes to create new colors that were previously impossible to create, and also the use of digital printing that abolishes certain traditions.⁴ The term batik is also closely associated with the patterns that were produced.⁵ Though some people chose to distinguish the patterns (visual) and the cloth (product), the term somehow is still used interchangeably by the general audience. While each batik center sometimes has different takes on batik production, the diversity is small compared to the number of patterns that existed. Some cities had their own specific patterns that were named after the cities itself.



Image 2 The Batik Pattern Known as Sidomukti is Sometimes Called Batik Solo, as the Pattern is Widely Known Originated in Solo. Source: bangkitmimpi.com

Some lesser-known Batik patterns from Java are from Semarang, which is called Batik Semarang. Before being destroyed during the colonial era engulfing Central Java, the batik center was popular and flourished similar to the likes of Solo and Pekalongan.⁶ However since the acknowledgement of UNESCO towards batik, attempts on revitalizing the center has been made by the local government. Supports on finances and publications have been made, though other kinds of support are deemed necessary.⁷ Establishing a popular and wide batik culture on the contemporary mass is necessary to create a market and also to create a sustainable industry for the batik center.

4 Digital print batiks were developed in the last decade where the technology of digital to garment was made accessible to the public. Some traditional batik artists regard this practice as producing 'cloth with batik patterns' and not 'batik'.

5 Yan Yan Sunarya, *Batik Digitalisasi Kreatif Motif Dalam Gaya Desain Dunia* (Bandung: Penerbit ITB, 2014), 52.

6 Ngatindriatun, Ariati Anomsari, Hertiana Ikasari, Ratih Setyaningrum, "Promoting the Heritage of Batik in Indonesia Through the Empowerment of Batik Semarang Craftsmen," *Journal of Economics and Sustainable Development*, No. 4 (2014), 82.

7 Dewi Yulianti, "Mengungkap Sejarah dan Motif Batik Semarang," *Paramita*, No. 1 (January 2010), 18-19.

Regarding the Semarang batik patterns itself, the overall visual shows similarity on the 'batik pesisiran' such as pekalongan, then patterns from the principality areas such as Solo and Jogja.⁸ The similarity is pointed out on the free-formed compositional nature of the pattern. The colors used are also more varied compared to the principality batik patterns. Newer takes on batik Semarang also features varied symbols: symbols taken and modified from other regions, uses of elements from China, and implementations of popular icons of Semarang. The latter symbols are considered the most prominent character of Semarang Batik.



Image 3 Semarang Batik that has Symbols from Tugu Muda and Asem, Photographed from 'Batik Rusyda' Shop at Kampung Batik Semarang.

An authentic and independent approach to creating batik patterns help distinguishes batik Semarang with other batiks. These innovations are derived from a need to produce unique batik designs periodically.⁹ The attempt on to modify symbols on previously known patterns reflect how popular people see batik: as something that is part of their daily lives, not just something that is traditional or sacred and is owned by the whole people, not just something that is meant for some people exclusively. This foreshadows the research's explorative nature: to see possibilities of designing a batik symbol. The use of letters and the design on batik typographically is meant to symbolize the identity of a batik that is known externally of the pattern. The letter-forms also create a unique form that is previously found elsewhere outside a batik cloth.

8 Bayu Widianoro, "Pengaruh Proporsi dan Tata Letak Ornamen Terhadap Persepsi Pengguna Pada Desain Batik Semarang Motif Tugu Muda," *Canthing*, Vol. 3, No. 1 (January 2016), 44.

9 Sunarya, *Batik Digitalisasi Kreatif Motif Dalam Gaya Desain Dunia*, 54.

Methodology

Regarding the methods used in this research, the author defines the research on three different stages: data gathering stage, design stage, and evaluation stage. The whole process can be seen in the diagram below:

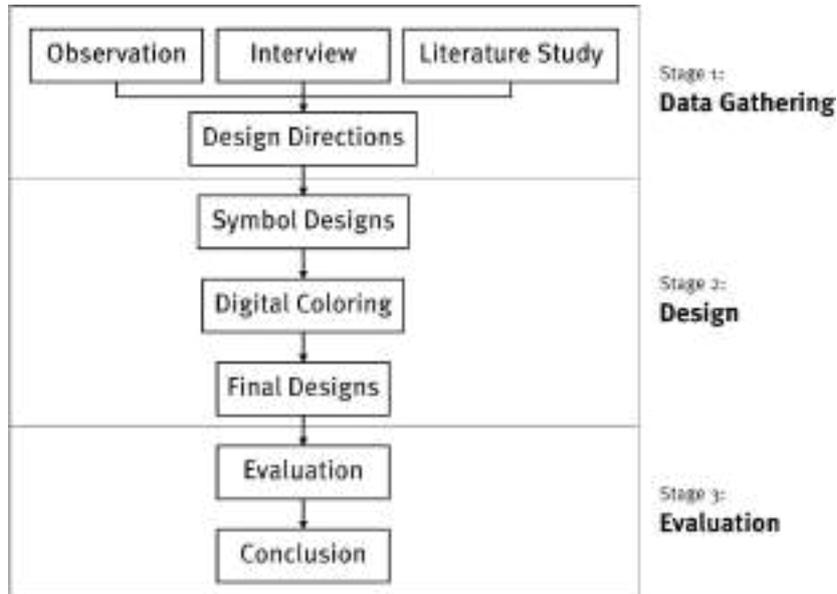


Image 4 Research Methodology

On the first stage, the author travels to Semarang twice to observe and document the patterns found on Kampung Batik Semarang. The author is also able to see the process of creating batik on the center. While on the batik center, the author also interviews seven shop owners, and some of them is also a batik artist themselves. On the second stage, the author designs several symbols that are then designed using hand. The symbols were then digitally enhanced and edited, and later on colored using color palettes that were obtained from the documented patterns. In the final stage, the author evaluates the designs by using an online questionnaire to the targetted market. The market selected are people in the 20-25 age group, in which the market is people who are open to new things and tends to be more expressive in nature.¹⁰



Image 5 Examples of the Design Process From Hand to Digital.

10 Rhenald Kasali, *Membidik Pasar Indonesia: Segmentasi, Targeting dan Positioning* (Jakarta: Penerbit Gramedia, 2005), 200-202.



Image 6 Examples of the Color Palette that is Derived from the Recorded Patterns on Kampung Batik Semarang.

Results

The research produced five different sample patterns. Each pattern has two different color variations; with one variation taken from the natural dye colors, and another one from the synthetic dye colors. The two color palettes were used to create an alternative to see how the patterns perform using a different color scheme. Hence there are 10 final patterns that were made from the research and used for evaluation.



Image 7 The Batik Patterns that Were Designed for the Research

The patterns then were shown to the sample target markets, where they 'graded' the designs according to their assessment whether the patterns were good or not, their personal preferences whether they like it or not, and whether they are interested to purchase the batik or not. From the evaluation, the respond towards using letters and typographic batiks were positive though not yet significant; however, this indicates the possibility of further explorations towards this route that can be enhanced with more studies toward the subject.

Conclusion

After the evaluation, it was concluded that there are possibilities on designing batik patterns using letterforms, may it be Semarang batik or other region batiks; however the 'label' of contemporary batik that Semarang batik has enables the batik pattern itself to develop freely and unconstrained.

As mentioned before, there are many diverse batik patterns in Indonesia, and their identities were known only by people who have previously known them. The identity of the batik itself isn't present on the work itself, therefore identifying batik patterns have always been an activity that demands prior knowledge as the identity is shown indirectly and implicitly. This research shows that the identification of batik patterns can be brought internally within the batik patterns itself using letters and typography. By visualizing various information informatively using texts, the batik pattern has shown an alternate way to present itself. With typography being visible on the patterns, the pattern can be identified directly and explicitly, making it simpler for people who have no prior knowledge of batik.

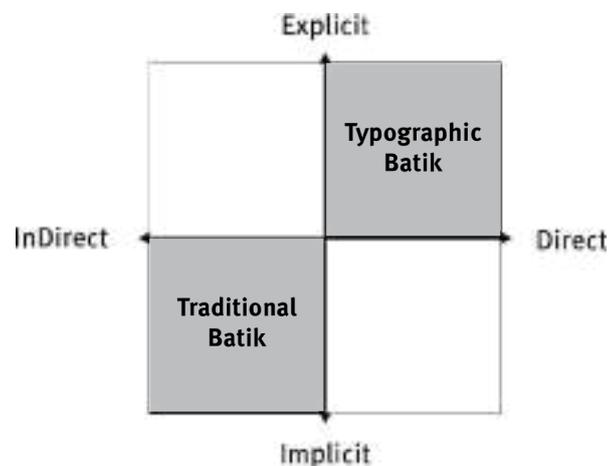


Image 8 Transition of How Signifying in Batik Shifts

Recommendation

At the end of the research, the initial goal to explore visuals of Semarang batik pattern has grown to a more broader yet more substantial issue on batik's identity and identification. With that in mind, here are several recommendations made on similar researches:

1. On the subject of visual form typography, there are many ways in which visual explorations can be made: such as using different kinds of typefaces, using varying types of alphabets or scripts, or even the quantity of the text itself (letters, words, phrases, sentences, or even paragraphs).

2. On the case of the overall visual form, the use of text can always be supplemented with the use of image; or in this case, the use of the image was supplemented with the use of text. This raises the questions on how an image and text work together as a batik pattern?
3. On the case of batik's identification and representation, each batik patterns had their own identity: their names, their origins, their usages, and even their meaning. How each aspect are represented on the patterns depended on the use of symbols, in which the symbol itself is a convention, the identity itself is remembered but not visible on the artifact itself. This questions the nature of the artifacts forms in this digital age, does the artifact needs to be self-represented.

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Reading Print Comics and Webtoons Panel Reading That Changes the Way and Feels of Comics Storytelling

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Abstract

This study aims to find and distinguish the ways of reading between two types of comics that are presented differently in two different media, namely print and digital media. This different way of reading changes how the story is conveyed and told visually, and it has differences in the order of seeing, rhythm of reading, and its tempo of delivering information. Because by changing the way of presenting information, the emphasis and the highlighted points in that body of information will change. This plays a role in the communication process.

This study compares how information is presented in printed comics and digital comics in webtoon format. Samples were taken from action genre comics, namely Noblesse by Jeho Son and Kwangsu Lee and Angel Hearts by Tsukasa Hojo. To present action, a dynamic rhythm is needed and clear clarification between scenes is very important. By taking samples from comics that are in the action genre, the way information is conveyed is seen and distinguished from the tempo, reading direction and rhythm in the panel arranged in the format of the media.

Keywords

Panel, how to read, tempo, rhythm



Introduction

Comicbooks as a print media is a form of sequential storytelling that's been around for quite some time. This way of storytelling is been around since the early of 20th century, and the older form of this sequential art is been around even longer. Tempered by time and creativity, this form of storytelling is arguably very mature, easy to follow, and deliver the message quite well. So many various ways to tell stories, starting from graphic to its the writing have been explored to support the various ways of telling stories.

In recent years, other comic forms have been born. With the growth of communication media that uses the internet, comics also adapt to occupy this new platform called internet. In the early years, the comics we got in the internet is just the scan version of the prints. After being scanned and cleaned, the just shows it the way its after being translated. No graphics alteration aside from cleaning and translation.



Mangascan site mangafox

I remember the way it was in the 2006. This scanlation comics websites, mostly *manga*, emerge in the internet. They works on the popular japanese *manga* just like *Naruto*, *Bleach*, *Elfen Lied* and many more. This wave of translating comics is mostly motored by fans around the world. The time of release for the new chapter is very close to the real publication. There is a new episode every week, so this *manga* fans also releasing new chapter in their translation site every week. Thanks to this fans scanlation site, *manga* fans around the world have no need to wait months for official translation in their country.

Since 2010s, there's a way that's been used as a standard in online comics formats. Popularized by the digital comic platform Webtoon from South Korea, this format quickly gaining popularity and was well received by other digital platforms such as Comico from Japan and Ciayo from Indonesia. For simplicity, let's call this format the webtoon format.



Webtoon

The format of the webtoon has become the standard of storytelling in the South Korean comic industry, and has now well received and used in the world market. This comic has a digital format its way of storytelling is arranged the panel extensively downward, in other words it does not use the page format. Readers simply open one chapter and to read it to completion, simply move the page down. And so on for each chapter.

This format is quite beneficial for the reader, because the readers doesn't need to wait for the loading screen to read the next page just like they do when reading scanned printed comics, or when the internet connection is not smooth. With this format, the reader can just wait a few seconds at the beginning to read one chapter. After that, all the chapters can be read smoothly without the nuances of turning pages.

Lately I felt there were things that were different in the way webtoon reads. I think this method was intended to facilitate simplistic reading, but it seems that differences in storytelling appear compared to the printed comic format in general. I will take the example the of the comics from action genre.

No Spread

According to Art Spiegelman, comics are a medium that expresses time by using space arranged and organized on the page.¹ In this case printed comics and webtoons have a different way of telling stories and by then the way of scenes being told is completely different. One striking thing is that printed comics are read horizontally while the webtoon is vertical. There are things that are not used in webtoon comics, one of them is spread.

Spread, also called double page spread is a double page that is connected when we read it. This technique is used in modern Japanese comics, to make reading easy to follow, interesting and flowing. According to the editor of Silent Manga Audition, Taiyo Nakashima, readers will definitely see two pages at a time and each time they open two pages of comics. In addition to the first and last pages, readers must open two pages. The way the readers read is to concentrate on one panel, then flow to the other panel. This way of reading builds tension from beginning to end.



Angel Hearts by Tsukasa Hojo Picture Source: http://www.manga-audition.com/japanesemanga101_002/

A skillful comic artist has the ability to direct the reader's eyes, to read the comic in the order he wants. Will Eisner, in his book *Comics and Sequential Art*, says there is no way for creators to prevent readers from reading the last panel before the first panel. Therefore, creators must have the ability to 'persuade' readers to read in the right order

Taiyo Nakashima also explained the role of the panel in providing smooth reading and delivery of information in *manga*. According to Taiyo a well-arranged panel can provide

.....
1 <https://www.tcj.com/the-webtoon-a-new-form-for-graphic-narrative/>

stories that flow smooth and easy to understand.



On this page, the *manga* tell the details and opening scenes using a structured panel.



Then the tempo and intensity of the story increases. As we can see this scene is happened so fast.



Picture Source: http://www.manga-audition.com/japanesemanga101_002/

Then the climax arrived with one large image on the spread page.

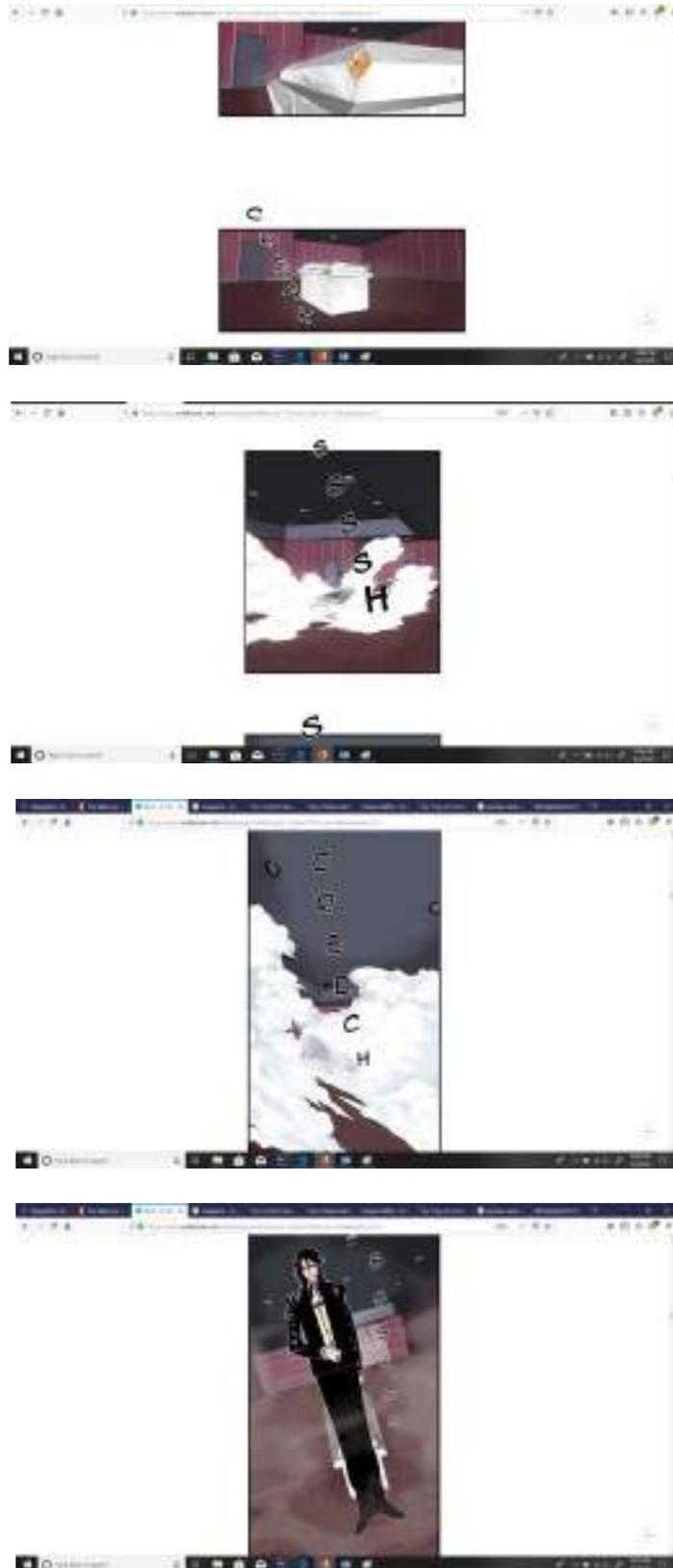
Taiyo also added that drawing a spread page by adjusting the direction of the reader reading the *manga* can also give the impression of a very fast and intense time. An example is the page below.



Note that on this page, the protagonist fires a gun in the direction of Japanese manga reading, which is from right to left. The scene on the large panel is an intense climax, while the small panel lined up below clarifies the details that occur during after the scene, by not reducing the speed that takes place in the story.

Different things happened to the webtoon comic. Webtoon format has a story telling that is completely different and unique because of its vertical format. This makes them unable to use horizontal page-telling methods, such as using spreads. In webtoon you read by scrolling the panel. There is no separation of pages so the readers have the liberty to see each pane exclusively, not being “forced” to see a page with a several panel in it.

This way of reading makes the eyes of the reader unable to “play” anywhere on a page. In a screen that only adds a relatively few panels, and often one panel only, there is no flow of layout between panels that force you to follow it. For example, we can see the *Noblesse* fantasy action comic by Jeho Son and Kwangsu Lee. The following is the opening scene in the comic.



Panels from Noblesse Source: https://www.webtoons.com/en/fantasy/noblesse/list?title_no=87

From this way of telling stories, we see that the webtoon doesn't use a storytelling method that maximizes the arrangement of panels in page format. Panels are arranged in general by putting it one by one vertically. The reader just needs to read it in sequence to find out the story, without having to confuse by the flow of the panel because there is only one way to read it.

This can make reading easier, but also makes some elements non-existent. Without panels arranged together there is no difference in panel size in the reading space, which in this case is a monitor. That is, when panels are read one by one they do not appear with sizes and rhythms that contrastly different each other. This is the elements that can be explored only when the several panels displayed together. In webtoon each panel can be said to be independent. Although the story made the panels has a relation with the previous one that came before it, these panels do not have contrastly different size and image that can only be capture by putting it together with the previous panel. Because there is no contrast size that is clearly visible when the panel appears individually. The intensity of the image is solely displayed from the camera angle and the size of the panel to the screen, not the size of the panel to the other panel.

Gutter as the Sign of Time

Gutter is an empty space left in between one and another. Gutter, other than those intended to separate images also apply as time markers. Interestingly, Gutter in print comics are rarely used maximally as a time marker, while on this webtoon it is crucial. The webtoon's gutter tends to be wider and bigger, aiming to isolate one panel from another. Its additional functions as time markers are also maximized. With a big gutter like the Noblesse comic scene above, we can capture the impression that time has passed slowly when this scene occurred. With a large gutter, this scene is slowing down and becomes more intense. In addition, readers can enjoy the webtoon casually, because the isolation of the panels from one another is very tight because of the use of large gutter. While we do not need to think about the relation between one panel to another as a way of reading, these images have indeed been arranged in sequence.



Action in Noblesse Source: https://www.webtoons.com/en/fantasy/noblesse/list?title_no=87

The disadvantage is that with large gutter and isolated images, it is difficult to give the strong impression that this action scene is an action that happens together. The scene in the second panel of the fight above seems to occur sometime after the first picture, even though based on the story I read, this is a very fast scene when these two characters reply to one move with a quick reaction, almost simultaneously.



Vertical Action Source: https://www.webtoons.com/en/fantasy/noblesse/list?title_no=87

In addition to the time that is slowing down due to the tight isolation of the images from each other, the speed element in the action is also determined by the direction of reading. Just like the print comic, webtoon also shows the intensity of the battle to the fullest when it shows action that flows vertically, just like how to read it. We can see this in the picture above. The two character going at each other's neck, and with vertical action, the blow is more intense.

In the end, when a story undergoes a change in the way its delivered, it will also change the taste within it. In this case the webtoon format has a simplification between its scenes, but to do that webtoon loses most of the intensity of the printed comics that plays with the flow and contrast of the panel size.

By reducing the visual elements that usually present in printed comics, webtoon became simpler and easier to read. Readers simply view the image-by-image format that has been carefully displayed, without the need to follow the flow of a complex panel arrangement, because the webtoon is only arranged in one direction. This provides advantages in the form of simplification and focus on reading that is much lighter. However, with the disappearance of the complex element, the dramatic scenes that happened between the panels that were put together were lost. This kind of drama and rhythm could only appear when one panel did not only stand alone, but together, as happened in printed comics. Either way, both format deliver its best comics when one knows how to deliver stoties with the strengths and weaknesses of each media.

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Reading the Visual, Reading the Movement: Observing Kopi Keliling's 2011-2017 Events (e-) Posters

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Abstract

From 2011 to 2017 Kopi Keliling, a visual art-based organization in Jakarta, has held various offline events that are promoted online with (e-)posters. Kopi Keliling has five events that were launched from 2011 up to 2014. Author views that Kopi Keliling's events posters are not just for promotional needs, but contains certain meaning. To be able to read the meaning in posters, I use structure-system-pattern structuralism semiotic approach and the reading of denotation to connotation meaning then to the ideology as offered by Roland Barthes. Based on the research and doing methodological efforts, the finding is that visual aspects in Kopi Keliling's posters at least explain that its sustainability as organization runs systematically in its purpose to build a creative movement in Jakarta, and that the movement contains modern oriented-ideology.

Keywords:

Kopi Keliling, Poster, Movement, System, Ideology.





The Matter of Building the Base

Kopi Keliling is a visual art-based organization established in Jakarta. The interest on the organization grows from observing its events until nowadays; that Author simply views, Kopi Keliling achieve its success before 1 decade (since its first event in 2011) because of its consistency. Another thing that basically grows the interest is Author's profession as art and design teacher (2001 until now) after graduate from Visual Communication Design department (2000) and 8 years of organizational experience in cultural work community (2005-2013); the linking of those two things is visual arts focusing that grows knowledge and further more relates to act ideologically in an organization.

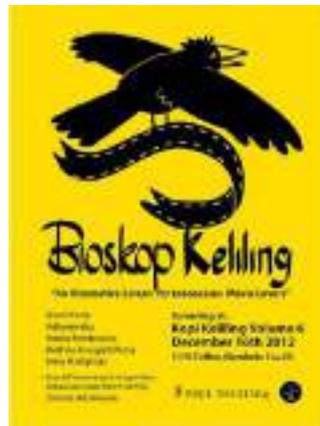
In general, the variety of 2011 up to 2017 Kopi Keliling's events chronologically consisted of two-dimensional visual artworks exhibition, art market, charity event, short film screening, and coffee and arts festival. Those offline events promoted online, mostly from Kopi Keliling's online channels that are website and social media. Participation of involved parties that distributed Kopi Keliling's events e-posters helped the organization become more known, initially for the youth of Jakarta who are interested in art events.

In this paper, the observation of Kopi Keliling's events poster in the period of 2011 up to 2017 is intended to build critical perspective by doing analysis in the scope of academic. The reason related to the period is events sustainability. In addition, in 2018 Kopi Keliling focused on an online program with internet radio format that contains interviews with young visual artists.

Descriptive Efforts

Following efforts were made to make mapping of Kopi Keliling's 2011 up to 2017 events based on data that are events posters that looks diverse. Author views that without mapping the data, what is seen is randomness, without relation one to another, so that the data does not narrate hints for further research.

Kopi Keliling has five events that each titled, started from "Kopi Keliling" (since 2011, volume numbers in order) for two-dimensional visual artworks exhibition. In its website, www.kopikeliling.com, "Kopi Keliling Vol. 01" event said as Kopi Keliling's first step in Jakarta creative movement. Later three new events were launched in 2012; chronologically were "Art Market", art products bazaar, "ACT", charity event, and "Bioskop Keliling", short film screening. Toward the end of 2014, KACF was launched; to note, with previous abbreviation stands for Kemang Art & Coffee Festival because it was held at Galeri 678 Kemang, South Jakarta, KACF 2015 abbreviation changed to Kopi Keliling Arts & Coffee Festival which was held in Kuningan City, a shopping center in South Jakarta.



Various Kopi Keliling's events posters (chronologically based on event title -Kopi Keliling, Art Market, ACT, Bioskop Keliling, KACF-each first, 2011-2014)

To find out and make mapping of Kopi Keliling entire events in 2011 up to 2017, following chart is made:

| Event Time | | Kopi Keliling | Art Market | ACT | Bioskop Keliling | KACF |
|------------|-------------|-----------------------|---------------------|-------|--------------------|-----------|
| Year | D/M | | | | | |
| 2011 | 20/02-05/03 | Kopi Keliling Vol. 01 | | | | |
| | 10-23/04 | Kopi Keliling Vol. 02 | | | | |
| | 11-25/6 | Kopi Keliling Vol. 03 | | | | |
| | 18/09-01/10 | Kopi Keliling Vol. 04 | | | | |
| | 03-12/12 | Kopi Keliling Vol. 05 | | | | |
| 2012 | 31/03 | | Art Market #1 | | | |
| | 04/08 | | | ACT 1 | | |
| | 14/10 | | Art Market #2 | | | |
| | 16-30/12 | Kopi Keliling Vol. 06 | | | Bioskop Keliling 1 | |
| 2013 | 30/03 | | | | Bioskop Keliling 2 | |
| | 06-25/04 | Kopi Keliling Vol. 07 | | | | |
| | 28/07 | | | ACT 2 | | |
| | 27/10 | | | | Bioskop Keliling 3 | |
| 2014 | 01/06 | | Art Market #3 | | | |
| | 20/07 | | | ACT 3 | | |
| | 28-30/11 | | | | Bioskop Keliling 4 | KACF 2014 |
| 2015 | 25-26/04 | | Art Market #4 | | | |
| | 29/08 | Kopi Keliling Vol. 08 | | ACT 4 | | |
| | 28-29/11 | | Art Market #5 | | Bioskop Keliling 5 | KACF 2015 |
| 2016 | 30/04-01/05 | | Art Market #6 | | | |
| | 10-11/09 | | Art Market Bali | | | |
| 2017 | 28-30/04 | | Art Market #7 | | | |
| | 30/09-01/10 | | Art Market Surabaya | | | |
| | 08-10/12 | | Art Market #8 | | | |

Notes by Author by reading above chart are:

- During 2011, “Kopi Keliling” event was held five times/from volume 1 up to 5 – with 2 to 3 months interval between volumes.
- In 2012, three new events that launched were “Art Market”, “ACT”, and “Bioskop Keliling”, after Kopi Keliling previously, almost throughout the year of 2011, held the same events (“Kopi Keliling” volume 1-5). To make clear, after one time Art Market was held later ACT was launched and Bioskop Keliling was launched at the same time with Kopi Keliling volume 6.
- Kopi Keliling volume 6 was the only event titled “Kopi Keliling” in 2012 after previously (2011) same titled event were held five times. It also held one time in 2013 that was volume 7 and in 2015 that was volume 8. In 2014, “Kopi Keliling” was not held.
- When “Kopi Keliling” was not held in 2014, new event launched was KACF. In addition, Bioskop Keliling 4 was held at the same time with KACF 2014.
- The last “Kopi Keliling” (volume 8) was held in 2015 – at the same time with ACT 4.
- Art Market was held from toward 2015 until the next two years – include in Bali and Surabaya beside in Jakarta.

It must be explained that above reading that based on time and number is not to act quantitatively, but in order to read the pattern of Kopi Keliling in holding its events; that Author views descriptive efforts in this section is important to be done henceforth have qualitative view.

Data Operationalization

Research in this section was done to be able to explain the relationship between data and descriptive efforts; that data that looks random initially, before being able to narrate, can then give hints so that it has value of relevancies - which is realized is still empirical.





Kopi Keliling's events posters from 2011 up to 2017; although it was all arranged by year for each line (except for last line, 2016 and 2017) chronologically, above posters as data have not narrated hints without furthermore visual based categorization

Data operationalization is done based on each event posters and by including data and critics which are considered to be related as followed:

- **“Kopi Keliling” posters**



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By observing posters of “Kopi Keliling” volume 1 up to 8, object that looks consistent is a glass that is associative with drinking and (the word) coffee - refers to organization name and event title. Consistency can also be seen from illustration work on glass taken from each volume participant; for example: the work of illustrator Eko Bintang, volume 4 participant, on poster volume 4. Beside the glass object and illustration work on glass, consistency applied on the writing of Kopi Keliling that viewed by Author as brand, and information of website.

Nextly it is known from the information of time and venue that volume 1 up to 4 took place at coffee shop in South Jakarta area, volume 5 was held in a mall toward the end of 2011, and outside of Jakarta that was in Yogyakarta for volume 7.

Supporting parties involvement was shown from volume 2 until later which can be seen from logos of event venue, media, communities, and products, at the bottom of poster.

- **“Art Market” posters**



By observing posters of “Art Market” 1 up to 3, there was no consistency yet compared to “Kopi Keliling” posters. Same visual style appears in poster 1 and 2 (2012) which are different with poster 3 (2014). The same pattern as with Kopi Keliling poster is one of participant’s illustration work for poster visual; for example the work of illustrator Diela Maharanie, Art Market 1 participant, in poster (volume) 1.



By observing posters of Art Market 4 up to Art Market Bali, consistency can be seen from the form of event title, including the Catalyst brand that appeared. Catalyst is a project by Kopi Keliling -launched at September 2014- that merges the spirit of art (making) and entrepreneurship. The project began with Kopi Keliling rented a place near Tornado Coffee Kemang (venue of Kopi Keliling volume 1) for creative activities such as workshop, discussion, exhibition, also pop up coffee bar and to sell art products. Later the title Art Market became Catalyst Art Market (CAM) and according to venue information in posters, CAM was held outside the place that Kopi Keliling rented – until it was held in Bali in 2016.



By observing posters of Art Market 7 up to 8 and Art Market Surabaya, the Catalyst brand doesn't look dominant as in the posters of CAM up to CAM Bali; more visible event title is Art Market with the city where it was held. In the three posters above Catalyst appears as logotype at the bottom of poster.

The layout of Art Market Jakarta poster/ 7 and 8 looks the same with the event title on the left side and information on the right side, which also applied to Art Market Surabaya poster. Related to the mention of the city name, Art Market_Jkt and ArtMarket_Sub logotype appears on upper left side. To note, its appearance is in line with the existence of @artmarket_jkt and @artmarket_sub Instagram accounts with associated logotypes for profile images added with Catalyst logotype.

- **“ACT” posters**



By observing posters of “ACT” 1 up to 3, consistency can be seen from ACT logotype with its blue transparent letter C on the red letter R in the word ART. The logotype appears in Kopi Keliling volume 8 poster because ACT 4 was held at the same time.



In Kopi Keliling volume 8 poster (as main event), ACT logotype appears on the left side

- **“Bioskop Keliling” posters**



By observing posters of “Bioskop Keliling”, consistency can be seen from the image of flying bird with film roll.

Bioskop Keliling 5 is part of KACF 2015 (main event); in its poster, KACF 2015 logotype appears at the bottom.

- “KACF” posters



By observing posters of “KACF” 2014 and 2015, consistency of logotype and visual style does not appear.

KACF 2015 titled “DIVERSE” has 7 poster variants based on the letters of the word.



The abbreviation of each letters are “Do a Store”, “Inclusion”, “Visit”, “Equal”, “Rumah”, “Selebrasi”, and “Eksemplar”.

“Do A Store” displayed the artist Muchlis Fachri’s installation artwork with the concept that it is not easy to become an artist so one must introduce him/her self to the public, and especially collectors, begins with making artworks that can be collected by all groups of society; so that artists can be survive and diligently keep doing arts. Muchlis or Muklay also runs the art merchandise brand Junk Not Dead (JND) – JND also participated in KACF 2014.

“Inclusion” displayed installation artwork of HEIMLO, a creative studio in Jakarta that works on graphic design, illustration, and local themed stationery and home decor product. The concept of HEIMLO’s work is about differences of opinion in the society, between ‘left’ and ‘right’ which each but feels as the most right; even though both are equally important and can do synergize.

“Visit” displayed the artist Rukmunal Hakim’s artwork with the concept that when making art, an artist seems to break his/her relationship with the world outside to be more ‘intimate’ with the work; therefore themed visit, Hakim invites visitors to interact, visiting his comfort zone in hope that communication and appreciation will be built.

“Equal” displayed the artist Octo Cornelius’ artwork in the form of storefront with the concept of diversity to keep away from discrimination. The storefront interpreted by Octo as space, related to Octo inviting his friends to fill the storefront with small sized artworks to be seen by visitors.

“Rumah” (house) displayed the artist Diela Maharanie’s artwork who has been involved in Kopi Keliling events since “Kopi Keliling” volume 2, with the concept that house is a ‘little universe’ that shapes the character and ‘brought’ wherever she goes.

“Selebrasi” displayed the work of KAR ceramic studio in the form of complete cutlery (plates for appetizer, main course, and dessert, tall and short glasses, plate base, and napkin) which can be obtained by paying 500.000 Rupiah. Paying visitors can also take part in the eating experience with local menu surabi oncom for appetizer, nasi tumpeng and side dishes for main course, klepon for dessert, and drinks such es cendol and teh sereh.

“Eksemplar” displayed 16 graphic arts selected from open submission with the thought that the presence of digital printing technology that replaced printmaking caused the decline of interest in graphic arts exploration; printmaking with its handmade duplicating capability should have a special place in the society.

Analysis and Interpretation

Through descriptive efforts by mapping 2011-2017 events posters data continued with observing each event posters, Author found pattern continuation in Kopi Keliling movement; both by event and overall.

By observing “Kopi Keliling” events based on time it was held and its posters, the events held quite intensively in 2011, by number (five times) and time interval between volumes. Visually, the design of events posters is also quite consistent with the Kopi Keliling brand, object of glass and one of event participant’s illustration work on glass. The meaning that emerged is (the event title) “Kopi Keliling” (to mark the artworks exhibition) was held in order to build the foundation for the next movement.

The similar pattern that is quite intensively held also found in “Art Market” events from the end of 2015 up to 2017; six times by number and also in Bali and Surabaya beside in Jakarta. Expansion of the venue was also found at “Kopi Keliling” events which previously (volume 1-4) was held at coffee shops in South Jakarta area; at the end of the year the event was held quite intensively (2011), volume 5 took place at Anomali Coffee inside Plaza Indonesia - volume 7 was held outside of Jakarta, that was in Yogyakarta at Kedai Kebun Forum; to be compared with Art Market which was also held outside of Jakarta city. Further meaning that emerged is that Art Market was also held as foundation; differently from “Kopi Keliling” event, refers to the word market in the title.

Related to the meaning given to “Kopi Keliling” and “Art Market” as foundation and to be connected with the movement of Kopi Keliling, Author found another pattern similarity which is the branding. The Kopi Keliling event brand looks consistent by observing volume 1-8 posters, while the Art Market brand started to look consistent from Art Market 4 up to Art Market Bali; the talked about brand is Catalyst, Kopi Keliling project that merges the spirit of art (making) and entrepreneurship launched in September 2014 (before Art Market 4 in April 2015). The form of the brand was found different in next Art Market posters (7, Surabaya, and 8), in form of logotype at the bottom of the poster in the initial sequence; Author interpreted it as hinting the main event. Further more, by knowing the existence of @artmarket_jkt and @artmarket_sub Instagram accounts, connected with the logotypes of Art Market_Jkt (7, 8) and ArtMarket_Sub in each posters, the meaning that emerged is Art Market as Catalyst expansion beside as foundation; by comparing that “Kopi Keliling” events does not have branches in other cities, and closely by finding that Catalyst logotype appears in Instagram accounts profile images of those two events.

The interpretation of “Kopi Keliling” and “Art Market” events as the foundation of the movement is not meant to view the three other events are unimportant; that those events also narrates hints related to pattern. Open submission -that later became curated based- is the pattern that connects, that also applied later in “Kopi Keliling” and “Art Market”. Before applying the curated based, open submission applied in ACT 1, the charity event which donating participants was given the artworks of ACT 1 participating artists; before the event, the artists had expressed their willingness to submit their artworks for charity, without asking Kopi Keliling for payment or profit sharing. Open submission for example also applied in Kopi Keliling volume 8 that merged with ACT 4, in Bioskop Keliling 4 as part of KACF 2014, and in Art Market; in the form of registration paper which can be downloaded in Kopi Keliling website. Author interpreted the open submission as the effort of Kopi Keliling to expand its network.



Open submission posters of Kopi Keliling volume 8, Bioskop Keliling 4, and Art Market 6

The merging of Kopi Keliling events that some were mentioned above for Author reveals the ongoing of a system. The view is based on knowing from Semiotic lectures at School of the Jakarta Institute of the Arts, that its ongoing takes place in a structure - by positioning that visual data contains aspect of pattern as has been discussed. The reading and interpreting delivered throughout this paper has contained the approach of structure-system-pattern in effort to build the relevancy academically, by then refers to structuralism semiotic of Roland Barthes – denotation to connotation then to ideology (Benny H. Hoed, 2011, section I chapter I; Kris Budiman, 2011). The relevancy is that the ongoing of “Kopi Keliling” and “Art Market” events (denotation) that held as the foundation of the movement (connotation) was done by systematic organization managing (basic matter of an organization) - before continuing to the aspect of ideology.

To make clear about the matter of structure-system-pattern, the understanding used are structure is an abstract building that contains the elements, system is the relationship between elements in the structure, and pattern is the repetition in the ongoing of the system. Observing Kopi Keliling events before reading the data, Author assumed that structurally, Kopi Keliling consists of general parts of organizational management whose the relationship are fulfilled based on a system - while the patterns that can be seen are data of (e-)posters related to the matter of offline (events) and online (promotion channels of events). Nextly based on the reading of data, the variety of Kopi Keliling’s events specifically contains the aspect of structure that during 2011-2017 runs systematically with visible pattern that positioned by Author as the tangible (outer) aspect to be connected with the approach of the semiotic of Roland Barthes, that leads to the intangible (inner) aspect. More deeply, the efforts of researching the aspect of tangible to intangible by positioning the data and its reading as text according to the understanding of semiotic leads to reveal the ideology of the text; which in this paper is the ideology of Kopi Keliling.

Critical Perspective Building

Kopi Keliling was founded by Raymond Malvin whose working background was a creative group head in one of the agency in Jakarta, a visual art interest and coffee lover. Based on the interview with Raymond (5 March 2018 in Jakarta), before setting up Kopi Keliling, from 2009 up to 2010 Raymond did second-hand goods and merchandise from local artists business at

“Pachwurk” store in Kemang, South Jakarta; while he found a demand for merchandise by local artists. Because of his interest and preference, Raymond also noticed that local visual arts and local coffee were not given much attention in their own country because of the attitude of inferiority complex, assuming that foreign origin was superior. Raymond then held “Scream Art Loud” exhibition to appoint local artists as far as he knew; the exhibition is said to be the ‘embryo’ of Kopi Keliling.

In order to know the ideology of the text, the observation of the visual aspects of Kopi Keliling is not separated from what Author knows about visual arts, in relation to the establishment of the organization. Visual art in the Western world marked the artworks that was made since the middle of 1900, the time that visual art -was assumed- becomes part of the popular culture which emphasizes the conception of the-self (Stangos, 1995); its manifestation such as illustration and film becomes the contents of Kopi Keliling’s events, include the poster (graphic design) as discussed. Refers to Leavy (2015), visual art is not always about the matter of physical but rather a perspective based on the context of the time in the West (the modern period) whose content extends from fulfilling the human needs to visualize and store ideas from the very long time in the pre-historic period (Meggs & Purvis, 2012, ‘Preface to the First Edition’ section). Observing that the purpose of Kopi Keliling that relates to locality is manifested by visual arts -such as illustration and short film-, therefore the difference between the idea with the material objects that is used is found; by positioning the locality is close to the matter of tradition.

Finding the difference as said above is reasonable, based on the data that narrates hints which is the KACF 2015 event. In general, its pattern is similar to “Kopi Keliling” event (as the movement foundation) that Author observed from volume 5 up to 8 is the concept description of the artwork that published in Kopi Keliling website; that without reading the concept, visitors may not get the message of the artwork by the artist so it is appreciated by its aspect of form. For example, “Coffee Goddess” by the artist Ario Anindito about Dewi Sri, the Goddess of fertility in the tradition of Java, which described as causing people to need coffee to start the day; by visualizing the Goddess based on the artist’s interpretation that looks modern. Another example is “Pagi Saya Dimiliki oleh Kopi dan Gitar” by the artist Anto Arief in form of installation art and with the artwork description about the song that the artist created while accompanied by coffee; the technology make possible for the visitors to download the song using QR code in artwork description. The approach of contemporary in art can be seen from Anto’s artwork, as in most of the artworks featured in Kopi Keliling events; by the media and concept.



"Coffee Goddess" karya Ario Anindito; "Pagi Saya Dimiliki oleh Kopi dan Gitar" karya Anto Arief

Back at KACF 2015 and discussing the pattern, with the title "DIVERSE", Author views the title as a concept; by each letters of the title being an abbreviation (for **D**o a Store, **I**nclusion, **V**isit, **E**qual, **R**umah, **S**elebrasi, **E**ksemplar) that explained in the exhibition introduction along with the artists' brief data in Kopi Keliling website. Up to this point, Author then refers to the academic perspective that is the art aesthetic theory (Braembussche, 2009), which specifically is the expression theory, related to find the difference between locality and the aspect of visual art as said above. Refers to expression theory, it is important to reveal the inner reality of the artist, that sometimes overtake the artwork; even the theory of CC (from the name Croce, an Italian philosopher, and Collingwood, an English philosopher) said that artworks exists in the artist's mind that does not need to be manifested. The importance of the artwork description can be seen in "Foundation" by the artist Marcel Duchamp (1917) that marked the modern period in the Western art. Author views that the matter of the artwork description is in line with visual art as perspective; that both contains conceptual content which is close to modern matter as the thought. Up to this point, problematizing the difference in Kopi Keliling movement between the idea and the material objects that is used is at least has its base. Furthermore, connecting the idea and the ideology explained that Kopi Keliling's ideology is modern oriented.

Closing: The Aspect of Construction

To end this paper, continuing from the matter of ideology, by referring to Weiss and Miller (1987), it is known that ideology is related with the idea that charged dicotomically in the dynamics of an idea formulation; that are the matters of mental-physic, mind-body, existence-material, includes behavior-values. The matter of idea based on the awareness of individuals and organizations socially. Systematically, causality and regularity are contained in the dynamics mentioned above. To be connected with the aspect of visual, Author then refers to the study of visual grammar (Kress & Leeuwen, 2006) because its relevancy with the causality and regularity; that causality connected to global relations that contained socio-cultural construction in its relation to regularity that based on the visual convention of the West.

The matter of the aspect of construction at least explained about Kopi Keliling's movement that runs systematically, viewed from the patterns of "Kopi Keliling" and "Art Market" events which implies foundation building.

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Visual Ideology of Girilayu Batik's Women Crafters In the Mbok Semok Batik Motif

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Abstract

A piece of batik cloth describes aesthetic, ideological, and mentality of a society expressions. *Mbok Semok* batik motif by batik's woman crafters in Girilayu summarizes culture and identity of tradition heir. Stylization decorative elements consist of main ornaments and *isen-isen* (filler motifs), color selection, and layout (composition) of motifs in the available space, arranging stories of how to batik's women crafters socialize in domestic and cultural roles. Value of local wisdom has been absorbed, studied, reduced, and accepted by batik's women crafters in Girilayu. Process of deposition values occurs repeatedly and affirmatively through batik process, and visualized through *Mbok Semok* batik motif. Batik's women crafters in Girilayu have no academic background in the design field, but they are able to present batik motifs with classical compositions. Cognition of the batik's women crafters creation in Girilayu emerged and was formed by a combination of acculturation and syncretism gradually, periodically, and also accumulatively. This mini research aims to describe: (1) processes and manifestations of batik's women crafters visual ideology in Girilayu, (2) understanding design of batik's women crafters in Girilayu culturally, (3) philosophical meaning of *Mbok Semok's* batik motifs supporting elements. Qualitative descriptive analysis with aesthetic design and semiotics approach from the perspective of visual culture studies was used to identify and explain the details of cultural background constructions of batik's women crafters in Girilayu, as a visual ideology in the *Mbok Semok* batik motif. Empirically, it can be concluded that teachings, values, and norms are implemented repeatedly and continually sourced from the past, in a generative way affecting process and path of communal thinking. Tri Dharma as a philosophical moral teaching from Kanjeng Gusti Pangeran Adipati Arya Mangkunegoro I has been collectively lived out as a guide to the life of the Girilayu community, especially by batik's women crafters through their visual actions and batik creations.

Keywords:

Batik, Girilayu, Visual ideology, Mbok Semok, Batik's women crafters



Introduction

Girilayu is a village area in Karanganyar regency, Central Java Province, Indonesia. In the era of the pre-Second Testament of Giyanti in 1755¹, *Kaprajan* (craftsmanship of) Pura Mangkunegaran² grew into a colony habitat of dozens of traditional batik families. Moreover, the people were comfortable with classic nuances and the fragrant smell of *batik* wax whiffing into their lungs (Situngkir, 2016). In addition, capitalization has not been in a so extreme power in Girilayu that the solid framework of *traditionally batik* processing format is still well maintained by using *canting*, copper stamp and natural color extraction. The people occasionally fulfill the customers' needs with synthetic dyes, but they usually do it with full apology on their land and water, since the impact of damage and pollution is clearly manifested and it is in contrast to the concept of maintaining the Mother Earth beauty (Smierst, 2009). However, they live and socialize in a modern way as the Outer Baduy community does. Millennial generation born in that place even tends to be posmo (Sugiharto, 1996). Furthermore, they structure the cultural area of making *batik* tradition as a concept of ritual and spiritual creativity in order to be closer to The Prime Cause (Almighty God) as the tradition firmness concept of Inner Baduy in West Java and Samin community in Blora, Central Java, Indonesia (Tabrani, 2017: 6-7). One *canting* blow during doing *batik* is conversed into one *dzikurullah (ini tulisannya dzikrullah atay dzikurullah nggih Budhe harusnya? Kalau di tulisan budhe sih seperti itu. Saya galau apakah salah ketik atau memang ini istilah di Girilayu)* (spelling some worshipping words in Islam religion as Remembrance of Allah). Unlike *Rifa'iyah* concept in Batang, it is merely a repetition of routine (ritual) activities of which they do not waste this time uselessly, so at the same time they spend their time for worship activities (Nanang, 2014).

The existence of *batik* tradition in Girilayu started with the strategy of K. G. P. A. A³. Mangkunegara I to revive the economy condition in the governmental territory at that time. Girilayu was chosen as the starting point for the regional development of the area now known as Karanganyar Regency, through the watershed in Girilayu hill. The location of K.G.P.A.A. Mangkunegara I received *pulung* used as the final resting place including the extended family of the Mangkunegaran Temple is now named Astana Mangadeg, a cemetery especially for the direct descendants of King Mangkunegaran I - IV; while the location of the tomb of K. G. P. A. A. Mangkunegara V - now in Astana Girilayu, is situated 1 km away from Astana Mangadeg (Supardi, 1998).

- 1 An agreement containing the division of power of Kartasura Palace (Islamic Mataram Kingdom) into four fully sovereign regions which are currently familiar with these following names: Keraton Kasultanan Yogyakarta (Yogyakarta Sultanate Palace), Keraton kasunanan Surakarta (Kasunanan Surakarta Palace), Pura Mangkunegaran (Mangkunegaran Palace) and Pura Paku Alaman (Pura Alaman Palace).
- 2 A small kingdom as *kepatihan* (a level below kingdom, a special region like a province level).
- 3 A special title for Pura Mangkunegaran leader; a similar degree to that of prince position under the king.

The role of female Commander of the Mangkunegaran named Rubiyah or B. R. Ay. Matah Ati⁴ in starting *batik* tradition in Girilayu is quite significant. Mangkunegara I ordered Rubiyah to send the best female soldiers to give *batik* lessons to the wives of male soldiers sent to live in Girilayu. The skills of Mangkunegaran female soldiers called *Prajurit Estri* in Babad Nitik Mangkunegara I are written as much better skilled than male soldiers in terms of archery, shooting, fighting, and riding (Carey, 2018). They are also provided with domestic skills as women such as doing *batik*, sewing, and cooking. Beyond the task of being female soldiers in defending the territory and sovereignty of Mangkunegaran kingdom, they will change their clothes while carrying out the roles as mothers and wives.

Batik has spread out of the Mangkunegaran wall as a bag of production due to the high consumption needs of Mangkunegaran *batik* for routine clothing, uniform, gifts and traditional ceremonies. In addition, the speed of the *batik* process is inadequate if it only relies on palace *batik* makers under the leadership of the courtiers of *Hamong Kriya*⁵, since one *batik* person completing the process of *canting* and coloring takes at least three months for a simple motif. Thus, the role of production bags outside Mangkunegaran plays an important role in supplying the needs of *batik* with good quantity and quality. Currently, besides Girilayu (now Karanganyar Regency), there are two other production bags in the Mangkunegaran area, Masaran (now Sragen Regency) and Tirtomoyo (the current name is Wonogiri Regency).

The beginning of doing *batik* activities which is still continued by women in Girilayu has formed a particular character in *batik* motif development (Sachari, 2002). A 2.5 century period in Girilayu is such a long process in maintaining the standard and process of traditional *batik*. Classic *batik* motifs are always made in Girilayu region for the purposes of the palace, palace's officials, and traditional ceremonies, especially marriage. A visual of a piece of *batik* cloth describes aesthetic, ideological, and mentality expressions of a society. The development of *batik* motifs with Girilayu characteristics emerged in 2016. One of the motifs produced is *Mbok Semok*. This motif is filled with stylizing of *batik* women (female *batik* artists), *canting* stylations compiled to resemble *Parang* motifs, composed with *Sido* standard motif, and Tugu Tri Dharma (Tri Dharma Monument located in the hill of *Astana Mangadeg* area) stylation as the work of *batik* women in Girilayu summarizing culture and identity as *batik* tradition inheritors.

Ideology and tradition elements aesthetically merge in *Mbok Semok* motif. Stylization of decorative elements consisting of main ornaments and *isen-isen* (filler motifs), color selection and layout (composition) of motifs in the available space arranges stories of how to socialize *batik* women in domestic and cultural roles. The value of local wisdom has been absorbed,

4 The name of the commander of Mangkunegaran female warriors after being married by Mangkunegara I as his empress. Matah Ati is a name chosen directly by the king of Mangkunegaran which means the servant of the king's heart.

5 The Title of *abdi dalem* or the king's special servant who helps the king in fashion and *batik* affairs. This position is given to women due to their patience and precision in fashion

studied, reduced, and accepted by *batik* women in Girilayu. The process of value deposition occurs repeatedly and affirmatively through the process of doing *batik*, and is visualized thoroughly by *Mbok Semok batik* motif. *Batik* women in Girilayu actually have no academic background in design, but are able to present *batik* motifs with classical compositions. Creation cognition of *batik* women in Girilayu emerged and was formed by a combination of acculturation and syncretism gradually, periodically, and accumulatively. Moreover, the stylization of *batik* women in *Mbok Semok batik* motif is the point of interest of the entire displayed decorative and *isen-isen*, besides *canting* and Tugu Tri Dharma. The visualization of women emerged as a sign of existence and strength aims to maintain tradition as well as to regenerate *batik* in Girilayu.

Discussion

Javanese Life View on Women

Macak (make up), *manak* (giving birth), *lan* (and) *masak* (cooking) (*3M*) or more extreme are represented in other contexts to be *dapur*, *sumur*, *kasur* (kitchen, well, and bed); it literally has the same meaning in the domestic scope of women to dress up, give birth to children, and cook. Women in ancient Javanese society were as binary opposition to feminine, subtle, and resigned from the masculine, crude, and dominant side. The *ancient* term must be highlighted because women currently has freedom to choose and behave although there are still a small number of community groups reconstructing women's position to remain submissive and easily subdued (Endraswara, 2018).

Royal (*keraton*) princess is the image of a Javanese woman dreamed of by all lower class Javanese girls in ancient times. The servants who follow the princess, *kebaya* and beautiful *batik* cloth which are ready to bind the princess' body, education from the best teacher, travelling by horse carriage, special bathing places outside the palace (*keraton*), and important positions in every important activity of the palace attract all eyes and make everyone mumbles that she is a princess; it is more precisely as Cinderella tale from Java. However, this is only a myth. There are abundant chronicles and ancient manuscripts revolving around many poems which wrote tragic stories of the princess of the palace and the queen of the kingdom. The palace princesses were depressed due to the burden and demands for perfection aimed at them in order to maintain the credibility of the honorable royal family. Moreover, there were some who were brave enough to establish an illicit love relationship due to the fact that they only got compulsion and torture in their marriage life. The marriage they did was mostly political marriage to achieve social power and social position goals. The concept of improving social strata and business interests by doing marriage is an easy and beautiful way which occurs in various cultures (Bono, 1991). In addition, it is an unwritten consensus in almost most primordial culture stating that women are commodities and investments.

Today's Javanese women more freely act and make unilateral decisions. It's free for them to choose to buy side dishes rather than cooking. They are now free to adopt children, to give birth by caesarean section (not because of medical decisions), or not to be pregnant and to have children. It's also free for them to use a dress or a pair of suits like men, even in a masculine or androgynous style. These all happen due to education access. Women are now allowed to be educated and smart, so there is no more demand to be a woman like in a conventional concept.



Figure 1. clockwise: *Astana Mangadeg* – upper left (tomb of K. G. P. A. A. Mangkunegara I – IV and his family), *Astana Girilayu* – upper right (tomb of K. G. P. A. A. mangkunegara V – now and his family), and *Astana Giribangun* (tomb of President Soeharto and hist family). (Source: adhieswand.blogspot.com⁶, www.flickrriver.com⁷, travel.tribunnews.com⁸)

6 Complete web address: <http://adhieswand.blogspot.com/2014/06/ziarah-ke-astana-girilayu.html>, downloaded on October 8, 2018, at 04.15pm WIB.

7 Complete web address : <http://www.flickrriver.com/photos/125605764@N04/28387948941/>, downloaded on October 8, 2018, at 04.20pm WIB.

8 Complete web address: <http://travel.tribunnews.com/2018/10/05/ingin-ziarah-ke-makam-soeharto-catat-dulu-10-aturan-yang-wajib-ditaati-pengunjung-ini>, downloaded on October 8, 2018, at 04.25 WIB.

Social Position and Myth about *batik* women in Girilayu

Batik is a representation of women while *women* are able to purely and perfectly represent *batik* aesthetics. Curve and flick lines are all images of femininity. The whole souls in contact with *batik* process will be formed as a person with logical sense. A work requiring high concentration to connect points and lines using *canting* is definitely most suitable for women. Thus, 70% of *batik* industries are dominated by women, especially *canting* workers or they are usually called “*sanggan*” in Javanese. Male workers get jobs in printed *batik* industries since printed *batik* requires a strong and fast character which relies on muscle and precision instinct to connect motifs (Barker, 2018). Furthermore, the position of kneeling or sitting half squat when doing written *batik* can only be ergonomically done by women. Strong female pelvic bones help women to sit longer than men. On the contrary, stronger leg bones make the work of stamping the cloth suitable for men to do printed *batik* process (Sumardjo, 2014).

Doing *batik* for Girilayu women is a kind of status. It makes them more perfect for social measures in the region. It is such a closing work following a series of daily household activities. Most *batik* women in Girilayu are housewives. Nevertheless, for women workers (such as teachers, employees) in Girilayu, they do *batik* in their spare time. It is as a kind of happiness or quality time in their version. The concept of doing *batik* for Girilayu women has not yet been considered as a source of income as natural resources and tourism sectors are enough to drive the economy life in this region (Bordeau, 2010). As we know that Girilayu is located between three large tombs of the Mangkunegaran family, i.e. *Astana Mangadeg* (the tomb of the king and the families of KGPA A Mangkunegara I - IV), *Astana Girilayu* (the tombs of the king and KGPA A Mangkunegara V - now's family), and *Astana Giribangun* (tomb of President Soeharto and his family, because Mrs. Tien Soeharto is a relative of Mangkunegaran, her father is the younger sister of KGPA A Mangkunegara VII) (see **Figure 1**).

Families and residents living in the area around those three large tombs of Girilayu are confirmed as descendants of the tomb caretakers and they are until now still entrusted to be the ones from generation to generation. The calm and cool atmosphere on the highest hill in Karanganyar Regency, ± 600 m above sea level, one line with the slopes of the Lawu Mountains, creates a quiet atmosphere which is perfect for twisting *canting*. The myth develops in the community stating that every woman married to a Girilayu man will be able to make *batik* (Bastomi, 2012). Girilayu women's *batik* skills are taught from generation to generation through learning examples and by involving children in doing *batik* process, especially girls. Every daughter coming home from school will be greeted by the mother who is doing *batik* in their house terrace (Christianna, 2018: 98). Repeated activities and experiences are actually such affirmative concepts which then stimulate children to try. Moreover, there is no coercion concept in *batik* inheritance in Girilayu. Then, after the child expresses her intention to learn to make *batik* to her mother, the basic lesson in *batik* starts (see **Figure 2**). *Gawangan* (long legged wood for placing cloth during *canting* (matting) process), *mori* (unbleached plain) cloth,

stove/anglo, skillet, wax, *canting*, and *dingklik* (small wooden bench with a sponge or used batik cloth base for a half-squat seat) are mandatory required materials in front the house of Girilayu residents; like an urban family home whose garage plastered with an LCGC (Low Cost Green Car) car, a subsidized fuel-efficient car) even though it is rarely used.



Figure 2. 4th generation of Girilayu *sanggan* is practicing to make *batik*.(Source: Setyawan, 2016)

For Girilayu community, the display of *Batik* equipments in their house shows such a status that they are part of Girilayu *canting* descendants. This logically happens because of the supporting community's activities climate (Sukasa, 2009). Finished *batik* cloth does not have to be sold for economic needs. Nevertheless, it is stored for traditional ceremonies and/or gifts for their relatives. When they intend to sell *batik* cloth and it does not sell well instead, they have such belief that it is not the time for the cloth to meet the owner (Callinicos, 2008). Most *batik* clothes made by Girilayu *batik* women are sold in political pilgrimage season (Sachari, 2007). Candidates for Republic of Indonesia representatives usually do the pilgrimage to the three large tombs in Girilayu, take their time to bring home the results of Girilayu women's sense processing. The *batik* cloth finally meets its new master and is ready to exude dignity and grace through its curve motifs which are rich in philosophy.

Visual ideology in *Mbok Semok Batik* motif

The description about the idea of *batik* women visual ideology aims to culturally and philosophically find out the processes and forms of the visual ideology of *batik* women in Girilayu by analyzing the supporting elements of the visualization of *Mbok Semok batik* motifs (see **Figure 3**) (Dewi, 2017: 32-36). Barthesian semiological analysis corresponds to identify and describe the detail construction of *batik* women cultural background as a visual ideology

by using the concept of Javanese people's life views seen from sign, denotation, connotation and myth aspects (Budiman, 1999; Budiharga, 2011: 37-40). Roland Barthes defines a tool to measure text readability; in this case, a piece of *batik* design work is relevant as a textual object with hidden signs in its design composition (Wiryomartono, 2002: 264 - 266; Santoso, 2015: 133 - 135). Visual ideology of *Mbok Semok batik* motif with a classic standard emerged when *batik* regeneration became a major issue in the continuation of its tradition, especially from Javanese perspective which is full of hidden and meaningful *pasemon* (sign and symbols) (Tabrani, 2012).



Figure 3. Left: *Mbok Semok batik* motif; Right: logo of *Mbok Semok batik*.(Source: writer's documentation, 2016)

Based on the elements forming the motifs, here is the Barthesian semiological concept for *Mbok Semok* batik motif:

Table 1. Level of Signs in *Mbok Semok Batik* Motif

| No. | Sign | Denotation | Connotation | Myth |
|-----|-------------------------------|--|--|---|
| 1. | System of motifs composition | <i>Batik lereng</i> (slope) pattern | Classic <i>batik</i> motifs used by kings and nobles as a symbol of power and strength. | <i>Mbok Semok</i> is a dignity of Girilayu <i>batik</i> women. |
| | | <i>Batik sido</i> (to be/become) pattern | Classic <i>batik</i> motif used by government/ organization officials to revive their authority (dignity and power) aura. <i>Sido</i> (Javanese language) means "to be/become" often used by someone whose such particular purposes as advancing career, applying a job, and starting a business. | |
| 2. | Color nuances | <i>Sogan</i> (color shades) of (brown and black) as the standard style of Surakarta classic <i>batik</i> | sensible, wise, strenght/ power, sincerity, and protection. | <i>Mbok Semok</i> is the mother and the completion of <i>batik</i> tradition in Girilayu. |
| 3. | Stylization of Iconic objects | <i>Batik</i> women (female <i>batik</i> artist/women who do <i>batik</i>) | The existence of <i>batik</i> women as the guardians of hereditary tradition | <i>Mbok Semok</i> is a visualization of an existence, originality, and work ethics of <i>batik</i> women as well as Girilayu people/ community. |
| | | Canting | <i>Batik</i> tradition which is still originally maintained by its historical process. | |
| | | Tugu Tri Dharma | A hereditary life guidelines from the beginning of the establishment of <i>kaprajan</i> (craftsmanship area) Mangkunegaran; as the spirit, moral value and work ethics of Girilayu people. | |
| 4. | Naming | Mbok Semok | <i>Image</i> of attractive women. <i>Semok</i> is derived from Javanese language which means sexy and fertile body. | <i>Mbok Semok</i> is a representation of a new version of Mangkunegaran female soldier as a warrior in <i>batik</i> tradition. |

It is clearly defined that *Mbok Semok batik* motif is the new image of Javanese women. It images a visualization of Javanese women ability to be independent, yet do not deny their domestic role or duties as mothers (housewives). In *Mbok Semok* logo, it can be seen a stylation of *canting* connected with leafy tendrils and flower formed tip on the pelvis (womb) (Lawson, 2007). As we all know that the women womb is the source of life. Then, the task of reproduction can only be done by women. So, the regeneration of *batik* tradition is also appropriate to be conducted and played by women. The femininity balance completed by the masculine symbol of *canting* and *tugu* (Tugu Tri Dharma/ the monument), an elongated shape resembling a phallus as a symbol of virility. Girilayu region is close to Hindu Temple inherited from Majapahit kingdom, i.e. Suku Temple which is famous for its sexuality concept contains *lingga-yoni* symbols as a symbol of fertility and regeneration (Sedyawati, 2002: 261-265). The balance of form and meaning as well as the variety of *batik* decorations used reflects its balance. Moreover, the existence of *batik* women in Girilayu is not intended to show power, yet to show the strength of traditional culture roots and the regeneration of *batik* process as a means of spirituality (slow, smooth, flow) balancing the speed of outside culture and technological progress influence.

Conclusion

It is empirically revealed that the teachings, values, and norms sourced from the past which are repeatedly and continually implemented affect the process and path of communal thinking in a generative way. *Tri Dharma* as a philosophical moral teachings from K. G. P. A. A. Mangkunegara I has been collectively lived as a life guideline of Girilayu people/community, especially by *batik* women through their visual action and creation in doing *batik*. Javanese visual ideology blossomed well through traditional mediation. In addition, the awareness of *batik* women to continue *batik* tradition as a ritual (worship) and gratitude activities is a decent underlined context in this current industrial revolution 4.0 era. The willingness of *batik* women to continue the tradition than to do commercial expansion is a logic originating from their local wisdom to maintain the balance of both microcosm through *batik* process and macrocosm through attitudes and actions which fuse with nature in social life.

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Documentary Chef Inmate Kitchen Activities in Prison 2nd Class A Paledang Bogor

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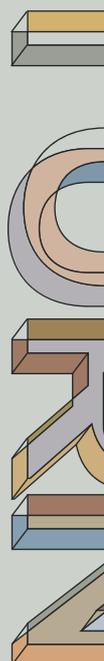
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Abstract

This research aims to determine the role of inmate, especially work at kitchen or can be called a chef inmate, fostering Guidance at the 2nd Class A Paledang Bogor Penitentiary. Data or audio documentation of kitchen chef inmate activities in carrying out their work in the kitchen, see the process of making food from the beginning of food stuffs arrived to prison until it is processed and consumed for the inmates and their daily activities. This documentation and documentary shows coaching with the meaning of communication between the sides of the kitchen as well as a glimpse of the personal lives of some of the assisted citizens. The documentary itself has a premise, namely the activity of Zaenal a chef inmate two days before the release who has the position as chair of the kitchen. The results this study were formed into two, first is documentary film figure (portrait) Zaenal with a touch of Documentary Research, by title the daily life of a kitchen chef in correctional institutions as a basic benchmark for the cultivation of "Another Eye of the Chef", and second was documentation shows the overall chef activity in the kitchen and half inmate part of construction policy humanity prison. Activities chef started from receiving food ingredients, processing, packaging, and delivery to all residents of the 2nd Class A Paledang Bogor. Records of video documentation chef activities as well as assisted residents part of construction policy humanity prison at the Penitentiary with another activity, lasts being recorded from December 2017 to August 2018.

Keywords:

documentary, inmates, Paledang prison



An Interest Prisoner at Kitchens as People Inhabited in Prison

Indonesia as a law state where every citizen has the right to receive equal treatment before the law without discrimination, therefore the people who violate the law must be dealt with firmly so that the law continues to run properly. Since the enactment of the Penitentiary System, the term Prison in its development has changed to “Correctional Institution” or we call it “LAPAS” as well as the term prisoner has been changed to “Guided Citizens”, then the term prisoner used in the writing of this proposal is “assisted citizens”. Criminalization of a person is a process of giving punishments to individuals who are proven legally and convincingly have committed acts that are contrary to the laws and regulations. Acts that violate the legal provisions and legislation are usually referred to as crime.

Crime is often defined as an act that violates legal norms and prevailing social rules and has implications for granting criminal sanctions from the state. As a country that upholds the rule of law as stated in the 1945 Constitution Article 1 paragraph (3), law enforcement in Indonesia is fully the responsibility of the state in this case the Ministry of Law and Human Rights (Winarno, 2007: 14), where in carrying out their duties carried out by law enforcement agencies in Indonesia, if someone has been found guilty and obtained a permanent legal decision from the court with a conviction (Criminal Prison) then, the Penitentiary that takes care of the lives of the Inmates during their prison period. And for each inmate carried out coaching during his imprisonment period in prison has been changed to Correctional Institution (LAPAS), for those who have undergone half their imprisonment they are given the opportunity to help the daily life of prison as “Tamping”. Tamping is an inmate who has served half his sentence in the assimilation process concerned can help with work in Prison.

Inmate kitchen part of worker prisoner in Indonesia as known well call is Tamping that in the Class II A Paledang Penitentiary Institution is grouped into KPLP, Registration, Kitchen, Hall, Medical, and Administrative facilities. The making of documentary works with the theme of Correctional Institutions, especially the role of Inmate kitchen in Indonesia is still very rarely stated even to this day, which specifically addresses kitchen tamping which cooks like in “Ramsay meet the prisoner” and one episode of “60 day in”, originating from America. Seeing this, I was inspired to make a documentary that depicted portraits of kitchen figures who professionally cooked responsibly for many people, especially those who were undergoing their imprisonment in prison.

Related to the guidance aspect as an effort to encourage the participation of the Guided Citizens, they can be appointed as leaders or stewards and guarantee the effective appointment and dismissal of leaders or tamping, which are usually carried out by the inmates who have taken half (half) of their imprisonment as “Assimilation” , therefore I want to raise one of the tamping, which is kitchen or cooking tamping, to see how the kitchen tamping process carries out activities in accordance with the fields and interests, and can find out the process of buying (supplying) food to manufacture and being consumed by the target people.

By giving roles and responsibilities to inmate kitchen, it also accelerates the process of adaptation and recovery and rehabilitation of the inmates before being deployed to the community after completing their prison period, where the kitchen is very instrumental in determining the daily lives of prisoners who have to provide three meals a day and for the number of approximately 1,000 people inmates and detainees at the Paledang Bogor Class 2nd A prison, such an initial thought was sparked by this documentary idea.

Correctional research institutes were chosen, namely Class 2nd A Paledang Penitentiary in Bogor, there were several choices among them, Paledang prison had a kitchen tamping figure whose team was very solid in fulfilling daily food needs for the inmates according to the 10-day menu schedule with calories determined in accordance with the Circular of the Director General of Socialization of the Ministry of Law and Human Rights of the Republic of Indonesia.

This study uses the Discovery Research method, which is the process of finding elements of creative potential that show daily activities of the kitchen as fostered citizens in prison. Then the results of the study are described through Documentary Research (Ahmad, 2012: 3). Communication and tamping behavior of the kitchen when undergoing cooking activities from the division of labor to food are distributed to the assisted citizens as well as the traditional process of tamping the kitchen before the release from the prison period.

Creative Process

Record of Research Process in Paledang Bogor Class 2nd A Correctional Institution

First visit

This first visit was the beginning I wanted to make an observation with a small scale, here I intend to see first how the situation in the prison together with the research permit from the Head of the Correctional Division of the Legal and Human Rights Office in Bandung in order to make documentation and documentary on prison.

The first observation I did was by visiting one of the campus friends who at that time was exposed to a drug case with the aim of seeing the situation of the prison environment and asking about inmate kitchen (tamping dapur) in prison. Visits are made from 9.00 WIB until 12.00 WIB. From this visit it was obtained a little about tamping in prison.

Second visit

The permission to conduct research from the Head of the Division of Correctional Services of the West Java Regional Office was in my hands, then I gave it to the Head of Administration at prison by verbally submitting the intent of the permit. From the Administration section, the letter was submitted to the Responsible Section and in the prison, one thing that I certainly knew

if there was a permit from the Regional Office of any activity in prison could be investigated. Then the person in charge tamping contact the Deputy chief prison. From this second visit there was information about the capacity of prisoners, security, and tamping groups in prison. I convey the intent and purpose of wanting to research about kitchen tamping.

Third visit

Mr. Bhanad was immediately encouraged by the word interview, he asked about the format of the interview. I immediately directed Mr. Bhanad, to the interview page. The author explains that interviews are only about six questions, and that is only about their activities as mere kitchen tamping. Because I want to raise their potential. Then Mr. Bhanad asked, regarding the questions to be asked, he informed the terms of the questions that would be submitted one of the conditions, "Do not let their emotions". I agreed, finally the questions made were more aware of their current perspective on life. Especially as tamping the kitchen, the questions asked are more directed at knowing how they feel and their concern can be contained in the interview. The author himself also stressed that in the documentary that was made did not raise their past story, but their present condition. Mr. Bhannad seems to understand my point. Then he immediately called his men. This is where I met a figure who looked old but was kind, modest, and very funny. One thing that I always remember when getting acquainted with this figure, has a characteristic that is his smile accompanied by a loud laugh, even though his teeth are rarely seen physically, he is always excited, he is called Mr Kusmantoro called Pak Kus. Very interesting in my opinion, this figure of Pak Kus. Then Mr. Bhannad immediately gave instructions to Mr. Kus "This mas will work on the documentary and already has a permit. So, please do it well ". Seen Mr. Kus excited with his typical smile receiving orders from his superiors. After a little introduction. I gave additional information to Mr. Bhannad and Pak Kus, that I had to film before January 25, 2018. Because there was a public seminar. After learning about the matter, he immediately agreed to me by telling me to come in the second week of January 2018. After that decision we continued the discussion about making documentaries. Because Baliau also does not want to miss, for him everything in the form of a recording media, if it is used can harm many people, say "Hoax" said Mr. Bhannad. Therefore, he asked further about the concept of making this documentary. At the same time asking the crew about how many people took part in working on it, I said at least the two to four maximal. He also stressed that those present on the shoot should not be too much because to maintain the privacy of other assisted citizens, as well as the security present when cultivating. After informing me that I was allowed to leave.

Fourth Visit

After determining the date, then I immediately met again with Mr. Bhanad. But because he hasn't arrived yet. I immediately met with Pak Rony who was the commander of Mr. Bhanad and Bapak Kus. Here he again asked about the purpose of my arrival and model of cultivation, then I again explained that. In between, he said that if you want to make a documentary about tamping

the best kitchen is in Pekalongan. Because the chef is given a good costume, an adequate kitchen. There are even tamping who work in LAPAS restaurants and directly interact with buyers who are ordinary citizens. Here I emphasize a little that the permit is addressed to Paledang. And the licensing is not easy. Eventually he finally understood. Not long after, Mr. Bhanad was present, not much ado I immediately asked for filming with a target before 25 January. It was heard that Mr. Bhanad spoke to Mr. Rony that there had not been a report to you about the documentary filming I had made. I am here thinking that what is meant by the father may be someone who has a higher rank. To shorten the time suddenly - I cut off their conversation. Then explained that what I worked on did not elevate their past. I want to raise their potential. At the same time, at the time of my cultivation, I adhered to the ethics of documentary cultivation because the supervisors were always reminded, that is to be reminded if the subject and parties that were worked on did not want to be recorded, we also had to follow it. As a form of respect for individual privacy. Suddenly after that Mr. Bhanad immediately asked me, maybe tomorrow could be interviewed first. I immediately agreed.

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Fifth visit

I came here with my friend who served as a sound manager. Because my supervisor emphasized documentary excellence lies in good audio information. After arriving at LAPAS, I was immediately directed to Mr. Rony's room, because in the wider waiting room Telecom was being held. The position of Mr. Rony's room is actually interesting, because the room is combined with other staff rooms and is only limited by skating wooden boards, not given a special room for private even though his rank is representative of the LAPAS. When entering the interview section. I was guarded and noticed by two people, Mr. Bhanad and Bapak Kus. Because my intention from the beginning did not use questions that led to investigation but rather emphasized their current activities. When filming this time, I also had to see a commitment to the ethics of my cultivation. So they believe in me. After entering the interview section, I was introduced to four figures namely Mas Zaenal profession as a kitchen assistant, Mr Kus as kitchen supervisor, and two prison staff officials namely Mr. Rony and Mr. Bhanad. The results of the interview can be seen in the recording of my interview. After the interview was over I was offered to go to the hall. Because at that time there was an art activity that took place. At that time Mr. Bhanad wanted to show that the superiority of the Paledang prison came from his art. After I visited the hall.

I was invited to chat for a moment. Here I honestly collect a lot of cards. Which is useful for the continuation of my shoot. As I promised them to help document the cultivation of dance that they were working on, then on the sidelines of that time, I again emphasized that the work being worked on was not in the form of an investigation. The point is I want to show that I want to work on their potential success as a kitchen. Here I am chatting for a long time. Because the longer Mr. Bhanad also began to understand the claim that I meant. In the middle of the discussion he also told me that there had been a case where food arrived late because a car carrying food

had an accident and the kitchen staff reached into their pockets first to secure food to be guaranteed and not distributed late to the assisted residents. They also told the leaders of the assisted people in their respective rooms about the actual situation, so it was feared that if the food came late, there should be no provocation issues, so anticipation was made so that things didn't happen. There is one interesting thing, Pak Bhanad, said to me that this prison is the most unique prison. Because only here prisoners who meet the average staff must have kissed their hands as a form of respect for the prisoners. Honestly, there is a feeling of my soul when working on this interview I want to ask about the issue of investigation. And it's pretty heavy too, so you don't get hooked on investigative questions. Like questions about their past. Fraud is tamping the kitchen, but I remain committed that they are people who can change for the better, provided we give them a chance.

Sixth visit

To pursue a seminar on 25 January 2018, I was finally given the opportunity to shoot early. Before I entered prison for filming, I was invited to meet with the sound arrangement brothers in this plot. And apparently his brother was a former tamping kitchen in 2015. This chat is very interesting even though it's limited. Like discussing about costs being tamping the kitchen. Until the affairs of the kitchen section such as knowing the taste of cuisine is sometimes bland and all are described in detail by the sound stylist brother, who is more interested in the figure he is the only woman among tamping figures who are all men. Finally I decided to meet again for another interview because the prison staff had called us, and at that time I came to prison at 9pm. Because having to shoot the activity starts at 4 in the morning. Arriving inside the prison. I was immediately taken to the living room and we chatted casually. Until finally there was a call for Mr. Kus, and informed me that I and the crew and Mr. Kus had to go downstairs to meet with the head of the prison security. Here we were immediately scolded for not asking for permission and also not carrying internal prison reference letters between divisions. Here I am defending that I am not directed to do this.

Regarding my arrival here because I have received verbal permission from Mr. Bhanad and Mr. Rony. After I said that. The chief security officer. Immediately notify that there seems to be a miss communication between them. Then I was directed to stay at the mess next to prison. Because the chairman of the prison security is afraid if things happen that are not pleasing. After the mes, I immediately talked with Mr. Kus. About tonight's incident, can it interfere with filming, and he said as long as our intentions are good, everything will be made easy. It doesn't feel even when it's already four o'clock. Here I immediately took pictures from the beginning of the arrival of food ingredients, until the food was distributed to the assisted residents. Right at 8 o'clock. When at the time of cultivation, my friends and I shared assignments according to their desk jobs, such as cameramen, lights etc. . Next, also my two crew members who participated in the production, supervised each other on the ongoing activities. There could be an interesting moment, don't miss it. When the time showed eight o'clock and where I wanted to take pictures

of their iyel - iyel. Suddenly, the Head of the prison arrived and immediately stopped filming and immediately told me that filming should not be on holidays, and chief head prison's expression was very angry. Once again chief head prison firmly said "So, please stop shooting". Finally we immediately stopped shooting. And I was immediately taken by the kitchen supervisor to the guest room. I was immediately asked about the licensing filming today. And I told you that filming today I got permission. Because the kitchen supervisor actually agreed because on Sunday there was minimal activity so it didn't bother the others. They also apologized to me. As well as I. Fortunately, on this day the shoot was finished if not already. Wow, it can be a long business.

Seventh Visit

After waiting nervously when and how to be able to shoot again in LAPAS, suddenly I got a call from LAPAS, the one who called was Mr. Kus. He was the kitchen staff member who wanted to inform him that tomorrow needed help to document the kitchen because of the need for the data collection event made by KANWIL West Java Law. With all my heart I accept and this is probably the entry point made by Gusti Allah, alhamdulillah. Arriving there I immediately met with Mr. Kus and immediately helped take pictures. Incidentally, I also lacked the stock to take pictures finally from here, I was able to fill in the blanks of the picture. I think only four more moments, namely, the moment of Ramadan, the complete footage of the picture, the day where the kitchen is made for cooking for his parents, and finally the freedom of the kitchen. Just waiting for the momentum because this is a documentary, I can't help but wait for that moment. After I finished filming, I chatted with Mr. Kus and Mr. Darmin, incidentally Mr. Darmin, one division with Mr. Kus. Then I asked after the incident what had happened, luckily he said it was safe, and I was very grateful. After that we chatted about ngidul. Not long ago Mr. Bhanad appeared to give me a tip because he helped. Here I refuse with reflexes and I say my intention is to help and at the same time increase the stock of shooting. In the end Mr. Bhanad understood. After sharing the conversation when I arrived in the afternoon, I had to hurry home because the video must be given to the next day.

Eight visit

After I edited and uploaded the video, Mr. Bhanad wanted more assistance for the KANWIL West Java Law event, namely the marching event. Here, without thinking, I immediately agreed, because I think with me, help and help them, I can also be facilitated. When I arrived at LAPAS, I was truly amazed. Because food has been prepared immediately. Coffee, and cigarettes, I thought it was really good. After a long time, I immediately met with Mr. Ewang, who needed a line of video recording done by CPNS. After getting to know more about Mr. Ewang, it turned out that he was a very narcissistic and kind person, arguably Mr. Bhanad and Mr. Ewang were true work partners because they were young and also had been placed in Jakarta and from the same place of education so style and method socializing is also in the style of young people who

live in the city not like “wong deso”. When I took pictures of the CPNS in rows, Mr. Ewang even posed in style and behind his shirt was given the director’s writing, then in portrait. After the shoot was finished, I returned to the waiting room. Here I am restated food, coffee and cigarettes. Wow, the cigarettes are 2 packs, this is pretty good. 40 thousand free, including food and coffee. When resting and eating here we chat casually. I think myself should look cool, fun to talk, and want to help selflessly. I even thought that I would not ask for something without them giving it first, even if I was given money I would refuse it. The first reason is that I am here intending to help each other the second if I receive money, it means that I am reducing my value which can be paid enough so that it can be compromised.

Ohh No. I must create myself exclusively. They need me. I am the same (without being aware of them), and the third is ethical. I am a social creature. When someone asks for help, as long as it’s a good job. “Well why not. After all, we will also be facilitated by the work we are doing,” I said. “God willing,” When I want to go home my guess is correct, it turns out I want to be given money and I refuse. I said “we help each other sir, so just calm down”. This is the second time I want to be given and I refuse. Before going home I told him that there was a certain event just told me. “I’ll help later, after all, I also like to take video pictures, hehe”, I said to them. They also immediately informed that in the near future there will be a prison birthday festival in Taman Ismail Marzuki. And prison Bogor became one of the performers, by performing the dance as a show there, I immediately agreed.

Ninth Visit

Here Adit somehow tells his story why he was in prison because he helped his friend who was ganged up and Adit was accused of the pengroyokan provocateurs. Then when the police arrived. Adit acted heroically by acknowledging all that was done on his orders, because for the police there was an element of error on both sides, in order to protect his friend who was ganged up as well as his friend’s condition a few days later to marry finally Adit felt sorry to see his friend then admitted that the cause of all. In fact, he lied to his parents that he was studying outside the city, arguing that he had taken a year of study. See from the sentence that was decided one year by the Judge. I immediately asked if there was a friend who came to visit, he said there was no one even though at that time he was in status, just one more week left from Paledang. Adit also asked “is the concept of this video, will it be asked on TV?”, I then told this video that it would enter the Paledang Bogor LAPAS. By discussing positive content that is carried out by prisoners in prisons. Adit immediately replied “Wow. In the LAPAS there was nothing tasty, bro. But to be honest I learned a lot in prison even I applied a strong togetherness system in one case where we only ate one indomie, all cells had to taste even though it meant that one person took several pieces of noodles and all had to share “. In LAPAS there is no need to be afraid of cooking because the food is guaranteed and it is really guaranteed because I can eat them twice when I take them, when I ask “Where is this food money”. Adit replied that this food came from his colleague to friends in LAPAS. He said jokingly saying “let’s collide with a new guard here, named Dipo”. I also burst out laughing.

Tenth Visit

A day later I petrified the LAPAS by making a BTS trip from the Paledang Bogor LAPAS team from their departure to their arrival at TIM. Here I am trying to take a natural picture as possible with the expository-style narrative concept in taking pictures of the moments that happened, I said the Paledang team was lucky because after they performed it was directly interviewed by Trans TV. Instantly after returning home from the event, we ate at the restaurant I thought I could take the scene. But apparently not allowed.

Eleventh Visit

Since the team event I was entrusted with covering the dangdut event, I covered the dangdut program in prison, there were many events that were categorized as explicit, but because I intended to help them by making videos that portrayed the humanitarian-based Paledang LAPAS, I willingly and sincerely help them.

Twelfth Visit

Today I helped document the LAPAS event in collaboration with Bogor Pakuan University, when this event took place I saw a time slot for interviewing the Chairperson of the Bogor Head of LAPAS Security whose name was Mr. Tomi, it was seen Mr. Tomi when interviewed understood the kitchen tamping problem because he worked before as Head of Security it turns out that it is placed in the Job Guidance section. Amid the conversation he revealed the issue regarding the dangdut event, when at the event he took the initiative to test the waves to find out how far the aggressive level of the built-up people in the dangdutan event was shared, because in previous LAPAS there would be riots, and the items distributed coming from a colleague who used to be a fostered citizen because he saw Mr Tomi in a new prison and set a birthday prison, his friends intended to gather alms and basic needs as a form of their gratitude.

Thirteenth Visit

On this visit I covered one of the LAPAS security and also took a picture in one of the towers, here the supervisor told me, from all the positions of the most vulnerable tower is the position of the tower that was climbed by us, because before the new kalapas arrived. Because the case was previously replaced by the cause of the kalapas, there were prisoners who fled through the barrier located near the tower, due to the change of guard at the tower.

Fourteenth Visit

This visit took place in the month of Ramadan and was my first visit in prison entering this month of mercy, when I saw this moment's treatment was my third cultivated target regarding tamping the kitchen. My goal here is to definitely take the preparation moment open until dawn. Even though I felt annoyed because when I was preparing to open it until it was distributed, the kitchen tamping conditions were just silent, added they also broke the fast in his room and I

was not allowed to enter the room with the kitchen, but after entering the dawn the atmosphere began to change, they started open to each other, as for those who read poetry, to confide in and give advice for new tamping or tamping who have passed, the situation starts to create and melt, this moment is what I am waiting for, because I feel closer to them, even they start venturing into problems each of each tamping, although not all tamping, but I feel closer.

Fifteen visits

I did this visit on the first and second Eid Day, here I was aiming for some important moments to complete the documentary video I made, there were two moments that unexpectedly happened, a result of hard work that was not in vain, because I had intended to take the moment of the arrival of the mas Zaenal family, in Eid, but it turns out there is a moment of tamping the free kitchen today and performing the ritual of liberation, along with one of the prisoners who wants to wash his mother's feet. From this ramadhan moment, my access to prisons began to be open, and it could even be said to be specifically permitted and began to be facilitated by research in the Paledang Bogor Watershed.

Research from December 2017 to August 2018

1. Already conducted a small-scale survey by meeting informants at Paledang LAPAS
2. Make a research proposal
3. It has been granted access by the Head of the Paledang Bogor Class IIA Penitentiary to submit a permit to the Head of the West Java Law and Human Rights Regional Office in Bandung, to collect research data / samples at the Paledang Bogor Class IIA Penitentiary.
4. Time Research begins in December 2017
5. Barter video on prison images with research
6. Make and collect research results in video and audio format in the form of documentation and documentary films
7. From the results of research and audio video data a storyline is created that can become a reference for documentary films
8. When the research was completed on August 24, 2018 coincided with the time of one of the kitchen chief inmate named Zaenal will free, this kitchen chief inmate was the main character used in the theme of the film which raised activities two days before being free.

Barter Strategy for Continuing Research in prison Class 2nd paledang of Bogor

In realizing the continuity of research in Paledang Bogor Class 2nd prison, researchers saw an opportunity that could be used, namely bartering the making of work, the barter process of making the work that the researchers did was making prison video work already going on 12 episodes that can be seen on the prison youtube channel BOGOR for now. The researcher looked at the continuation of the episodes of making the prison activity video, research on the process of tamping kitchen activities can work well.

The barter video for LAPAS activities was used to provide information about LAPAS during the visiting activities during Eid al-Fitr.



The Situation of the Video Profile / daily was screenings at eidl fitr made by Dipo Ono in collaboration with Bogor prison (LAPAS).
Source: Personal Documents

Conclusion

The process of making documentation and documentary works at Paledang Class IIA LAPAS Bogor, runs from December 2017 to August 2018. The journey that took place is quite complicated because the camera is a foreign object and is prohibited in LAPAS, needing a special strategy including “Barter”. Barter in question is the exchange of works, namely the author makes a documentary work on LAPAS activities, instead the author can make a research video on LAPAS with a focus on tamping the kitchen as the subject. The process of recording kitchen tamping is also not easy, it requires an introductory process, a communication approach, and a continuous exploration of trust.

The trust of the built-in citizens and LAPAS employees and kitchen tamping began to be strong against the author, namely when the author worked on the documentation at the moment of Eid al-Fitr. When broadcasting on the LAPAS Bogor YouTube channel, it became a warm conversation between them. So that the process of making documentation and documentary films easy can run smoothly, especially if the kitchen can express themselves freely and comfortably in front of the camera.

From the research in Paledang LAPAS, Class IIA Bogor produced two works, namely, audio visual documentation with the title Reality of Tamping Kitchen Activities in Paledang Bogor Class 2nd A LAPAS, along with a documentary about a kitchen tale named Zaenal facing two days before liberation. The title of the documentary film is Another Eye of the Chef: Record of the Prison Chef at the End of Liberation.

Suggestion

The author hopes that LAPAS will open up, so that artists or media players can create works with the assisted citizens in realizing the creation of good and sustainable coaching.

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The Influence of Cultural Development on Changes in the Visual Space of Residence In Indonesia

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Abstract

Culture is a way of life that develops and is shared by a group of people and is passed down from generation to generation. Culture is formed from many complex elements, including religious and political systems, customs, language, tools, clothing, buildings, and works of art. Language, as well as culture, are an inseparable part of humans so many people tend to think of it as a genetic heritage. Culture is all the designs of life that are made historically, both explicit and implicit, rational, irrational, that exist at a time, as a potential guide to human behavior.

Understanding the space of human behavior is related to perceptions about space / building, symbolic meaning of space / building and the need for social interaction of space / building users related to Visual Space. Space always has a shape, a pattern is part of a situation that can change the pattern of human interaction. Shapes provide a major influence visually and relationship perceptions if desired, shapes can provide clues that consider the area in one section to be another separate part.

Culture that develops from time to time is followed by a visual change in the living space in Indonesia. This is caused by the impact of the need or not for space that adapts to various complex design elements of life at a time because it was formed by the current environmental conditions, as a human lifestyle especially in Indonesia.

Making an overview of Cultural Development from Traditional, Modern to Kontemporer related to the results obtained in the description of changes in visual space of residence in Indonesia through research in diachronic descriptive phenomena based on related sources.

Key Words:

Cultural development, Residence, Visual Space



Introduction

Entimological culture comes from Sanskrit which means “buddhayah”, which is the plural form of Buddhism (mind or reason) which is then interpreted as matters relating to mind and human reason. In English, the term “Culture” comes from the Latin word “Colere,” which is processing or working or can also be interpreted as cultivating land or farming. The word culture is also sometimes translated as “Kultur” in Indonesian.

Based on the Indonesian Dictionary (1996: 149), ‘Culture’ is the mind, reason, customs. While “culture” is the result of human activity and inner creation (reason), such as beliefs, arts and community behavior. Historians interpret culture as inheritance or tradition. Even Anthropologists see culture as a way of life, a way of life in behaving. These definitions show that cultural reach is very broad. To facilitate the discussion, Ernst Cassirer divided it into five aspects: (1) Spiritual Life; (2) Language and Literature; (3) Art; (4) History; and (5) Science and technology. Spiritual aspects of life, including physical culture, such as facilities (temples, statues, architecture), equipment (clothing, food, ceremonial instruments). Also includes social systems, such as ceremonies (birth, marriage, death). The aspects of language and literature include regional language, pantun, syair, and novels. Cultural developments can affect the level of knowledge and include systems of ideas contained in the human mind, so that in everyday life, culture is abstract. While the embodiment of culture are objects created by humans as cultured creatures, in the form of behaviors and objects of a real nature, for example behavioral patterns, life/living equipment intended to assist humans in carrying out their lives. Human life containers include the house as the residence where they live. Then outlined as cultural identity which is wealth that can provide historical track records from ‘the past’, ‘the present’, and ‘the future’.

Behavior Hirarki Life Style Information Tech

CULTURE

Traditional Modern Contemporer

RESIDENTIAL

the influence of cultural background on residential buildings

A residence is a process that develops and is related to mobility, social an economic, and culture of residents. The concept of home and human interaction is something that residents do to their homes in meeting their needs to carry out their activities properly.¹ Houses As a manifestation of human adaptation actions by showing them as developments that reflect variations in the system of cultural society.² Housing is as a physical and psychological means for humans, in addition to being a place of residence and shelter for humans from natural influences, as well as a means of physical and mental formation according to the level of their needs. Houses can also

be a necessity that is 'Prestige' as a means of showing the personal identity of its inhabitants. As Bachelard said, home is one of the greatest strengths in the integration of human thoughts/ ideas, memories and dreams.³

A house is not a mere physical result, but is a process that continues to develop and is related to the social and economic mobility of its inhabitants. There is an interaction between the house and the occupants, namely what the house gives to the occupants and what the occupants do to the house.⁴ As a sensible creature, humans always want to use their common sense to fulfill their needs and desires. The most influencing factor in realizing common sense is the situation and conditions of the environment and space. To understand the relationship between the environment in relation to housing, we first understand the environment in which we act in life is space. As Yi-Fu Tuan said, *We Live in Space*. Yi-Fu Tuan interpreted space as something different from place. Space is something more abstract than place. A space will change into a place if we know the space well and give a certain value to that space. Space contains a freedom that allows people to 'experience', he said *'Freedom Implies Space, It means having the Power and enough rooms in which to act'*.⁵

The terminology of space is rooted in the classic terms 'spatium' which become 'espace' in French 'spazio' in Italian, and 'espacio' in Spanish. Whereas in German it is said that 'Raum' is developed in 'teutonic ruun' language, then it becomes 'room' in English. The semantic meaning of the word 'raum' is space, and the word 'space' is more abstract (Van de Ven, 1991). In the Webster Dictionary, space means an area that stretches in all directions, has no boundaries, consists of everything in the universe; distance or area between something or in something that is used for a particular purpose; a long period, or period. Based on the Indonesian Language Dictionary, the term 'Visual' means something that can be seen with the sense of sight (eyes); based on vision. Human ability to understand space created to meet their needs depends on how the interaction between humans and space and how the influence of space or environment is built on attitudes and behavior. One of the factors of understanding space with its behavior concerns deeper things about the psychological aspects of the user, how perception of space, how social interaction needs between users and how space experiences can be formed through Visual space, space that is understood and formed from eye perception through the interaction process. The process of social interaction actually takes place in the field of personal interests with the public which is usually done in areas called social spaces, personal space is very relative, which means that depending on where social relations are carried out, more groups of people interact in space so that personal distance becomes narrow.

Result and Discussion

Culture is understood as a network of meanings where humans not only create these webs of meaning, but are also trapped in them. This is where we see the very relationship between the era of culture, the system of meaning and its implications in social systems. Because culture has

a close relationship with the dimensions of social and humanity, the meaning of culture here is no longer interpreted as an “artifact” but is also a process and in its entirety is able to explain the direction of social change. However, the meaning of the extent to which we define culture is a problematic problem.

Observing the development of residential housing in terms of Visual space will always be interesting. Residential houses always have endless dynamics along with social, economic, political and technological developments. Many demands regarding residential housing are influenced by the circulation of human life, where needs and needs always change according to the development of culture in housing. Living house design creates a series of events in life that are influenced by various factors inside and outside.

This dynamic is certainly a topic that has never been studied. Judging from the history of human civilization, the formation of Visual Space residential houses originated from the need for human protection against natural conditions, weather and wild animals. Caves and large trees become a place of refuge and as their daily residence. Their lives move from one place to another, until civilization increasingly shifts due to technological developments created by humans themselves in overcoming problems and facilitating their lives.

Traditional communities that were once nomadic, because of simple technological developments and the behavior of living people worked together to create a settled and established life, marked by the existence of residential houses in Indonesia that were made as traditional residential buildings known as Vernacular architecture. Traditional culture embodied in community behavior and the life philosophy of each region determine the shape of houses in each region. Visual Space in Residential buildings in Indonesia in the modern century has also experienced development, along with the government system that began to exist and order.

The occupancy of a residential house in modern times not only serves as a place to live, but also as a sign of social strata and is part of the ‘prestige’ for the owner of the residence. In modern times, the visual space for residential homes has given rise to a reflection of the lifestyle of the global community at that time. Lifestyle and the influence of globalization allow outside cultures to enter the area of Visual Space development from other modern residential houses such as Renaissance style, Mediterranean/Spanish style, modern style, Post Modern style, to Contemporary style.

Globalization can also have an influence on people’s behavior and lifestyle, the demands of life are not only influenced by the basic needs of their daily lives, but also to the desire for a better quality of life. Behavior and lifestyle when undergoing activities carried out in fulfilling these qualities can also affect residential buildings. Therefore, Visual Space in residential buildings is built due to the demands of the people’s lifestyle, which is reflected in their daily behavior in living their lives.

The rapid development of information technology can also affect Visual Space residential homes in contemporary times. IoT (Internet of Thing) has become a part of people's lives now. The reality of our daily lives is structured as a virtual world, actually not actual physical space. At a certain point, we are surrounded by virtual buildings and covered by imaginary interiors in a giant inkunbator (Cyberspace). Space Information or digital electronic space is a form of virtual container through its existence. Everyone can access it and make an OOB (Out of Body) presence, which is to live in the data itself (either) which is immaterial, by 'leaving' the body in the real world.⁷

Unlimited space and time are present when Cybercultures products are integrated into everyday life without being able to hold it back. Technology Digital internet simulation is revolutionizing massively with various breakthroughs that facilitate the discovery of new high-speed communication systems by capturing time and folding the world. The culture of silent traffic (moving in silence) becomes a past tendency to reach all parts of the world, by sitting quietly in the corners of the room, we can find so many things and make virtual meetings with everyone connected in a snowball like a hyperlink. This phenomenon makes us think how the visual space in residential homes occurs when Cyberculture products are in the midst of today's society.

This research is diachronic by using descriptive analysis method. The first step is to observe the phenomenon by comparing visual space from residential building elements from the past to the present, then see the causes of the visual formation of the building, so it can be concluded that the Visual Space characters of residential buildings in Indonesia in

the traditional era modern and contemporary are a result of cultural developments that occur in Indonesia. Describe each trace of residential dwellings and see some symptoms of phenomena that might affect the formation of residential buildings in the past, present and future. Visual Space for residential buildings

Conclusion

Each residential building can be used as a cultural sign because it has a unique, different, and distinctive character. Spatial and visual characters are important aspects that are used to identify and classify certain residential buildings. The development of Traditional, Modern and Contemporary cultures in residential homes in Indonesia has a visual character in each era in accordance with the influence both in terms of internal and external aspects. In the development of temporary culture that has begun to be entered by the influence of information technology (cybernetic) and real space (physical) is much replaced by cyberspace (virtual) allowing there is a movement or change in visual space of residential buildings in Indonesia.

PHENOMENON CULTURE – SETING FISIK

Protection of Weather

Protection of Wild Animals Technology

Land Need for Farming

Prestige Needs

As a life style

Kontemporer

Modern

Tradisional Information Technologi

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Post-Truth Maze Interactive Installation

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Abstract

Viral information from social media nowadays has a big impact to the urban life. Noises in social media affect the discussion topics at café, social gathering, education institution, and even at the Presidential Palace. It is not only talking about politics. The viral information from social media have also influenced the fashion trend, health issues, education, and security. The virtual world now becomes a part of modern people.

Unfortunately, not all of the viral information are true. The revolutionair development of social media has created a new phenomenon, called Post-Truth, appointed as the Word of the Year 2016 by the Oxford Dictionaries. It is not important whether the information is factual, because the opinion has been set based on individual faith and emotion. Fake news is just swallowed and gone viral because emotionally it is believed to be true.

When I saw a chemical reaction called Belousov dan Zhabotinsky, I was amazed with the pattern it made. It has an oscillating pattern. Then, I recalled that it is like the Post-Truth pattern. It just go viral when the mixture of solutions produce chemical reactions. Inspired from the reaction, I finally designed a post-truth maze interactive installation for my final project.

Keywords:

Post-truth, Installation, Science, Art.



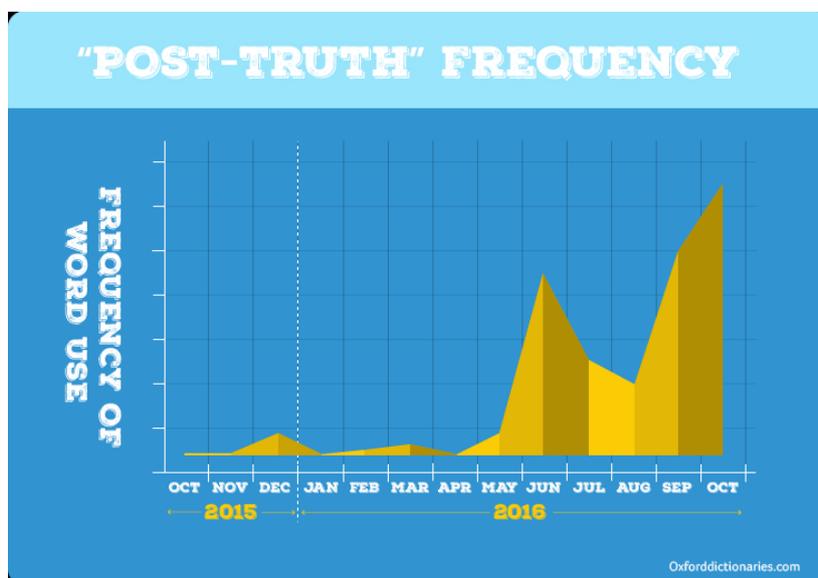
Introduction

Digital information viral phenomenon, especially for fake news or hoax, has been a big problem all over the world recently. This phenomenon was rapidly spread out due to the increasing in the number of people that connected to the internet since the price of smartphones were cheaper. Almost all people in the world, whether they are kids, adults, professionals, or even unemployed are connected to the internet easily through the social media. As information can be easily spreaded among public, it tends to neglect the reliability filter. Public opinion can be easily shaped by a single image or story that is not necessarily true. This phenomenon is called Post-Truth.

This Post-Truth phenomenon then became the main driver of my final project. I conducted a research to learn more about this phenomenon, as I need to understand how information can be viral and doing some experiments on chemical reaction that surprisingly looks similar to this phenomenon, furthermore shaping my final works.

Post-truth Phenomenon

Post-truth was chosen as The Word of the Year 2016 by Oxford Dictionaries. Although this word has been around for a decade, but it was just suddenly wellknown in 2016. There were several important events happened in that year, i.e Donald Trump was elected as the President of the United States of America and the referendum of the British Exit (Brexit) from the European Union.



Picture 1. Post-truth frequency, downloaded from <http://oxforddictionaries.com>

The 'post' in post-truth does not talk about time only like the post-war, but also points out when was the beginning of the concept, which is the truth itself, became less important. This word was first used by Steve Tesich in an essay at The Nation Magazine in 1992. He used the term for the Iran Contra and Gulf War scandal by telling, "we, as a free people, have freely decided that we want to live in some post-truth world".

The post-truth phenomenon could be found in all aspects of life, such as health, natural disaster, or even death news, but the most popular one is the political issues. The most dangerous thing of the post-truth phenomenon is it could kill people and ruin a nation. That was happened to the Gulf War, when the US believed that Iraq had nuclear weapons and started the war to make Iraq surrender such weapons. But, until the end of the war, the nukes could not be found.

Post-truth phenomenon was quickly developed because of the increasing number of people got connected to the internet through smartphone and social media.

In Indonesia, more than 132 million people are connected to the internet. Year 2019 is the political year in Indonesia, due to the election day on April 17. News war, include fake news, among the contestants almost happened everyday. The Ministry of Communication has mentioned that there are 800.000 sites in Indonesia that always generate fake news, mostly negative contents and hatred spread.

How the Information Gone Viral?

The basic information spreading in human world is the word of mouth. Cultural tradition, history, and religion was spread using voice, through story-telling, speech, singing, or drama. The history of talk has been inherited from one generation to another. Sometimes, the speaker used symbols and pictures that needed interpretation from the message receiver, which could generate a misunderstanding.

Virus of the Mind

Richard Brodie, who found the Microsoft Word, wrote in his book "*Virus of the Mind: The Revolutionary New Science of the Meme and How It Can Help You*", that memes work like virus. It spread out through thought contagion and affected people's behavior. Brodie said that "A virus of the mind is something out in the world that infects people with memes. Those memes, in turn, influence the infected people's behavior so that they help perpetuate and spread the virus." Furthermore he concluded that "The most interesting thing about memes is not whether they're true or false; it's that they are the building blocks of your mind."

This virus of the mind generate the post-truth phenomenon that we face now. It block our mind from filtering the truthfulness of information we received. We just believe it and spread it out.

Oscillating Chemical Reaction

The reaction has been around ever since the universe was formed. All living system have hundreds of chemical oscillator. Fechner was the first scientist that found the oscillating wave at the electrochemical cell in 1828. The reaction was happened at inhomogenous solution. Furthermore, in 1960, Boris Pavlovich Belousov and continued by Anatol Zhabotinsky found an oscillating reaction at a homogenous solution. It was then called as Beulosoov-Zhabotinsky reaction (BZ reaction).

This reaction is unique. It has a continues oscillating pattern for long period of time.



Picture 2. Beulosoov-Zhabotinsky reaction, picture taken from youtube video made by Stephen Morris, <https://www.youtube.com/watch?v=jRQAndvF4sM>

Similar Characteristic

After analyse the behavior of both virus of the mind and the oscillating chemical reaction, I found that there are some similar characteristics as follows.

This finding generated an idea to make a metaphor interactive installation of post-truth phenomenon using the chemical reaction behavior.

Experiments



I tried to make some experiments on other oscillating reaction called Briggs-Rauscher reaction. The reaction took place in different containers: petri dish, reaction tube, and erlenmeyer flask. Amazingly I found different patterns as follows.

At the petri-dish, the oscillation moved like a spiral

At the reaction tubes, it was like a spectrum, with different lengths among the tubes, although I used the same solution concentration and volume

At the Erlenmeyer flask, there was a continuous color change from yellow, darkblue, brown (called an Iodine clock)

The Metaphors

I use the different patterns of oscillating chemical reaction in different containers as the metaphors of post-truth phenomenon behavior.

The pattern at the petri dish is the metaphor of the virus of the mind. It is a thought contagion that spread out on the internet.

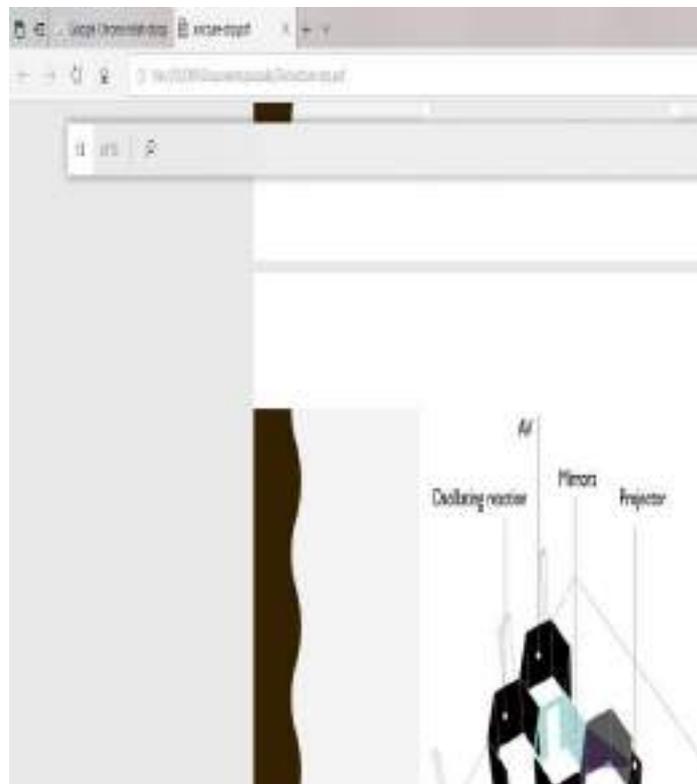
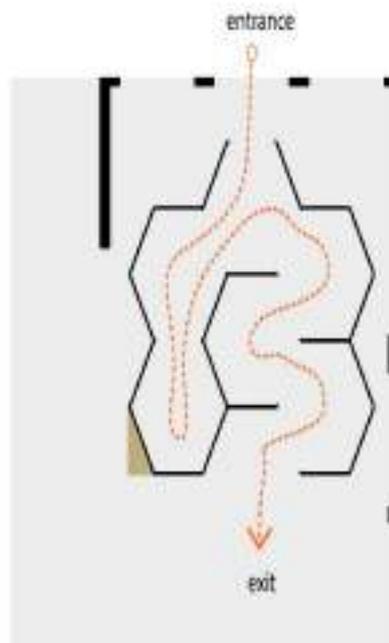
The pattern at the reaction tubes is the metaphor of virus of the mind in a closed group, such as in a WhatsApp group.

The pattern at the Erlenmeyer flask is the metaphor of the message receiver's mind unsettled

Those metaphors are next going to be used as the core concept of the installation.

The Installation

The installation is designed to be an interactive maze, with the following shape:



At the installation, visitors have an engagement experience as the part of the patterns of the oscillating reaction, as if the visitors are the chemical solutions which react with the environment.

The maze has some interactive posts, such as:

When entering the installation, the visitor should choose which way to go, to the right or to the left. It is like the internal agitation when you enter a post-truth world, especially when there are data dualism

The visitor puts something to a flask that make a chemical reaction which will be spillover the flask and change the color of the solution. It is like a first step of viral process of a “click”

The visitor is going through a passage that will produce a sound and visual experience depends on his/her movement. It is like the oscillating reaction at the reaction tubes

The visitor is entering a room surrounded with mirrors /an infinity room. As the shadow of mirrors are always unreal, it is like the post-truth news that is actually fictive (fake)

When the visitor leaves the infinity room, he/she will find that his/her behavior inside the room was captured by a camera. It shows that our behavior on the internet have digital trails that could be used against us.

Conclusion

The installation has not been constructed yet. In this paper, I would like to show my creative process in developing my idea to criticize the post-truth phenomenon. It has not been proven whether the visitors would understand my intention on building this installation, though. But, as what Roland Barthes said that “the author is dead”, then visitors have rights to interpret by themselves.

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Old Floor Tiles and Nostalgia

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Abstract

Floor is an architecture element which defines space. Floor tile is another floor forming element which gives tactile quality on a floor. This paper discusses floor tiles produced by Tegel Kunci (an antique floor tile brand). We refer to Walter Benjamin's notion of aura in order to discuss our subject. Benjamin conveyed that people feel the surrounding space not only as a sensory experience, but also a historical experience. History shapes us to perceive something, including place where we are. Benjamin argued that aura was lost since industrialization, which yielded mass (re-)production. We can see Benjamin's essay as a critique to industrial society, as seen from artistic aspect. At first, during colonial era, Tegel Kunci's floor tiles were often used at residential place, or inside the keraton (palace) of Yogyakarta. At present, Tegel Kunci's floor tiles are found at places such as shopping mall and many other commercial area. Tegel Kunci's floor tiles are considered as "art work", which conjure the nostalgia of the past. The floor tiles are also considered as something which suggests certain ambience. There is an aura, or supposed "aura," on the floor tiles; something 'supranatural' which comes out of the floor tiles. The aura is also assumed as artisans (tukang) are involved in the production of the tiles. What is exactly the urban society looking for? Is it the aura, the kind which Benjamin considered as gone due to mass production? Why are these antique tiles are considered as "classy" among the urban society? Is it the nostalgia they bring? Whose nostalgia is it? We explore the presence of the aura, if it still exists on a contemporary products of Tegel Kunci.

Keywords:

Artistic Aspect, Colonial Era, Tegel Kunci, Nostalgia



Prologue

One afternoon in the middle of the city crowd, I came to Grand Indonesia mall for lunch. There, I found a restaurant. It was located below a void. The first thing that attracted me was the nuances of the restaurant. There were a few large white Doric columns (commonly used in Indonesia during colonialism). There were also chairs that reminded me of the elegant and warm rattan chair of the Art Deco period. The whole nuance of the restaurant was tied by the black floral pattern of the floor tiles, produced by a company called Tegel Kunci. These tiles differentiated the intimate restaurant from other, festive nuanced tenants at the mall.



The smell of cooking aroma from an open kitchen, a cup of warm chamomile tea and the smell of gravy sauce, with the aforementioned atmosphere as the stage, made me momentarily forget the hustle and bustle of the mall atmosphere outside the restaurant. All the glows and glitters, as well as the passing crowds with their noises, were all alleviated by the intimacy of the restaurant's atmosphere. The serenity of this atmosphere was formed by the patterned floor tiles. As soon as you set foot in the restaurant, you could feel the space boundary defined by the floor tiles, entering the space which created nostalgic desires.



Ninety Nine Restaurant at Grand Indonesia. Source : Author

This paper tells a story about Tegel Kunci floor tiles, with their strong vintage character. These tiles have a certain aura which can trigger nostalgia. In this paper, I refer to Walter Benjamin when I use the term *aura*. The aura of Tegel Kunci tiles which triggers nostalgia will be discussed in relation to today's urban society. Nostalgia will be the main subject of this paper.

The Impression of Tegel Kunci's Tiles.

There are two categories of floor covering in Indonesia: First, is the usual floor tile (e.g., ceramic tile or granite tile, etc.; products of modern fabrication), and second is *ubin* (refers to floor tile made from cement made in pre-mass production mode. In the past, ubin was widely used). From linguistic point of view, *ubin* means: mixed of a rocks and sand, semen, etc. that are used to make floor tile (usually in a square form); *tegel*. *Tegel* means: Floor stone. *Tegel* (Indonesian), derived from Latin *tegula*, which means floor tile, and from Dutch *tegel*, which shares the same meaning. This definition explains and distinguishes *tegel* from floor tiles made from ceramics as is commonly used today. *Tegel* is similar to encaustic tile, which appeared in the Western Europe. It is manufactured in England, and became popular since Victorian era in 19th century.

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Tegel Kunci, Yogyakarta. Source: livingloving.net

Tegel Kunci is a floor tile producer founded in Yogyakarta during Dutch colonialism in Indonesia. The factory itself was founded by Louis Maria Stocker dan Julles Gerrit Commane (Dutchman) in the year of 1927. That factory name was *Firma Tegel Fabrik Midden Java* and their first production at December, 1929. Around the same time the factory was established, in the Western Europe particularly, modern architecture and art movements were growing. The movements spread to Eastern Europe and America. In Indonesia itself, several modern buildings appeared in Java, such as in the cities of Semarang, Surabaya, dan Batavia. This emergence is an impact of the Dutch colonialization, and its so-called Ethical Policy, which allowed modernism to be introduced to Indonesia. Apart from Dutch architects practising in Indonesia, some locals from elite backgrounds studied architecture in the Netherlands. Later on, they—and some Dutch architects—conceived “modern” building designs in Indonesia.

They brought knowledge on modern materials and construction which was appropriated for tropical context. Some of them applied encaustic tiles as floor coverings. The motifs and colors are characterized by European tiles.



Tegel Kunci motifs. Source: livingloving.net

Around the 1940s, due to political situation, many Dutch people left Indonesia, so the owner of the Tegel handed over the factory to Liem Ing Hwie. Then the government took over all the Dutch factories. *Fabrik Midden Java* was placed under the Departemen of Industry. On May 20, 1963, the local government of Yogyakarta took the initiative to change the name to *Pabrik Tegel dan Beton Cap Kunci*.



Fabrik Midden Java, Yogyakarta. Source: Tegelkunci.com

This factory had faded in the 1970s and 1990s due to the emergence of the ceramics industry which was considered more fashionable and massive in production. Many people began to switch to using ceramic floor coverings, partly due to its mass production mode. It was modern,

new, and cheaper. Passion for industrial goods after the spread of the industrial revolution from Europe to Indonesia caused people's enthusiasm towards the craft faded, albeit in slower pace. The industrial revolution brought new things that changed people's views of products.

Nostalgia

Nostalgia may be experienced by every adult. Sometimes, we experience it at a 'fleeting' level, and almost never recognize the meaning of nostalgic activities more deeply. In the discussion about the existence of Tegel Kunci, in the context of city space, it is impossible not to address the subject of nostalgia. The most common nostalgia happens when humans are at one time in their lives, had memories sparked through their contact with objects, or smells, or colors (stimulation through the senses) which makes them remember a past.

Seen from the Indonesian language, nostalgia is: *longing (sometimes excessive) in something very far away or that is not present now; sweet memories of a long time ago.* In English, nostalgia means *the state of being homesick; a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition.*

The word *nostalgia* started to be popular when it appeared in a dissertation of a medical doctor, Johannes Hofer, in 1688, Switzerland. He handled cases of soldiers who experienced pain while on duty, with the characteristics he described as: difficult to sleep, longing for the birthplace, lots of daydreaming, thirst, not concentrating, and so on. Hofer coined the term *nostalgia* to explain the symptoms. The term was derived from *nostos* and *algos* (Greek) upon on medical terms: *nostomania* and *philopatridomania*. Then comes the word 'Nostalgia.' Piason said, "*Throughout eighteenth-century Europe the word would gradually be adopted by specialists and laypeople alike to describe a disease provoked by excessive attachment to a distant homeland, a condition at first thought to be common particularly among natives of mountainous regions. By the end of the eighteenth century, the notion was expanded to include pathological attachment to any faraway place and, later, to distant times and persons.*"

The word *nostos* means "return home". The word *algos* is related to another word *algein* means "to suffer or to feel pain." This word illustrates the state of physical and psychological conditions that have deteriorated due to longing for the home.

Aura

Walter Benjamin theorized that any object, including artwork, has an aura. But the aura of a work of art has different in meaning. Aura is a term that describes an object made of art (especially traditional) that has an authenticity that appears on its own in a certain period of time. This aura is not due to the results of industrial art, because modern artwork is intended for mass production and commercial purposely. Besides, modern times shifted the paradigm of human thinking, that everything is judged by the speed of replicas and their distribution, not

just being judged because of the 'authenticity'. Benjamin said that this was in responds to the Industrial Revolution.

A real example of the loss of aura in modern times is that we can see advertisements in newspapers that feature works of art from well-known artists, the works appear not as works of art, but complementary advertising narratives.

We can compare it with the feeling when we look at a work of art in an art gallery, when the object is displayed and emits sublime quality from its authenticity.

Benjamin tried to capture this phenomenon. But, what is aura, in Benjamin's sense? Let us say, if I stare at the original proclamation text by Soekarno, there would be a feeling that is difficult to describe, a mixture of pride, being touched, also fascinated. This is quite different when compared with when I saw the transcript, or photograph of the proclamation text in history textbooks. It is just a copy of the 'sacred' manuscript. By holding and reading it, I do not feel touched or something. Because it is just a sheet of a book's page.

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Mona Lisa painting by Leonardo da Vinci. *This is example what is called the preseence of aura. The aura exists because it has the originality. This aura distinctively different with kind of work of art like poster, that re-printing everywhere with ease. Source: Novapaintings.com*

Original artwork (Benjamin called it "traditional artwork") has the ability to make the audience contemplate. This activity has declined in modern times, which has made the bourgeoisie consider this activity to be anti-social. Tegel Kunci's tiles can be categorized as traditional tile art, made with hand one by one, treated in accordance with the rules of manufacture in the early days, with simple technology. Even though Tegel Kunci's tiles still exist in today, during its production process, everything —coloring and dyeing, until drying—is done manually.

Drawn from Benjamin's thesis about aura and originality, Tegel Kunci's floor tiles seems to have an 'aura.' Even though produced in contemporary era as tiles, the product has different 'meaning' when compared to other, more common tiles used in many buildings. Tegel Kunci's tiles are made by hand, with high degree of carefulness. It involves special artisans who have special expertise in making tiles. It is different from the ceramic tiles produced by modern

industry. The process may be almost nothing manual, starting from the determination of ornaments through computer programs, and digital printing technology, until the production.

Over time, this tegel work of art has been sought back by modern industry and society. It is sought after in order to emphasize strong local character, and produce certain ambience which gives different spatial experience to people. Bored with the mass-produced goods, people longing for having sensation to feel their sensory sense stimulated, and to be absorbed within the aura of a work of art.

Nostalgia and Modern Society.

Nostalgia is manifested through many forms. At times, it is experienced in one's solitude, and it is also experienced 'collectively.' An interesting example of nostalgia experienced collectively is the nostalgia of the *Östalgie* (literally means east algia) amongst some residents of the former East Germany after the unification. Their remembrance of their past is done through objects from the past. As Kindt explained,

"*Östalgie* took many forms. Movies and television shows revived the GDR (German Democratic Republic) on screen. *Östalgie* parties featured the old hits, fashion and food. Most notably, perhaps, some of the iconic brands and products of communist East Germany witnessed a revival: gherkins from the Spreewald ('Spree Woods'); Rotkäppchen champagne; Club Coke. Even the humble Ampelmännchen—the stylised figure used at pedestrian crossings in the East—attained cult status."

The emergence of the term *Östalgie*, with symptoms such as the spectacle of presenting advertisements of GDR past, posters that glorified the GDR, implies there was 'anxiety' among the community. Said Kindt,

"As a collective experience it often reflects the trauma of migration, displacement and sociopolitical upheaval."

To find out exactly what causes it, research must be done. But, it is to be expected, the daily rhythms of communist East Germans were more or less different from capitalistic West Germany. This amalgamation of two identities and ideologies gave rise to a new country, which was shaded by new standards. These various rules and standards may not necessarily be compatible with the spirit of the two communities. People are to submit to the new standards, while their characters are still old. Nostalgia is one way to deal with their longing, as well as the ways available so that life remains sane.

Examples that might be similar in Indonesia, the emergence of jargon: "Better in Soeharto's Era" (*lebih enak jaman Soeharto*), with a poster contain a picture of Suharto throwing his typical smile, with the words "It was better in my time, wasn't it?" (*lebih enak jamanku tho?*). This poster circulates on social media and I saw it behind on a transport truck. These posters are

probably related to some political interests, but it also signals the desire of some people to revive the New Order period. The Reform Era (1998) is associated of lack of order period, while the 32 years period of New Order era was an era of “order” and “stability”—albeit achieved through brutal violations of people’s rights, for the interests of few. Now Indonesia is heading towards a period of ‘change’ that is rolling out reforms in all fronts (include cleaning the government from corruption, colution, and nepotism). This change also gave an impact, which may be bit “unsettling” for some, hence a longing of some for an order, which gives way to nostalgia for a New Order era. Raising the theme “the establisment” of the New Order.

“Nostalgia can be a form of disengagement from a present that seems to have changed beyond recognition, a form of escapism from a here and now that no longer offers a sense of belonging. It can also be a strategy of reintegrating past and present at a time of transformation, a way of processing change.”

Kindt statements might be able to explain the previous case. The anxiety experienced by some people, due to a different condition, the seemingly unstable situation, is intertwining with the emergence of the “Better in Soeharto Era” poster. A poster which acts as a form of ‘escape’ from the present to the past. Or, this actually shows the form of how they deal with changes.

Nostalgia also represents the human subconscious. As a personal experience, for example, longing for a happy childhood, and longing for the existence of our youth in the past. Nostalgia is also referred to as a form of “escape” that might indicate that someone needs a state of “equilibrium.” Modern times make people lose orientation and need nostalgic experiences in order to remain related to the roots of our past. Nostalgia sometimes needs to be done so that people understand their lives in the present, through reflection.

Remembering the Colonial

When experiencing nostalgia, one might associate the visual of a Tegel Kunci’s tile with the period of Dutch colonialism. Colonial characters are “seen” from tile motifs that have European ornamental motif (in the form of tendrils), and their used (often) in colonial era buildings (like Ambarawa train station). So that when somebody sees Tegel Kunci, the association and the shadow of the colonial period reappears. This colonial period is actually a dark historical episode for the Indonesians. It was the time when we were treated as “cash cows” for colonialism economic interests.

Once on a trip in Jakarta, I found a restaurant at a colonial building (located at Teuku Umar, Menteng). This fine dining restaurants is the Tugu Kunstring Paleis. This building was initially an exhibition and art center in Batavia. It was built in 1913, and this building was famous in the Dutch East Indies, due to its grandeur. Until this day, the restaurant management still preserve the interior and furniture to retain a colonial era ambience. The price of a food is quite high, compared with the price of the same menu (e.g., fried rice) at other restaurants. This shows

at least one thing: the romanticization of a colonial period is commodified. Tugu Kunstring Paleis also offers a nostalgic experience, which attracts customers. The garden and the interior design all bring our dreams of the Dutch era. Instead of just eating, people also want to feel the nostalgic sensation. Our entire senses are enclosed inside the interior of a colonial ambiance. This is a break, a pause, which momentarily separates us from contemporary life.

Our awareness of our colonial history still reminds us of oppression. This oppressive part of colonial memory is what we want to abandon. But, in the case of Tugu Kunstring, we seek the other part of colonial memory—the experience of the colonizers, perhaps—and we pay for our expensive food menu just to enjoy ‘nostalgia.’

“As the extant literature alludes to, nostalgia may be directed toward or associated with ‘romanticization’, ‘aestheticization’, ‘sanitization’, or ‘utopianization’ of the past. These forms of nostalgia can be viewed as a ‘sentimental’ and ‘romanticized’ depiction of history at the expense of cleansing the past, or refers to as ‘naturalization’ of a history, which is depleted of its dark sides under the skin of ‘handsome’ and ‘well-kept’ environments” (emphasize by me).

In the case of Tugu Kunstring, we see that memory which is supposed to be bitter, becomes a ‘sweet’ one. Apparently, this is a social phenomenon which represents our inner desires for ‘cleansing’ the wretched past. This kind of nostalgia triggers us to recall, selectively, a nostalgia for treating our poor past. This case shows nostalgia as a process, not an aim.

When sitting and experiencing, while enjoying the food, we ‘absorb’ the room at Tugu Kunstring Paleis. We cross space and time. We fantasize a period where colonialism was still victorious and feel what it was like to be the master. For a moment, we recreate of our life. Bad memories attached to colonialism suddenly disappear. What remain are only the good ones.

At this restaurant, we do not find any Tegel Kunci installed. But Tegel Kunci are often associated with colonial buildings due to its history during the period of colonialism. The condition that I want to emphasize is that exploitation of shapes and colors, or arrangement of the interior design raises the ambience that is touches our sense. In a case of a modern building with Tegel Kunci inside, it evokes nostalgia.

Longing for the Past, Living Today’s Life

Once upon a time, before our industrial revolution, humans were farmers who did not know the hours of work, lived their lives with freedom as ‘free’ humans. As a result of the industrial revolution the modern era based on economic rationale. The impacts include: the formation of a work system and the emergence of a city (urban scale), which is “separate” from the village. In the modern world work system, activity and production are based on fast, mass, effective, and efficient work.

In the city, apartments began to emerge (due to the high cost of land) with efficient and limited space. The idea of such vertical mass housing was introduced by some modernist architects (e.g., Le Corbusier), to accommodate new needs in the modern world. Office space is also a result of such economic rationale. In it, we encounter similar office lay outs and form (basically square, with desks, office chairs, and glass window in a building skin), we pass through the finger print system. In our daily lives we are usually dictated by mass culture (e.g., television and movies), filled with advertisements that whisper impulsive sound to buy their products. At one point, humans in modern times feel alienated and saturated of their own lives. As Jafari said, “One of the key dilemmas faced by contemporary society is the question of identity. ‘the popularization of heritage’ and the rise of ‘a nostalgia boom which has crept into the shopping and leisure activities of the general public’, in the UK context for example, can explain the emergent quest for identity in contemporary society. In the general conditions of modern life, where mankind is often ‘fragmented, alienated, deconstructed, confused and torn between multiple roles and responsibilities’ nostalgia can act as an anchor to help to stabilize human beings’ wandering vessel of self and identity.”

In our alienation in the modern world, nostalgia becomes a tool to help us understand who we are, connect us to the past, which makes us know we are valuable in the present. By reflecting on nostalgia, the process of unifying our identity is complete. Because nostalgia helps us to understand our position in an alienating modern capitalistic system. We need nostalgic spaces to reflect, and contemplate. “Nostalgia is an opportunity for us to stop to ponder; it ‘enable[s] us to escape the mindless crippling rush onward of modernity’.”

In a bustling and alienating modern cities, humans need ‘tools’ to contemplate, to pause for reflection. Pondering is an activity that we really need at least once within a 24-hour period in our lives. Pondering makes reflections that actually become vitamins to deal with the difficulties of life. Pondering in the context of nostalgia can awaken our self-awareness, which will confirm who we are? And what are we for now? These feelings dialogues make our lives meaningful amid the activities in the modern city. According to Batcho, nostalgia is a process of self-exploration. Whereas according to Brown and Humpreys nostalgia is a ‘sense-making’. Here again nostalgia is as a process of building identity, through the threading of past, present, and future narrative threads.

The sense of alienation can be caused by the loss of personal identity and our uniqueness as human beings (even though naturally, humans want to be different and unique). This is the effect of the rationalization and efficiency of the capitalist system. Our social relations with other people can be a relationship based on economic activity alone (e.g., an online businessman with customers, bank officers and customers, etc.), this condition raises de-humanization and non-personality which causes alienation. According to Marx, alienation is the symptom of problems in modern capitalist societies.

If nostalgia can be a way of treating this sense of alienation, maybe this is the reason why places that offer nostalgic experiences are starting to appear in the city center. Hence the appearance of the Monopoly Hotel in Kemang, Tugu Kunstkring Paleis Restaurant, cafes with interior design use typical local materials (clay, cement, bamboo, etc.). In this context, the Tegel Kunci's tile is a medium for connecting nostalgic activities. Vintage is a character who seems to want to be "locked" by Tegel Kunci's tiles. With the vintage ambience, our imagination is stimulated to bring out a sensation that ignites a sense of nostalgia.

The concept of interior and exterior appears and continues to be a discourse in architecture, the interior is a condition that "separates" between the public and the private. In private space (e.g., in the bedroom or living room), a person will be totally himself, he abandons his 'attribute' in the public domain. In solitude, humans carry out dialogues that are useful for their mental health. Walter Benjamin said, "a 'private' individual for whom 'the interior' is a refuge from the public world of commerce and social engagement." In the formation of his private environment, both are kept out. From this arise the phantasmagorias of the interior-which for the private man represent the universe. In the interior, he brings together the far away and the long ago. His living room is a box in the theatre of the world." Even though Restaurant Ninety-Nine (which I mentioned above in the prologue) is not a private space, what I want to show is the concept of interiority in a public space which enables the process of individuation. Individuation processes can occur in the "private" public sphere.

This nostalgic experience brings us to individuation, looking for the roots of our identity in the rush of the modern world. To relieve the impact of alienation, humans need stability condition and understand their existence. Brown and Humpreys said in Javari, "[i]n a rapidly transforming world, it responds to a quest for origins, tradition, continuity and cultural roots." "Nostalgia helps us to take stock of our lives and past accomplishments...thus placing us in time and space in ways which permit a better understanding of ...who and where we are presently."

In our alienated world, nostalgia can be a place to reflecting, and to contemplation, nostalgia can give meaning to life through the process of our past reconstruction. Besides also confirming identity. Erich Fromm said, "The ability to find meaning in our lives is the defining characteristic of humankind. Fromm believed that although life is inherently painful, we can make it bearable by giving it meaning, through pursuing and constructing an authentic self." Being in a nostalgia also means that our body experiences a reflective state. Javari said, "Reflexivity, as an 'indispensable' part of human nature, drives individuals toward carefully observing both their own life conditions and those of others'. As 'purposive agents', human beings can monitor their own lives, the conditions of the context in which they live, and also the life conditions of those they compare themselves with."

In his theory of "Human Needs", Fromm distinguishes between the psychological needs of animals and humans. According to him there are eight human psychological needs, but there are at least three intersects with the context of this paper, namely: Rootedness, a sense of

identity, and, a frame of orientation. In rootedness he describes human beings needing to find expertise and “feel at home” in this world. In sense of Identity, we need to remain sane by having a sense of individuality and identity in the midst of the modern world, a frame of orientation shows a way to understand our position in the world. A person can reach all three through channels such as his religion, science, personal philosophy, or anything that helps him see the world. Although nostalgia is not mentioned, it seems to help. When it comes to a cafe that offers a “taste” of nostalgic space, that is where there is enjoyment. The nostalgic space experience looks sublime. “The vintage movement really took off in the early years of the new millennium, when a fresh wave of globalisation raised feelings of detachment from the here and now to new levels. Since then, vintage has developed into a booming industry.”

Tegel Kunci company success in its marketing strategy still relies on locality and maintains a non-mass production system. The touch of the hand on each piece of its tile made it valuable. Aside from being an art that has—or seemingly has—an aura, it is also a historically charged object, so that it creates a visually nostalgic side.

Epilogue

At least the presence of Tegel Kunci’s tiles in the contemporary space shows two things: first, in relation to colonialism, the presence of Tegel Kunci (colors, shapes, and motifs) carries a piece of Indonesia’s past. This piece is romanticized, in order to cleanse the ugly part of memory on the colonial era. We enjoy the presence of Tegel Kunci’s floor tiles at a place such as café or restaurant as a part of ‘recreational’ nostalgia activities. This type of nostalgia can be a ‘bleaching’ act for our memories from colonial history. If the assumption is that each object carries its own story, then this is what happens to Tegel Kunci’s tiles.

Secondly, the presence of Tegel Kunci’s tiles at cafes or restaurants may shape our perception of space. Physically, it makes our conditions comfortable. Ambience is formed by color, motif, and overall formation in space defines a positive and recreational comfortable atmosphere. Non-physically, it makes our mind wander in nostalgic conditions. Nostalgia seems effective as a tool to overcome our alienation as part of contemporary society. Perhaps it is due to this nostalgic pleasure without being aware of it directly that makes the use of Tegel Kunci more widespread in big cities.

Contemporary urbanites may feel alienated from their own lives. Working with specified hours, overtime, road congestion, economic fulfillment (a type of achievement determined by the dominant system as “the ultimate life’s goal”), make life feels less comfortable. People feel alone in the face of the onslaught of contemporary condition. They seem to seek an escape from this alienation, albeit just temporarily. Nostalgia provides a short break and helps people to reflect on their current life. Contemplation, especially if accompanied by a cup of tea or warm coffee, really offers a sublimity which eliminates, or blurs, the boundary between present and past. The ambience of the space formed by the Tegel Kunci offers this sense of nostalgia, which is now being sought.

Acknowledgment

In August 2018, I visited Tegel Kunci's office and factory in Yogyakarta. After some talks with them, they agreed to make some necessary data available for me. For this, I would like to thank Tegel Kunci.

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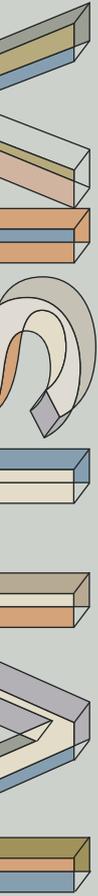
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Indonesian Animation Industry Ecosystem Study

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Abstract

The Indonesian animation ecosystem is a merger of each unit that involves reciprocal interactions of the concept of ideas, production, distribution, exhibition, appreciation, and continuous interdependent education. So that the flow of work processes and relations between institutions/agencies can be connected and mutually supportive towards certain targets to be achieved and a cycle that is interconnected and synergized, so that the role of industry, education, community and government and media can run well to advance this animation ecosystem.

“Animation is the display of frames to frames in a time sequence to create the illusion of continuous movement so that the appearance looks as if life or has a life.” keys from the definition above are: (1) Sequence of images (2) Live images (3) Moving images (4) Sequences of images (5) Illusion of motion (6) Animate images (7) Moving cartoons (8) Frame by frame. Animation is defined as “the arrangement of images constructed in such a way as to provide the illusion of real motion as an information communication medium seen from a display medium.

Improving the quality and quantity of animated education, increasing the quality and quantity in animation education is needed to support the creation and dissemination of actors in an equitable and sustainable manner to support production in industry, make it better standard human resource in animation industry and environment to connecting with the market local and global, festival, and best appreciation from global industry.

Keyword:

The Indonesian Animation Ecosystem, Indonesian Animation

Preliminary

Ecosystems in general are a system within the scope of which is formed by inseparable reciprocal relationships between each unit related to the supporting environment. The ecosystem of the animation industry in Indonesia can be seen in the chart below in the form of a circle that becomes a whole and whole unit between all the supporting elements that influence each other.

The Indonesian animation ecosystem is a merger of each unit that involves reciprocal interactions of the concept of ideas, production, distribution, exhibition, appreciation, and continuous interdependent education. So that the flow of work processes and relations between institutions/agencies can be connected and mutually supportive towards certain targets to be achieved and a cycle that is interconnected and synergized, so that the role of industry, education, community and government and media can run well to advance this animation ecosystem.



Pull Strategy

Chart 1: Indonesian Animation Ecosystem prepared by the Grand Strategy IKJ team

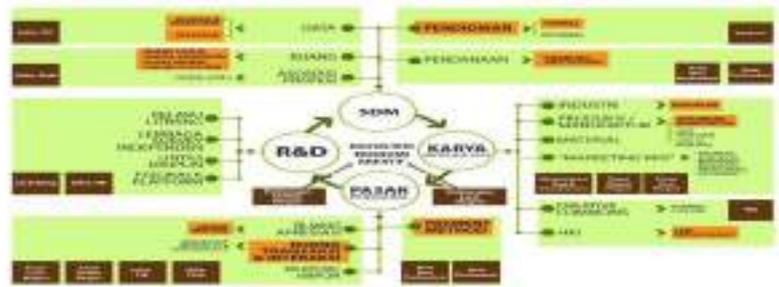
Based on the book Grand Strategy Subsector Animation compiled by the Creative Economy Agency which divides the scope of the animation industry ecosystem contains four groupings, based on categories of human resources, works, markets, and research and development. In the category of human resources there are aspects of education, physical infrastructure in the form of public spaces, nodes and communities, cultural centers, information and communication technology infrastructures, and funding that is the development of ideas. In the sub-ecosystem of work, material, production, industrial aspects are included to the regulation and protection of intellectual property rights (IPR). In the market sub-ecosystem, there are aspects of the appreciation space, interaction and transaction space, exports and imports, and funding support for production. While specifically the research and development sub-ecosystem has special characteristics. This is because it is inherent in the three subsystems of human resources, works and markets as entities that are able to encourage and increase the quantity and quality of the three sub-ecosystems.



... kreatif sebagai sumber inspirasi pada proses kreasi berikutnya.

Dalam proses ini, diidentifikasi lingkup sub-sektor animasi, mulai dari definisi, klasifikasi, struktur dan pemetaan yang telah ada. Proses kedua adalah penentuan tujuan, serta strategi, rencana aksi dan indikatornya dengan. Dalam penyusunan strategi pengembangan sub-sektor animasi 2017-2019 ini digunakan kerangka analisis "Ekosistem Ekonomi Kreatif" dan "Penta Helix" dalam melakukan pengelompokan isu, pemetaan peluang dan tantangan, serta pendekatan yang dilakukan.

Ekosistem ekonomi kreatif menjadi rujukan pengembangan ekonomi kreatif dari Lembar Kerja POKJA EKRAF Rumah Transisi Jokowi-JK yang disusun pada September 2014. Berbagai variabel yang berbeda dalam ekosistem ekonomi kreatif menjadi pendukung berfungsinya keempat elemen utama SDM, Karya Produk & Jasa, Pasar & Pengguna, serta Penelitian & Pengembangan.



Gambar 1.3. Segi Ekosistem Ekonomi Kreatif

Chart 2: Creative Economy Ecosystem compiled by Bekraf

Based on the Plenary Subsector Animation of Creative Economy Development Planning and Planning book, (KEMENPAREKRAF) Jakarta, July 3, 2014. "Animation is the display of frames to frames in a time sequence to create the illusion of continuous movement so that the appearance looks as if life or has a life." keys from the definition above are: (1) Sequence of images (2) Live images (3) Moving images (4) Sequences of images (5) Illusion of motion (6) Animate images (7) Moving cartoons (8) Frame by frame.

The word "animation" comes from Latin, which is anima which means "life" or animare which means "breathe life into". The term animation stands for animal and motion which means moving animals. Another opinion says that animation comes from the basic word to animate which means "turn on". In Japan, the animation word is pronounced as an absorption word from "animeshon" which is better known as an anime - a Japanese animation that is characterized by the style of drawing manga. In this context, animation is defined as "the arrangement of images constructed in such a way as to provide the illusion of real motion as an information communication medium seen from a display medium (Grand Strategy Sub Sector Animation of the Creative Economy Agency 2016).

Discussion

Animation Education

The human resources sector is important in the advancement of the animation industry, in addition to how much human resources are generated to how great the animation HR is produced

for the animation industry, so that there is even distribution of skill standards or quality from the Vocational School level to the animation level. the specifics choose the animation department, so as to produce animated works that can compete at the international level. The Department of Education and Culture has built several animated Vocational Schools in several cities on Java, from Jakarta, Depok, Tangerang, Bekasi, Bandung, Cimahi, Purbalingga, Yogyakarta, Solo, Surabaya, and Malang. Likewise, the Ministry of Industry through Djarum Foundation established special animation schools with curriculum specifically for industrial needs. The role of the Animation Association and Indonesian Content in building KKNI Standards and assessors for industry needs on a regular basis can also be an important role in addition to the duties of higher education.



Improving the Quality and Quantity of Animated Education

Increasing the quality and quantity in animation education is needed to support the creation and dissemination of actors in an equitable and sustainable manner.

The following is the animation education data in Indonesia, in the form of formal and non-formal education (up to the time when it is still in the process of updating data):

a. Universities

Covering 3 animation work processes (pre-production, production, post production). Higher Education provides teaching to become certain animators in general and specific, in addition to managerial teaching to fill the work line as a manager, producer, director, and others.

b. Vocational School

At present more than 300 Vocational Schools in Indonesia have an animation department; including 72 Vocational Schools, among them are assisted by Directorate of Social Sciences-Directorate of Vocational Development; or vocational schools that teach animation (enter into Multimedia majors, DKV-Visual Communication Design, and Broadcasting). While the animation teaching curriculum is still very diverse and not in accordance with the SKKNI-Indonesian National Work Competency Standards in the field of animation and the needs of the animation industry in Indonesia.

c. Animation courses

Only for one or more special skills - which completes part of the animation production pipeline. At present Ainaki is collaborating with the National Professional Certification Agency and the Ministry of Industry to build a Professional Certification Agency, one of which is in the Industrial Training Center in Denpasar Bali, and several representatives in Jakarta, Yogyakarta, Malang and Solo.

To maintain and improve the quality of education that is spread in various corners of Indonesia, a standard is prepared that becomes a reference for various levels of education to meet the standards expected by the industry, namely SKKNI (Indonesian National Work Competency Standards).

Animation Players

Animation actors are not just animators but many other actors, such as technicians, visuals, motion, and storytellers/storytellers, so that the competencies of actors need to have standards in work plots that are in accordance with their competence in the business/field of animation business. In competency testing there are two schools, namely SKKNI (Indonesian Expertise Competency Standards) which have several competency units. And KKNI (Indonesian National Framework) with three career leveling namely operators, technical, and experts.

Animation actors also have levels or ranks in their positions such as juniors, seniors, leads, supervisors, and directors. Animation is seen by ordinary people as mere creativity, style, and technique, it has not become a profession, a profitable business, a market that has goals, and products that sell. Most people say animation as a cartoon or children's film with funny pictures, so animation is not popular enough to be a profession that is not inferior to other professions, especially if people know that films, electronic games, and advertisements require animation.

Some people and the media said that the animation was made by people labeled with the name “Animator”, whereas in making animation requires various other professions as in the KKKNI that have been mentioned. When explained, animation is the output of various forms, ideas, and stories that appear with visual moves with 2D, 3D, puppet animation, and stop-motion. So that the actors also have many criteria such as 2D artists, 3D artists, CG Artists, VFX Artists, puppeting artists, Up to motion Graphic artists. Of course if it is explained more broadly on these criteria, specifically the animation business has actors such as Executive Producers and Producers, story directors, Technical, animation directors, art directors, animators, modeler artists, riggers, renderers, motion capture, visual effect artists, layouter, storyboard artist, concept artist, compositor, editor, sound engineer, and so on.

Indonesian Animation Industry Association (AINAKI)

AINAKI as an institution that emerged from the desire of animation actors in Indonesia tried to create sovereignty of national digital content to make Indonesia the greatest power of animation and digital content in Southeast Asia. To achieve this, AINAKI seeks to increase the number of Intellectual Property Right owned by national animation and multimedia producers, seeks to increase the absorption of professional animation and multimedia workforce, seeks to increase foreign exchange through export of animated and multimedia content, seeks to build national character through animated content and multimedia based on National cultural wisdom.

The activities that have been carried out from AINAKI are the certification of the animation profession (First Professional Certification Institute (LSP) for educational institutions, LSP II for BUMN institutions, LSP III for industry) through 2D and 3D SKKNI about 400 people collaborating with industry ministries that facilitate places, funds, training, certificates, making industry studies so that the animation industry is feasible to be funded, conducting start-up and industrial training. Another activity is to build the ICDC Indonesia Content Development Center in Bali, also urging policy holders to accelerate the management of Intellectual Property/ Intellectual Property Rights.

AINAKI’s focus is an effort to finance local product financing for animation industry players through 3 financial institutions:

- The revolving credit management institute (LPDP) managed by the UKM ministry by giving a loan interest of 5% through banking KUR of Rp 500 million, the process of public accounting is 15 million, the appraisal is 15 million, he said the guarantee can be seen from the project portfolio and business prospects.
- The export import agency (LPEI) managed by the finance ministry through the resilience division of the Ministry of Industry has a minimum loan of Rp 250 million to 10 billion with 9 percent interest, which is being fought by the Deputy Finance Deputy Mr. Fajar Utomo for 15 million public accounting processes, 15 million, he said the guarantee can be seen from the project portfolio and business prospects. Loans can be used for funding production,

infrastructure (render farm), schools, or event organizers.

AINAKI collaborated with the Ministry of Industry through BDI Denpasar Education Training Center since 2 years has trained 400 students ready for work (2D and 3D training in accordance with 45 SKKNI competency units such as storyboard training, 3D animation, 3D modeling, motion capture, special effects, toonboom) and the target for the following year is 1500 students. Some of the trainings have been completed with competency tests by assessors from the Central Certification Institute LSP. Animated SKKNI consists of 45 units, with level II levels at d.d. level VI (all levels are IX). BDI Denpasar is developing an animated 3D series entitled 'Si UMA' story of ghost rice fields from Bali. What was done by students from education and training and training results at BDI. BDI, also abbreviated as BCIC Bali Creative Industry Center, also facilitated the start-up in collaboration with AINAKI Bali, DILO - Telkom's digital lounge CSR. (interview with Chair of Ainaki 2014-2018, Ardian Elkana)

Ideal Conception Process

It is the initial process in planning the production of animation related to exploration of research, determination of ideas and ideas, making stories and scenarios whose sources can come from the adaptation of stories, comics, graphic novels, or books, then proceed to the process of making animated characters according to research already done, then from the development of the compiled story try to make a storyboard which will be communicated between the pre-production section and the animation director, to get a win-win solution.



Production Based

Some of the animated works that started from the comics include animated Si Juki the movie by Faza Meonk which aired on the big screen on December 28, 2017, before there was also the animated series Vattala which was aired on Trans TV in 2010 from Alfi Zachkyelle's Vienetta comic. Besides that, there is also an animated television series which currently still airs like the Kiko who aired on RCTI starting from the illustrated story of the children's magazine. Likewise, the DOA animated series: Doyok, Otoy, and Ali Oncom, which aired on MNC TV, began with a picture sheet in the Poskota newspaper. But there are also those that start from animated characters in the form of trailers such as the Battle of Surabaya which aired in theaters in 2015 and Knight Kris which aired in theaters on November 23, 2017. As for the animated series that aired on TV there was Adit Sopo Jarwo, Somat Family, Gob and Friends. Bilu Mela, Riska and Gembul, as well as Abi and Caca.

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An example of the process, from the story of the Vienetta comic, becomes the animation of the Vattala series by Alfi Zachkyelle, Kampong Monster.

Service-based animations

Indonesia has several animation studios that handle animation service services such as animation studios in the cities of Batam and Bali. In Batam, the Infinite animation studio, as the largest animation studio in Southeast Asia which was established since 2005, has received

many animation projects from neighboring countries such as Singapore, Malaysia and other countries in Europe as well as America. Infinite Studio has very complete facilities as an animation studio, from the process of production, editing, and rendering to having its own animated museum. One of the animation projects ever made by IFW studios and their human resources from Indonesia is the Singapore version of Sing to the Dawn which aired in 2008, then in 2009 it was purchased by Nia Dinata through the Khalyana Shira Film production house and the film title changed to Reach the Dream.



The project production scheme for Si Unyil is a presentation by Daryl Wilson, Kumata Studio

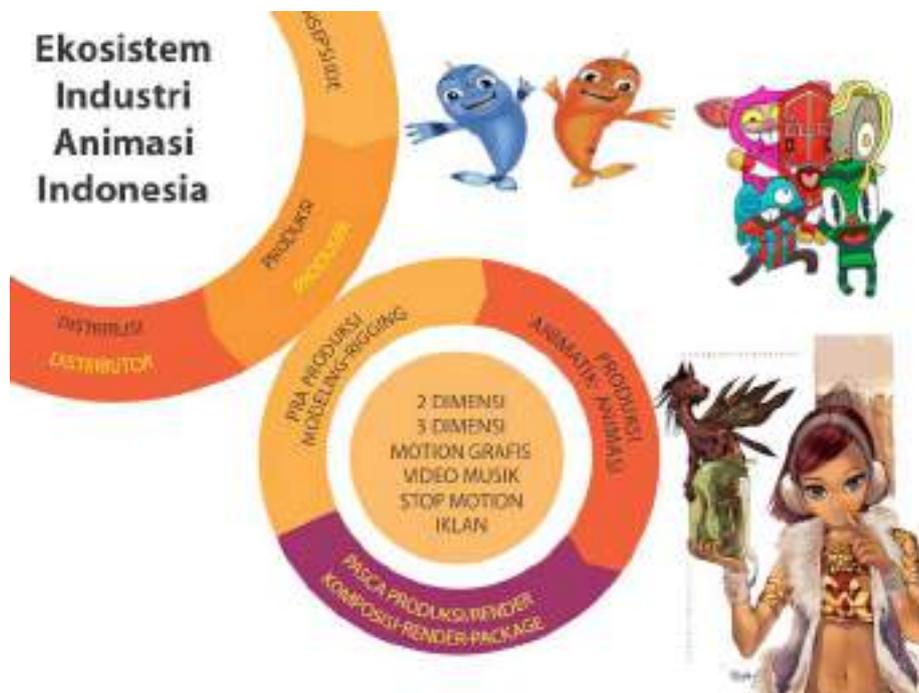
While the animation studio in Bali that handles the service base, namely BASE and Timeline Studio. Bali Animation Ekakarsa Solutions, was founded in 2015. The animation studio, which is only three years old, is growing very rapidly and has 4 divisions which are divided into television serial production, education, consulting and news. The news division is a division that is very rapidly developed as evidenced by the production of 32 news animations every day. BASE sees animation business opportunities in the scope of the news very large and promising. Daniel Hardjanto, owner of BASE, sees the market side of animation far greater than supply, the minute need for animation on TV series in the world requires hundreds of thousands of minutes but the supply of animation itself is still tens of thousands of minutes. That way, there is still plenty of room to develop and Indonesia is expected to become one of the world's producers.

The BASE Studio collaboration project involving animation studios in Indonesia is the Unyil 3D. The animated series Adventure Si Unyil is a family series that explores the values of friendship, solidarity and joy in the world of children. The stories taken come from everyday events that are packaged intelligently and are expected to inspire Indonesian children to do positive things.

PFN (State Film Company) as the owner of the IP character Unyil in collaboration with PT Telkom and PGN (Perusahaan Gas Negara) as funders and Bekraf who support the software infrastructure. Several animation studios involved Kumata Studio, Pawitra (Bandung), Manimonki Studio (Solo), Hicca and Sweatbox (Yogyakarta), Kampoong Monster (Jakarta), Bamboo Media (Bali), Hompimpa (Malang).

Unlike BASE, Timeline Studio has been established since 1996. Timeline Studio was founded by Oka Sudarsana and has worked on many Japanese animation projects. In addition to working on the animated cartoon series, Timeline Studio also works, films and games. Animation services carried out by the Timeline Studio are to help create animated illustration assets in the form of backgrounds and bedrooms such as animated Jungle Book films, Doraemon, Shin-Chan, One Piece and others. At present the potential service studio working on an international project is the Little Giantz Studio led by Aditia Triantoro in Jakarta.

Opportunities for animation services can also be obtained from teaching material work. Maman Wijaya, Head of the Indonesian Film Development Center, said that currently Pusbang is making 2,000 teaching materials that have animated content in them. This can be a good business opportunity for Indonesian animators to contribute in providing service services in the animation industry.



Production Process

It is an advanced process in the production of animation when all the processes of exploration of research, determination of ideas and ideas, character building, storyboarding have been agreed upon by the drafting team. In the production of animation there are several types of

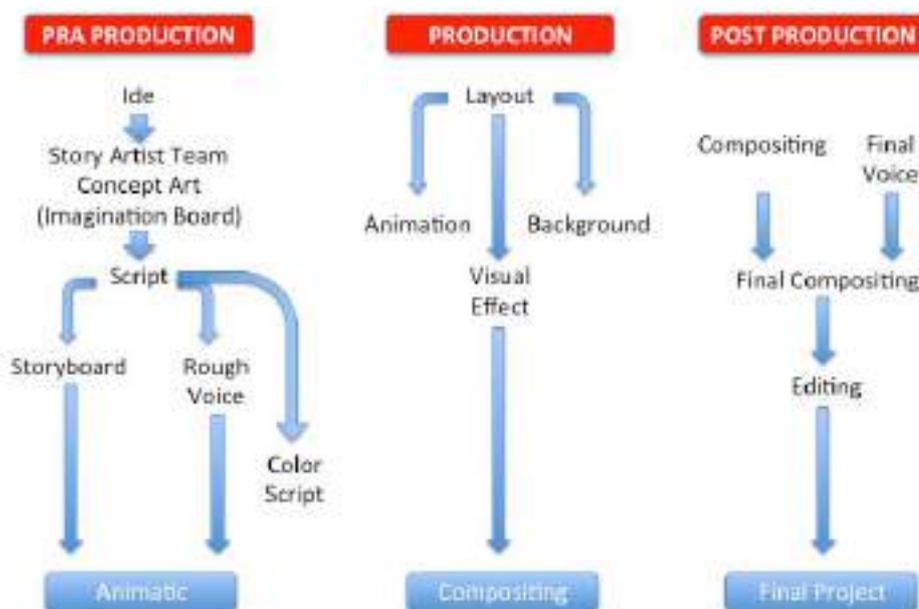
projects that can be done starting from 2-dimensional animation, 3-dimensional, motion graphics, music videos, stop motion, advertisements related to the production of animation and animation services, in the production circle starting from preproduction, namely stages in the studio develop existing characters to be worked out in detail and complete assets with 2 dimensions or 3 technical dimensions, if using 3-dimensional modeling then proceed with the rigging process, namely the process of making bones (bones) in the character so that it is dynamic when moved or animated. After the rigging process is finished, it is continued by an animatic/stillanematic process to synchronize the storyboard with the story and the sound and music which will be composed later whether it is synchronous.

So that the work is more effective and efficient, if it is still needed to add or reduce the contents of the story or scene. After going through this process step, proceed to the process of animation, lighting, and composition, after being checked there is no more editing process, continue to enter the rendering stage. In the scope of work in animation, it does not merely target the creation of character IP animation products, but also becomes important to work on the market for animation services that are market and have greater economic opportunities.

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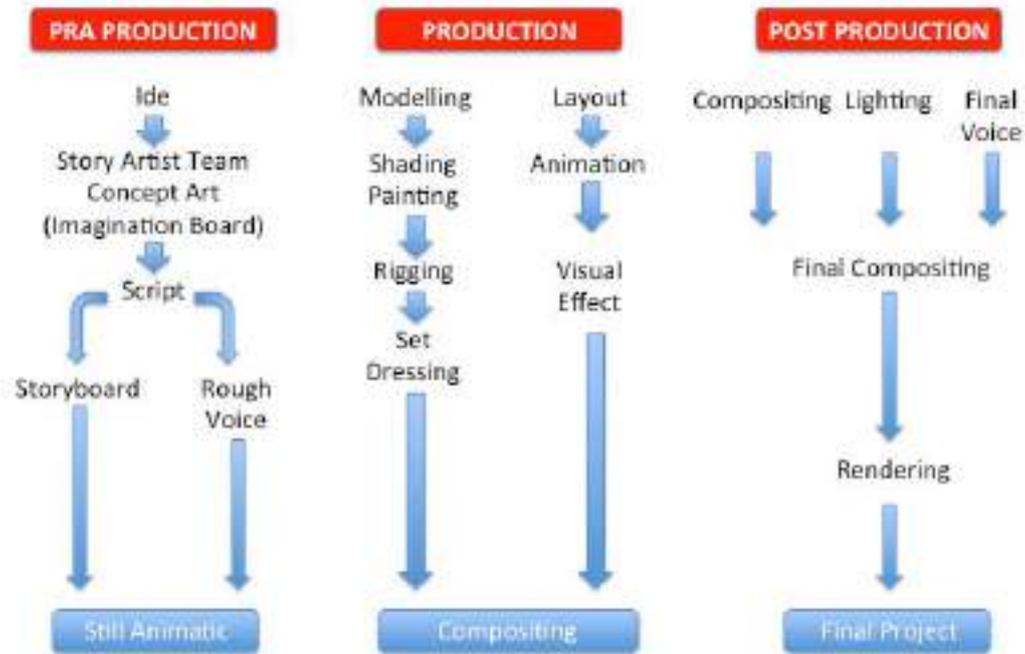
XVicture 2019

PIPELINE PRODUKSI ANIMASI 2 DIMENSI



Sumber: Presentasi Aryanto Tunawati MSV Pictures | Bottle of Surabaya

PIPELINE PRODUKSI ANIMASI 3 DIMENSI



Sumber: diolah dari presentasi Andre surya | ESDA

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Proiding

Animation Products

Measuring instruments in animation product research can be seen from two aspects, namely passive products and active products. The scope of passive products is society and audiences who receive, hear, take, and observe animated products. And productivities scope is actors from the animation industry.

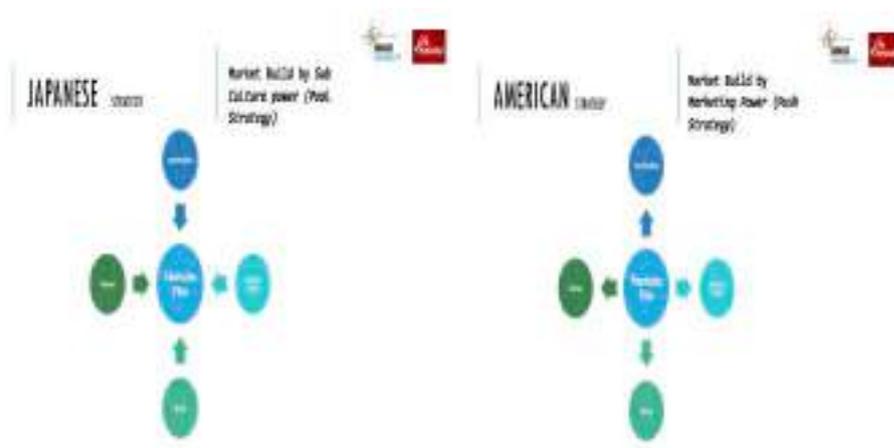
Business strategies in animated products are divided into two forms, namely

1) Push Strategy

Push strategy is an animated business method carried out by Americans with animated film patterns as a center for the introduction and development of IP businesses that will be disseminated through merendise, electronic games, books and comics, and film series.

2) Pull Strategy

Pull strategy adapted by Japan emphasizes the opposite, namely animated films (widescreen) as the final output introduced and developed through merchandise, electronic games, books and comics, and film series.



Push Strategy

Source: Deddy Sjamsoeddin's presentation on Animated FGD

One example of the production process of the Battle of Surabaya is to apply a push strategy starting from the trailer, merchandise, to the serial.

Battle of Surabaya is a local animated film made by PT MSV Yogyakarta in 2014. Aryanto Yuniawan, Chief Executive Officer of PT MSV, told us that the film he made was an animated film that raised local content about a young man who survived amid the turmoil of the Surabaya battle in the year 1945. The Battle of Surabaya is packed with Japanese Ghibli animation style. The success of this film is inseparable from the important factors of character creation and storylines that should not be ignored. The Battle of Surabaya achieved Rp. 20 billion in success and successfully worked with film distributors from the United States. The success of this film was evidenced by the achievement of several awards such as the IMTF Most People's Choice Award winner for film trailers in 2013 and being nominated for the 15th Best Foreign Animation Award, 2014 Annual Golden Trailer Award. Besides being screened in domestic theaters, the film was also screened in several countries including Japan.

In addition to the Battle of Surabaya, animated films by domestic children who have entered the international market are BiluMela. BiluMela is a serial animation created by Mikairu Enterprise. The BiluMela animated series has been purchased by several global television programs through Monster Entertainment agents from Ireland in 2015. Starting from utilizing youtube online media, currently the animated BiluMela series has been aired on several local TV such as MNC TV, RTV and foreign TV under the name Flipflap. Currently BiluMela is displayed on Youtube channels and has viewers of up to tens of millions.

Another example is BayuSeki/Knight Kris, an Animation film that elevates Indonesian puppet figures who will be airing in theaters in 2017. It tells the story of a child who is carrying out a mission against an evil giant armed with the power that comes from the kris he encounters in

a mysterious temple. The film director Antonius said that the film project which was born in 2010 originated from a college assignment owned by friend Andrew Raditya at Bina Nusantara University produced by Viva Fantasia.

An example of Intel property animation that implements Pull Strategy, is the animation of Si Juki the Movies, which began airing in theaters simultaneously on December 28, 2017, based on filmindonesia.or.id data, the Si Juki film successfully won 630 thousand viewers until January 12, 2018. it is indeed quite promising. So far, there have been no successful local animated films in terms of the number of viewers and still far behind from overseas animation films. This success has created the creator of Si Juki's comic, Faza Meonk, who is increasingly passionate about working. "I really appreciate that Falcon has been willing to invest in films

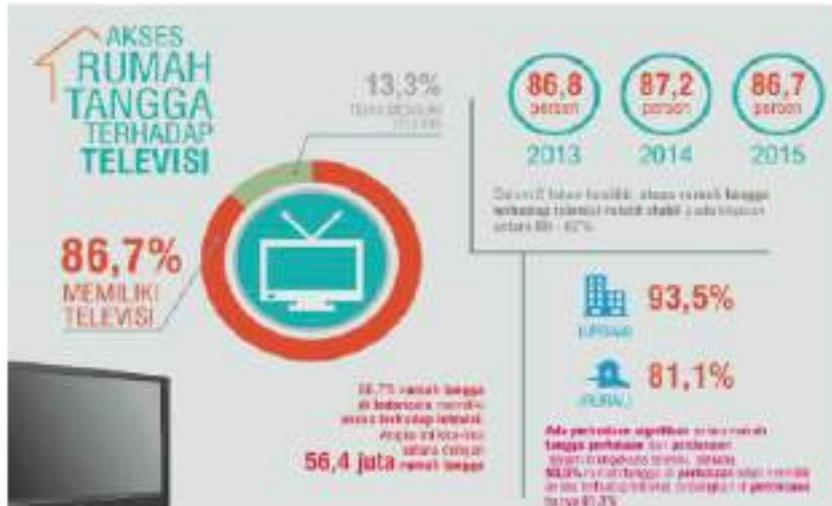
Si Juki The Movie and proved successful. Hopefully with this success, our animators will be more empowered and our creative industries will progress," he said. According to producer from Falcon Pictures, Frederica, the success of Si Juki is a proof of Indonesian animation films that can be promising from the business side. a place for Indonesian film lovers. "We prove that animated films by nation's children can be accepted by Indonesian film lovers. This is a proud achievement for us. Si Juki, which originated from a popular comic among teenagers and students, later became an icon of the present and is on line, social media, youtube series and has quite large fans so that the film's wide layer so far has 630,309 viewers. If multiplied by the average cinema ticket price, this film is assumed to reach a gross income of Rp 23.3 billion.

Animation Distribution And Promotion

The distribution of the biggest market for the animation industry is still on TV, because according to a survey conducted by the Ministry of Communication and Information 86.7% of Indonesians still watching TV, it is still a big attraction in the morning for animation studios to be able to show their animation products to TV, even though the selling price with the production price is not profitable on a business basis, promotion and validation that the animated product has been aired on TV attracts investors to fund the next animation production project, and even opens the possibility for the advertising agency to sponsor the animation product.

In addition to the TV series, the market opportunity for airing on biodkopers is wide open, but it is still constrained in the cost of production costs, the latest Battle of Surabaya film that is able to air in theaters.

+ Akses Rumah Tangga terhadap Televisi (1)



Sumber: Hasil Survei Indikator TIK 2015, Balitberg Kominfo

Percentage chart of television viewers.

But now there are many animation actors distributing and promoting their products through youtube channel and social media, to get a profit that is quite profitable to develop another strategy for promotion through merchandise. Some productive Indonesian animation works on YouTube channel include: KokBisa, Kratoon channel, Bilu Mela, Riska and Gembul, Adit Sopo Jarwo, I Love Indonesia, Kastari Studio, Yeiy Animation, Dalang Pelo, Tantri Studio with haunting stories, the latest is Nussa series from the Little Giantz Studio.

Animation Market Structure in Indonesia

The priority targets in Indonesia's animation business in facing global competition are divided into:

a. Animation Service / Outsourcing

Animation service (service animation) is a business that does not require large capital, the risk of small losses, and get money faster. However, the disadvantage is the name of the animator or who does it will not appear in the credit title, the business opportunity is not large, and creativity is not tested.

b. Co-Production/Co-Creation

Co-Production/Co-Creation is a market that is able to produce a quality animation, tested

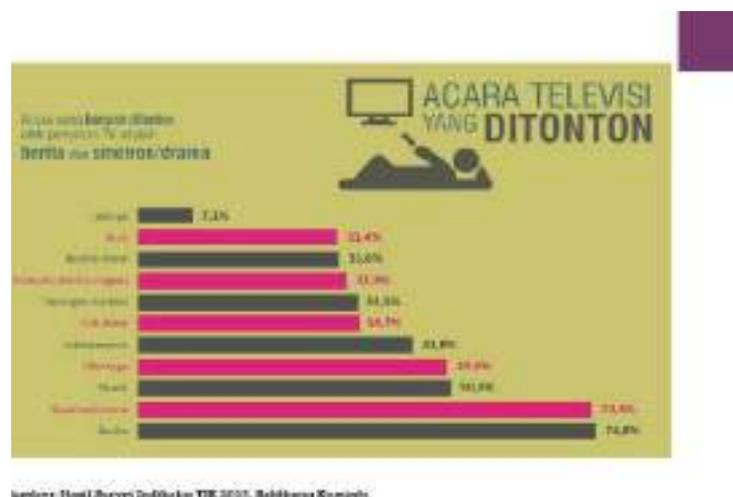
creativity, and transfer of knowledge because it is produced together (creators, drafter, animators, financiers). Indeed the obstacles and challenges faced are quality, reputation, costs, and media networks. Market Co-Production/Co-Creation of the big screen industry and television service for global production.

c. Intellectual Property (IP)

Intellectual property is a work, design or creativity discovery that must be patented, copyrighted, and must be protected legally because it has value. Inside are ideas, culture, brand, production, and design. The market is currently growing a lot in Indonesia and emerging from its own business and the private sector, some have not received support from the government.

Market opportunities that can be targeted by animation services are education-research ranging from medical simulations, architectural simulations, military simulations, fashion, design, and crafts, Television Broadcast starting from motion graphics, website animation, TV commercial consisting of company profile, service campaign community, commercial products, music videos, games & interactive, exhibitions ranging from goods & art and technology markets, performing arts ranging from theater, music, dance, and the film industry from short films, serials to the big screen. Publishing starts from books, novels, comics, artbooks, mascots, property assets, merchandise. Games consist of sprite animation and asset modeling animations, virtual reality and augmented reality.

Animation can help in showing/explaining things in a visual that is difficult to do real. Animation services in Indonesia can still be developed with the support of the government. Whereas the target of the intervention is human resources involved in the production of animated works such as animators, technicians, visuals, motion, and story makers and industry players such as mainstream (television) channels. With many animation manufacturers and local animation studios with good quality, they can handle the needs of local animation projects.



Candra Endroputro, the director of the animated film shared her experience regarding the strategy of selling animated films. Some of the animated works that have been produced are the Last Soldier Janus, GWK and Didi Tikus. For example, Didi Tikus was produced with a cost of Rp 110 million per episode. Based on television ratings, he saw viewers or customers and local television stations still like soap operas. Seeing this situation, he sold Didi Tikus to a local station as if the animated film was a soap opera in an animated package. The strategy turned out to get a positive response. Sales of soap operas in general are Rp 150 million per episode, but because Didi Tikus is animated, he can sell at a price of Rp 180 million per episode. If this strategy can be applied by the animators, it will help increase profit and GDP in the animation sector.

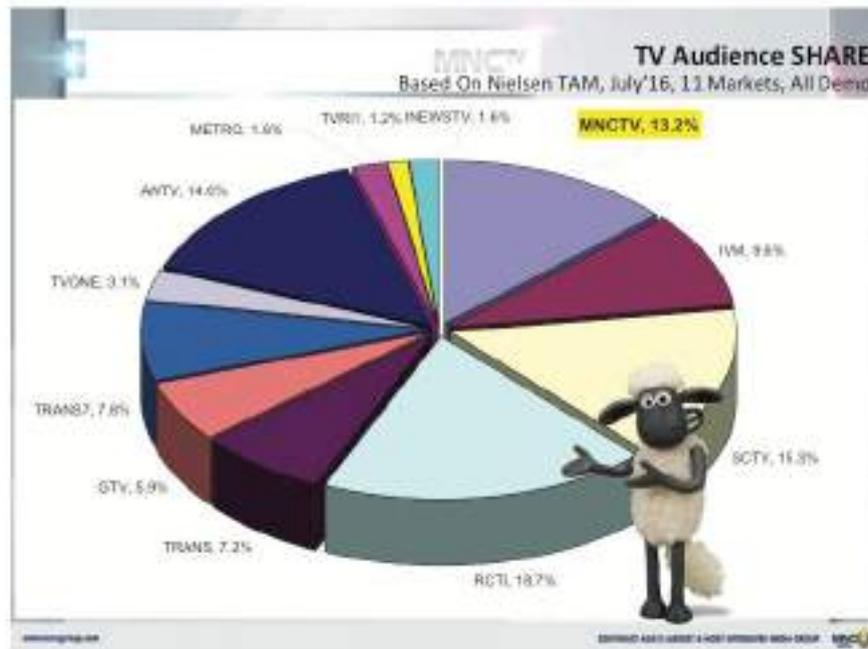
Candra Endroputro (Director of the film “Last Soldier Janus”, “Didi Tikus” and GWK), said that in the animation business, its main strength lies in the character. An animated film can be successful depending on the character. If the character created in an animation is strong and successful, then the character can be developed into various other media such as; games, TV series, comics, merchandising and films.



Chart of some national television.

Maman Wijaya, Head of the Film Development Center, said that the market demand for animation is not only through the creation of animation projects, but also through the provision of animation training for human resource development, namely for teachers, students, animation and community vocational students. Pusbang sees the opportunity to provide training is very large by looking at the number of trainees, where there are 3,070,000

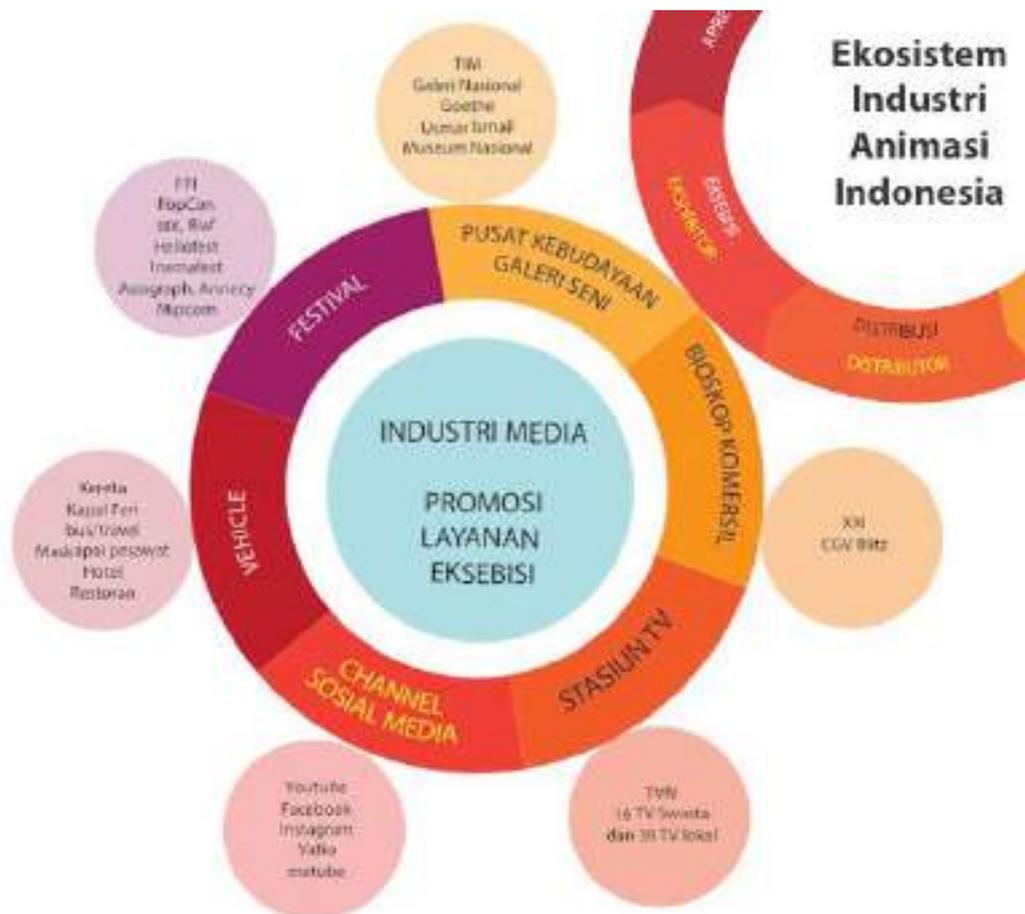
school teachers who will receive animation training, including 140,000 animated teachers in Vocational Schools. In addition there are 57 million students from elementary, junior high, high school and vocational schools who also attend training. By looking at the huge number of animation training participants, we can see animated business opportunities in this field.



TV Chart Share audience, source from MNC TV riset Development.

Exception / Exhibition

Animation promotion has several alternative channels and media: starting from commercial cinemas such as XXI and CGV Blitz, TV stations consist of 16 national TV and 40 local TV, social media channels such as Facebook, youtube, twitter, and Instagram, vehicle, broadcast facilities on trains, buses, travel, ferries, airlines, hotels and restaurants, including at local festival events such as FFI, PopCon, ComiCon, Indonesia Broadcasting eXpo, Baros animation festival, Hellofest, and Inamafest. For festival events abroad such as Asiagraph in Hong Kong, Annecy in Paris, and MipCom in Paris, ATF Singapore, Korea Animation Festival Korea. Besides that, it can also utilize government-managed cultural centers such as Cipta Gallery in Taman Ismail Marzuki, National Gallery, National Museum, and galleries managed by foreign embassies such as Goethe House, Erasmus Huis, and IFI France, and Japan Foundation.



Animation Event in 2015

On 18-20 November 2015 the Ministry of Education and Culture held a National Comic and Animation Festival (FKAN) in Semarang, Central Java. The Art Director, Prof. Dr. Endang Caturwati explained that the 2015 National Comic and Animation Festival themed “The Younger Works” aims to raise public awareness about Indonesian comics that once triumphed and increased the creativity of comics and animation made by the nation’s children. “It is hoped that this festival can spur the spirit of comic and animation makers to make comic and animated works that are more interesting, presentable, and want to raise Indonesian folklore stories that contain the value of education and local wisdom.” The program began with the screening of 3 films entitled Janus “The Ultimate Soldier”, Aditya & the Princess of the Sun, and the Adventure of Si Adi. “

On the second day, Thursday 19 November at the Ronggowarsito Museum, an animated talkshow entitled “Building an Indonesian Animation Ecosystem” by Ahmad Rofiq and M. Rifan. Animated discussion on the first session of “TV Serries vs. Web Serries” by Daryl Wilson, Rofiq, and Cak Waw. The second session of the comic discussion “The Rectangular” Role of Social Media in the Comic World was forwarded by Comics, Ajah, Faza Meonk, and Tamam.

The third day, a comic discussion themed “The Role of Regional Comic Communities in the National Comic Movement” with the Yogyakarta Comic Forum, Solo Commission and Raincity Artholic at 1:00 p.m. “then an animated discussion entitled” The Role of Domestic and Foreign Festivals for Animation Promotion “by the Word Widjasmara, Daryl Wilson, and Rivan, followed by an animated discussion entitled “Web Serries Indonesian Animation” by Cak Waw, Kasat Mata, and Hompimpa.

On the last day at Lawang Sewu Museum starting at 10 WIB there was a Cosplay Performance program which was contested with jury Ryan Anggora from Jogja and Rian Cahyadi from Jakarta. “This event participants will wear similar clothes with characters in Indonesian comics and animation. Source: <http://www.coveragemagz.com/>

Animation Event in 2016

Seeing the passion that took place from 2016 with the many festival events related to animation provides a great opportunity for industry players and students who are interested in choosing animation majors as a profession for their future.

The events that took place from Pop Con Asia on 12-14 August 2016 at the JCC Senayan showed the enthusiasm of young people who are interested in the euphoria of the creative world which is packaged into a creative economic opportunity going forward. The number of events featuring animated figures such as Mr. Rudi Hardjanto who came from BASE Bali specifically to be a guest speaker in the talk show about the future prospects of the Indonesian animation industry. Likewise related to young speakers who become activists in the world of animation, such as animated artists who campaign to provide free online training to learn 3D. As well as enough to steal the attention at the RUS booth: Raden Umar Said, a school in Kudus which was funded by the Djarum Foundation’s CSR education, which featured complete school facilities owned, as well as animated works made by vocational students there entitled “The Courageous Pasma”. Schools that are only 3 years old each receive 50 students at least able to provide remedial solutions to the quality of human resources in the field of animation because they use a special curriculum tailored to their industrial needs.

The collaboration of Raden Umar Said’s Vocational School students, Kudus Djarum Foundation, produced a short animated work “The Courageous Pasma”, enlivening the PopCon Asia 2016 event, The story was produced by Yoga Adithrisna, directed by Chandra Endroputro, and Daniel Harjanto, telling the story of a mythological Pasma animal and the combination of animals in Indonesia, which is present to protect the biological wealth of this country.

The hit comic artist Faza Meonk from Pionicon whose work is Juki is trending among young people because it tells the life of boarding children around the campus, whose issues are close to everyday life. Comics and webseries are favored by teenagers and young people, even the comic works will be converted into cinema films in the form of animation.

In addition there is Dennis Adhiswara, a multitalent young man who is full of innovation in making startups that are related to the habit of making unique videos that raise trivial issues but become important and attractive to those who watch them and can become a trend for the present. An example of the Kokbisa youtube webseries channel? The viewers can reach 20 million people, and have followers / subscribers of more than 1 million people, of course this can be a phenoma of the creative industry which if monetized properly will produce big profits, can be from advertisements or endorsed certain products / brands.

As an event, the PopCon Asia festival is an attraction for teenagers and young people to come cheerfully even though they have to queue up to tens of meters, and pay tens of thousands of rupiah to enter the festival arena. That is the world of pop culture that is happening now, who can take advantage of these opportunities well can be an opportunity to gain rupiah.

The following month on September 23-24 2016, Bekraf in collaboration with Ideafest held a discussion event bringing together startups in the creative industry in the digital field with investors from both banking and non-banking, who expected knowledge transfer and opportunities for strategic actors to obtain capital loans and additional capital, more than 10 rooms are provided for startups to enliven the event, including talk shows, discussions, and competitions. Even though the ticket price is priced IDR 650,000, but the enthusiasts have never been quiet.

Still in the same month at the same location there were only different spaces on 24-25 September 2016, there was another event themed creative youth namely Hellofest International Movie concert collected 501 works in 3 months divided into 2 categories: animation: 136, non-animated: 121, 8 seconds: 244, so much public interest in the creative world, film and animation. The festival event which has been going on for 11 years, is always crowded with young people. According to Wahyu Aditya, the head of the organizing committee of Hellofest crowd was less visible because it was in a larger room than the previous event, but it was convenient for booth owners because it was more visible and appreciated by visitors, although the festival's income declined due to the cost of building rent, but the participation of participants is more, and more comfortable. Although only getting no more than 2 billion in revenue from the entry of tickets from the implementation.

The following month on October 23-25 2016 at Balai Kartini there was another big event held by the Indonesian Private TV Association which held an exhibition, which opened the opportunity for visitors to be closer to the presenter and creative actors on TV and take part in it to follow The event was held by members of TV stations that are members of ATVSI. Many talkshows featured actors in the animation industry who shared their experiences with viewers, such as Aryanto Yuniawan from MSV picture who made the widescreen film Battle of Surabaya, Andre Surya whose work from his studio ever won at the international festival, Wahyu Aditya from Hellofest, Dennis Adhiswara from Layar, and Andi Martin from Kratoon. In essence, there is a communication link that connects media owners with especially animated content owners

to support each other and mutually benefit business. Although the era of television has begun to get quite a large number of competitors from online media, which began to attract much attention from TV viewers, the collaboration relationship to complement each other is still needed in various media both as promotions and business-to-business relationships.

In the middle of November there is also an international-level festival organized by the government of Cimahi and the creative community of Cimahi (CCA) under the leadership of Pak Rudi Suteja. From the new location compared to the previous implementation, the 4th Baros Animation Festival has given birth to new startups from Animation studios that try to showcase their work both for the need to seek funding for animated series and some for the needs of cinema films, as well as portfolios to gain trust to be invited to cooperate with large studios and foreign producers. From the festival activities, it is hoped that it will stimulate the production of animation around it, both service-based and production-based IP.

In the closing of 2016, on December 4, the Indonesian Animation Festival (Inamafest) was held in Grand Kemang, South Jakarta, by actors in the animation industry in collaboration with the Indonesian Film Agency (BPI) and the Ministry of Education and Culture Film Development Center to record and validating animation works from animation studios to be appreciated, so that new works can be seen from several contested categories, so that the animation works are more diverse.

Animation Event in 2017

a. Local Round To Asiagraph Untar Local Untitled, May 8-9

Event of the Previous 3D animation competition organized by Tarumanagara University, Jakarta. The collaboration with Asiagraph, Iclone, and Technological Competition competes 48 hours of animation using the ICLONE previous software with participants of 20 students from various campuses in Jakarta, Tangerang, Bandung and Yogyakarta fighting for 2 tickets for competing at the Asian level in Taiwan. In 2015, 2017 and 2018 the animation student team representing Indonesia won the championship.

b. Bekraf Animation Conference, Bandung, August 26, 2017

Bekraf Animated Event Together with the animation community from Jakarta and Bandung which aims to build link and match between animation industries related to other supporting institutions related to funding, infrastructure, and collaboration with TV stations both national and global.

c. Baros International Animation Festival, Cimahi, October 6-8 2017

Organized by Cimahi Creative Association (CCA) in collaboration with the Cimahi Regional Government, formed on September 29, 2009 which is a forum for creative industry players to develop industries, especially animation. Chaired by Rudy Suteja, who also serves as President

Director of Baros Creative Partner, assisted by Irfan SP as secretary general and Rizky Rahman.

d. Craft International animation Yogya Festival, October 24-28 2017

Was initiated by Hizkia Subiantoro creator of the Roda Pantura animated film. This animation project began in 2015, the cultivation lasted for a year. Learn to tell stories, collaborate and develop globally and become nominated for the animated film Annecy festival in France. Directed by Hizkia Subiyantoro, Yogya Animator who is also chairman of Blender Army, an animation community of Blender opensource software users who collaborated to work on the project together to advance Indonesian animation. To find out more, please open this link <http://rodapantura.weebly.com/>

e. Animakini I at the Goethehaus Jakarta, November 8-10 2017



or the latest animation is the Creative Economy Agency (Bekraf) event in collaboration with the Faculty of Fine Arts, Jakarta Arts Institute, which was appointed as the drafting team of the Grand Strategy and Animation Sub Sector Roadmap to organize activities related to the development of the Center for Animation Excellence. Going forward as a center of excellence which in its main activity is conducting research and research related to animation education that can integrate with its industry so that it can improve the quality standards of human resources in the field of animation.

To improve the creative industry and creative economy in the field of animation and test the results of the compilation of the Grand Strategy sub-sector animation and complete databases related to animation from education and industry, activities related to Indonesian animation promotion are needed. Supporting activities include: seminars, talk shows, masterclasses, exhibitions, and workshops and screening animation.

f. UMN Ucifest November 21-23, 2017

The annual event organized by the Faculty of Film and Animation at Multimedia Nusantara University to appreciate the final work of the students both film and animation. In addition to screening, seminars and competitions were also held in these activities.

g. Yogya Olympics, December 1-5, 2017

According to the executive chairman of the Olympics, Hanitianto Joedo to foster public appreciation for animation, the Jogjanimations Community held the National Animation Festival (Anympics). It takes place on November 1 to 5 2017 at the Creative House of Yogyakarta, an event supported by the Department of Industry and Trade of the Yogyakarta City Government. The theme of this event is “Animations for All”, which means animation is a creative industry that can be run by anyone, anywhere, and in any way. The series of activities held include seminars, workshops, exhibitions, film screenings, and competitions. Website: <https://joedocenter.wixsite.com/animpiade2017>.

Animation Community

Animation as an industrial field has a very wide range of products and scope. The main product is a full animated film, but animation as a supporting industry for other industries also has enormous economic value. The increase in the number of related businesses - both directly and indirectly - with the animation industry is increasing. Industries related to fashion, music, architecture, advertising to the information technology industry are increasingly in need. The Indonesian television industry is also growing, the increasing number of national and local television stations to paid television stations opens up jobs and business opportunities for the animation industry.

The big screen that is expected to be the locomotive of the animation industry has also begun to move. From year to year the production of widescreen animated films continues to be produced. In 2016, the production of the “Si Unyil” widescreen animation which will be aired in 2017 will also involve the production of three local animation studios and two government institutions. The number of hours of serial animated films on national-scale television stations is also increasing. The advertising industry has also increased its need for animation.

The emergence of animation-based creative bags is also getting higher, in Jakarta there are Animation Army and Blender Army, also in several regions in Indonesia such as Yogyakarta (Animation Society), West Java (Cimahi Creative Animation, Bandung Creative Hub), Solo (Animated Studio), to Bali (Crative Industry Center). These animated bags can be a think tank for the search for new Indonesian talent.

The growth of the community that has a tendency to increase every year becomes the capital for creative animation-based events / events. Apart from being a meeting place, the event can also be a place to share work and experience. Animation events held with various themes ranging from community meetings to animated award awards are increasingly being held, for example HelloFest is an annual animation competition, the initial idea being an Indonesian animation appreciation arena then widens to become a creative community meeting place to be able to attract various parties sponsor to market their products at this event. HelloFest 2016 enters its 11th year and has been visited by more than 1,000,000 visitors with a variety of ages from 15-35 years with an increasingly large area of promotion / Southeast Asia (HelloFest.com).

In addition to HelloFest in Jakarta, there is also an international animation festival in Cimahi, West Java, under the name Baros International Animation Festival or known as the BIAF acronym. In addition to exhibitions of various animation studios spread across Indonesia, BIAF also presents International animated film screenings from various participating countries and invitations, also presents talks and workshops involving local and international animation studios. Events like this really help mapping the development of the Indonesian animation world, besides that it also serves as a place to appreciate the animation works of the nation's children. It is hoped that in the future the award and this kind of event can maintain and give birth to healthy and positive animation works, so that Indonesian animation can become a place in the midst of our society.

Even the scope of the animation industry is expanding, the latest development is the emergence of Intel Property (IP) agents. These IP agents also support selling animation, whose core business is character design. As revealed by Candra Endroputro about the power of animated characters built and able to sell, Candra took the example of the character "Si Juki" which was originally only a daily comic strip uploaded on the webtoon site and then worked with an IP agency to market the Juki character which later developed to become a long live action film with the same title and film production done by Falcon Film. The emergence of new animation studios in Indonesia could be a sign for the development of a positive animation industry. Recorded there are 20 animation studios only in Jakarta alone, with a total of all of Indonesia there are 45 recorded and active animation studios with varying industrial scale. The emergence of these new studios opened a healthy competitive climate and also increasingly specialized animation work.

a. Local Content Network (JKL)

is a program to increase the potential for local content. The goal is to attract new creators, stimulate participants to create IP works and JKL also wants to provide education on local content. use the 4SI principle namely; socialization, collections, incubation, and validaSi. Bekraf and Hello Fest held Local Content Networks (JKL) which will be held in various cities in Indonesia. The first city is Solo 15 November 2016 and 25 November in Makassar.

b. Cimahi Creative Association (CCA)

Cimahi Creative Association (CCA) in collaboration with the Cimahi Regional Government, was formed on September 29, 2009 which is a forum for creative industry players to develop industries, especially animation. Chaired by Rudy Suteja, who also serves as President Director of Baros Creative Partner, assisted by Irfan SP as secretary general and Rizky Rahman. Baros Animation Festival accommodates 7 creative industry sectors, namely: Film & Photography, ICT, Animation/ comics/ games, Crafts.

c. Dapoer Animation

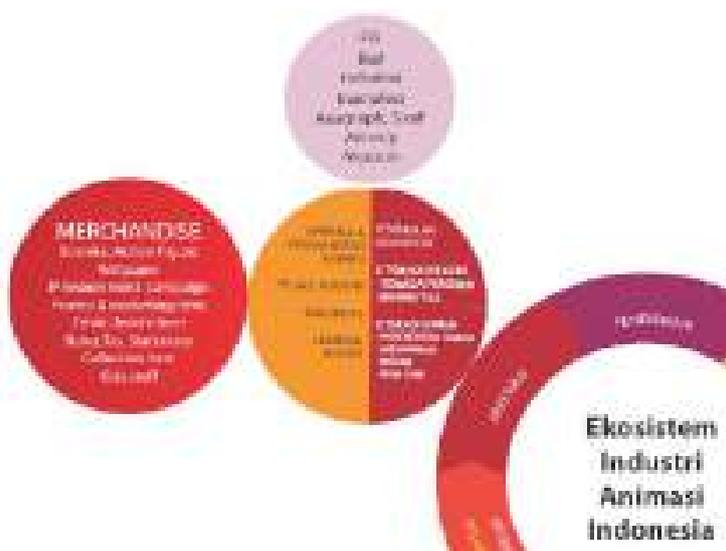
is an initiative of 3 Friends named Rangga Yudo Yuwono, Bernhard Sitompul & Andrew Suryadi who were previously experts in the creative industries and also educators, to answer the need for creative Indonesian-language tutorials for creative communities throughout Indonesia. With the Dapoer Animation, the creative industry in Indonesia will progress and learners in the creative industry will continue to work for the progress of the creative industry in Indonesia that is currently developing.

d. Bengkel Animation

An online animation community that helps advance the standards of Indonesian animators to be equal to the capabilities of international animators. Initiated by Ronny Gani, expertist animator who worked on the visual effect of the Hollywood film project, he also collaborated with the Little Giantz studio to open an online class for advance animators who wanted to improve their skills. With mentored by supervisors and lead animators from various famous animation studios so that the standard is maintained.

Animation Appreciation

For the appreciation made by the animation industry, Hellofest, PopCon, Baros Animated Festival also performed and the last in December was Inamafest 2016. This appreciation is important to move the interest of the animation industry players in Indonesia so that their work gets recognition from the institution, and community, raises a healthy spirit of competition, thus spurring creators to produce better works, more and more, and increasingly sell with a variety of derivative products ranging from merchandise and marketing and other promo tools. Some state institutions also give appreciation regarding animation shows such as the KPK and KPI.



For example Adit, Sopo, Jarwo was released on January 27, 2014, was named the best animated film at the 2014 Anti Corruption Film Festival organized by the Corruption Eradication Commission. is an Indonesian child animated film produced by MD Animation. Adit Sopo Jarwo won several awards, namely being chosen as the top 5 Best Animation Film nominations at the 2014 Indonesian Film Festival. It has been airing for 2 years with 85 episodes.

Then the animated series “Plentis and Kentus”, Under the banner of the production house Visual Expert Production, Patrick Effendy, formerly known as the producer of CJR, took the initiative to make a fictional little singer known as sophisticated animation. Yep, they are Plentis and Kentus, a duo of small children who like to sing children’s life-themed songs in November 2016 won the Indonesian Broadcasting Commission (KPI) award as a child-friendly show.

For the appreciation of animation shows already carried out by state institutions under the Ministry of Education and Culture, which annually held an FFI animation category since 2013 until now.

Winner of the Indonesian Film Festival in the animation category

a. 2013 FFI Winner the Supporter

The Best Choice 2013 FFI Short Animation Film entitled The Supporter. A 2D cartoon about ball fans with wild imaginative storylines. Wiryadi Dharmawan or familiarly called Cak Waw, realizing the story of the compilation of the local comic “Gilanya Bola” that is as pleasing (but still contained) into the language of drawing is certainly not an easy matter if performed by actors. Animation made to embrace the dreams of domestic football supporters who hope to introduce the face of Indonesian football to international eyes.

b. FFI 2014 Winner of Greater Asia

Asia Raya managed to become the best animated film FFI 2014 Tells the story of the struggle of the Indonesian people during the Japanese occupation. The film was produced by Crysonite Pictures and directed by Anka Atmawijaya Alumni of the animation Bina Nusantara University.

c. 2015 FFI Winner “Garuda Wisnu Kencana”

FFI Cup Award winner FFI Short Animated Film Category is an animated film presented by GWK Cultural Park in collaboration with Alam Sutera, telling the story of the adventures of the Garuda in getting Amerta to free Mother from slavery. Directed by Chandra Endroputro.

d. Winner of the 2016 FFI Letter for Jakarta

“Missing here is embedded here. In a city that I call home. “Letters to Jakarta are an ode for the city that always manages to miss even though there are not a few who denounce it. Creation & director: Andre Sugianto, Ardhira Anugrah Putera, Aditya Prabaswara | Executive Producer: Jerry Hadiprojo Post Production Producer: Christina Levina | Copywriter: Shake Jagatraya |

Soundmixing: Annas M Arraisy. Become the best work of Indonesian Animation because it won in the Hellofest 2016 and FFI 2016 animation category.

e. FFI Winner 2017 Breath Painting

3D animation with a duration of 12 minutes tells the story of Nina, a little girl who has an aspiring father to photograph all bird species in Indonesia. Until there was only one species of bird that had not been photographed, namely Nisaetus Bartelsi or Javanese Eagle. During the hunt for this last photo, Nina was invited by her father to the remote forest. But the hunt ended in tragedy so Nina had to fight on her own. Director: Ramayel Dawn from Dawn Animation.

f. FFI winner 2018, Si Juki the Movies

Starting from the Si Juki comic, which tells about life about the activities of boarding-house students who later developed Juki's intellectual property (IP) into various media such as icons on social media, games, merchandise and various target audiences so as to expand the market from students, parents up to teenagers and children. Then collaborated with the animation studio Kumata Studio Bandung and the Kratoon youtube online media channel to work on the animated series online, then developed into a big screen film in collaboration with Falcon Pictures.

Achievements achieved by Indonesian animation actors in 2017

30 August 48-hour Asiagraph Animation Champion in Taiwan Animation Team from Surya University, Tangerang and Unikom Animation Student Bandung

November 11 FFI Animation Winner 2017 Breath Painting Fajar Ramayel Director, Dawn Animasi Studio, Jakarta

November 29 - December 1 Asian Animation Summit | Brisbane Australia Cican Children's Animation Film (Hellomotion), Pets Vs Aliens (Lumine Studio) And The Fridgers (Studio Base) Chosen As Recommended Animated Content to Investors and Global TV Stations at the Asian Animation Summit Event

November Digicon Asia6 Japan Fierrany Halita, Alumni of Animation Binus from Base Bali Studio Director and Animator Aquiscence Gained a Gold Award

December 2 Milan Battle of Surabaya won the International Filmmaker Festival

Analysis

At present the character animation creators have displayed their existence by beginning with many animated events and supporting the animation industry so that they have storefronts or distribution that can bridge their intellectual property to be able to be produced in large quantities and reach the expected target. At present domestic production capacity has not yet

reached international standards. The solution that can be offered so that domestic production capacity can adjust the standard is to give more attention to domestic producers regarding material and product distribution.

The development of the animation industry sub-sector also needs to pay attention to the following:

1. Unite all assets and creative potential of Indonesia in the field of animation to achieve an independent creative economy. One of them is by documenting basic ideas or concepts of animation works in the form of online media channels such as Youtube, Instagram, and websites, including book print media, because in addition to being able to become intellectual property for the creators it is also a reference for future creators.

2. Creating a conducive climate for the development of the creative industry in the field of animation through the balance of government support for domestic animation production.

3. Encouraging innovation in the field of animation that has added value so that it can become a host in its own country. Examples of cases that show animated series on TV are still dominated by imported animated shows and international competitiveness.

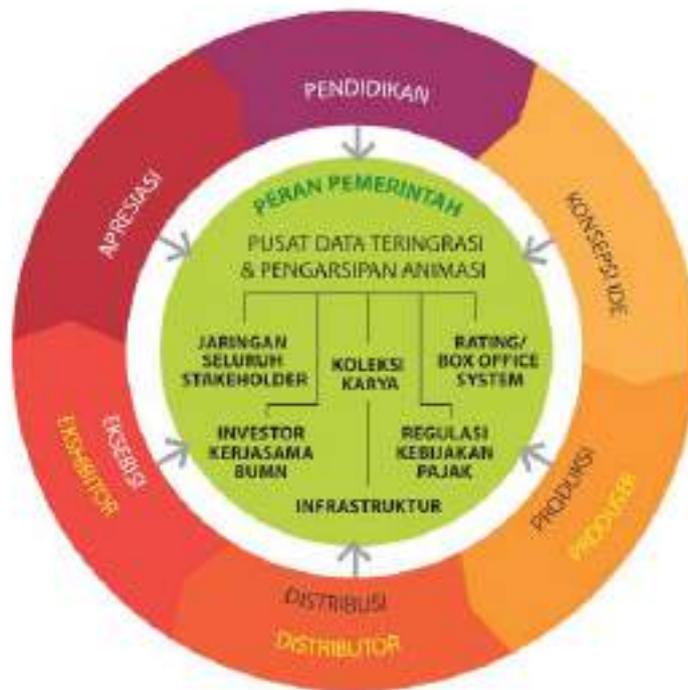
4. Government support to open insights and increase the appreciation of the Indonesian people towards local animation products through the implementation of pop culture-based activity programs favored by teenagers and young people.

5. Supports animation creators by simplifying the process of managing copyright and protecting intellectual property rights, including legal protection.

6. Placing Indonesia on a map of the world's creative economy specifically, namely by making targets and drawing up ways to achieve these targets.

Role of the Government

In addition to making animated films, several companies create animation schools through the company's CSR programs as has been done by Djarum Foundation by building an animation school with international classes. Not alone, Djarum Foundation together with Autodesk and Sumitomo Mitsui Banking Corporation established a studio building along with an animated vocational curriculum at Raden Umar Said (RUS) Vocational School, Kudus, Central Java. RUS Animation Studio applies a curriculum developed in accordance with the needs of the current animation industry, namely the creation of three-dimensional animated films, or 3D Animation. Students immediately learn animation by applying it to real animation project work so as to make educated students become professional animators.



Referring to the mapping strategy of Strength, Weakness, Opportunity, Treatment, there are at least some notes that can be used as concrete steps by the government in developing the animation industry, including:

The government has the power to take on the role of policy (legislation) in industrial development. With this policy, it is expected that there will be protection and at the same time industrial development in various development areas.

The government must be able to implement concrete and strategic steps in the development of industries from the education sector (middle and high) which are expected to become potential industry players.

The government can optimize effective coordination networks between relevant departments to be able to integrate, coordinate and take action in accelerating the development of the industry.

Establish industrial centers that can be the basis of development locations.

Providing strong legal protection for animated creations that can be accounted for.

Industry is a symbol of the unifying power of the nation.

Conduct continuous campaign strategies in public spaces in various media and their applications.

The large capacity of government funding is expected to be an opportunity that can be utilized by industry players.

Protecting the wealth of local cultural heritage or culture legacy as a potential that can be utilized in developing creative industry ideas.

The government is a stakeholder from industry development.

Conclusion

Improving the quality and quantity of animation in order to have professional competitiveness and be able to bring local potential into global animation tastes, have started to find many solutions, including:

Mass production has been able to walk slowly with the emergence of international service studios. Local animation production began to be absorbed in alternative Youtube online media besides television mainstream media. Low quality animation is not accepted, high quality animation is too expensive for industry, it is recommended to use opensource software. The potential for local animation is ready for production distribution, there has been a solution with a variety of festivals and link and match between studios and investors both at home and abroad. Indonesian animation began to appear in the international world ranging from achievements from the vocational level, students, to several animation studios that continued to socialize on the international market. To improve this, a work plan is needed as follows:

Intensive communication with mainstream media stakeholders such as television, cinema, digital distributors or animation project organizer departments continues to be improved by increasing high-quality content. This step aims to equate perceptions of the level of quality demanded by animated consumers. Consumers can also describe the financial capacity or economic opportunity they have. Thus, animation actors can estimate the quality of production they can execute. This communication is important because so far there has been a gap in the distance between animated consumers and animation actors. Given the wide diversity of animated consumers, the government responsible for this activity should be the one responsible for this activity.

After the first step is carried out, the next task is to oversee the continuation of the process. There needs to be parties who oversee the cooperation that occurs. This escort aims to ensure that all agreements that occur do not experience setbacks or failures. Successful production will make the ideal of increasing GDP and employment absorption really happen. This activity can be done by Bekraf or the Center for Excellence.

If the first and second steps succeed in producing a lot of production, the next step is to collect the produce. The production was collected and then brought a special team to travel to the international market. From this international market, the marketing team is tasked

with collecting information about potential markets abroad. So, in addition to selling existing products, the marketing team is also tasked with finding market potential insights so they can be followed up by the actors of the animation. This activity can be carried out by the Center of Excellence.

The foundation of government policy in seeing animation as a sub-sector that can be developed into an industry must look at the problems and obstacles that have occurred so far. Thus the government can make appropriate and effective policies or regulations. It is hoped that government regulation and active communication with industry players will create better creative economic growth. Indonesia as a country is a potential market that must at least be able to maintain its own cultural identity as part of the nation's resilience. And the animation industry is part of it.

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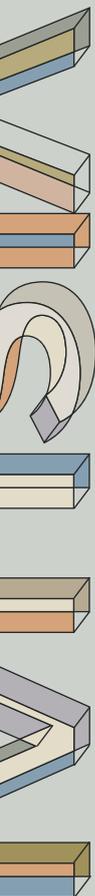
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The Concept of Shadow In Wayang Kulit Purwa Performance of Pedalangan Surakarta Style

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Abstract

Wayang is identical with shadow. However, nowadays wayang performance is equal to sinden. The existence of the singer originally serves the purpose of accompanying the performance, but since it has become popular, watching wayang is put on par with watching sinden. Physically, the stage and all of the other supporting elements represent the overall wayang kulit purwa performance. When it is related to the “wayang” terminology, the question of where the shadow is comes up. This paper will reveal about the concept of shadow. Wayang kulit purwa performance in the style of pedalangan Surakarta (hereafter: GPS) will be used as corpus. The elements of GPS circuit of culture will be adopted to analyse wayang kulit purwa. The elements include: production, consumption, regulation, representation, and identity. This paper will argue that previous studies on wayang kulit purwa GPS haven't touched on the subject of regulation, related to the position of spectacle-spectator. The main focus of the study is about how shadow in wayang kulit purwa GPS performance is perceived by Javanese society in the modern era.

Keyword:

Shadow, Wayang Kulit Purwa, Circuit of Culture, Javanese Society, Modern.

Introduction

My interest in the concept of shadow in wayang kulit purwa performance began in the New Year eve of 2016. Ki Mantep Soedarsono held the play of *Amarta Binangun* in my home complex. Ki Mantep “*Puppeteer of Satan*” was able to captivate the audience attention who watched the performance of the Pandavas building the Kingdom of Amarta behind him. In this position the audience was able to see the sparkling puppets highlighted by *blencong*, all the musical players and the singers - *the sinden*. As a layman, one thing that sticks to my mind regarding wayang is a shadow. Encouraged by the desire to watch the show “shadow” then I moved to the front of the screen. However, upon arriving there, how surprised I was, not the screen with the attraction of the physical shadow of the story of the Five Pandavas that I witnessed, but the electrical substation!

Where is the shadow? Is it naive if I still identify wayang kulit with shadows? The problem is, as my basic assumption, if in wayang performance the shadow is not being watched, what is the function of the screen? What is the function of *blencong* that hangs behind the puppeteer and becomes a source of illumination that emits one-way light to the puppet and then to the screen so that the shadow would be possible to produce during the performance? Is the function of *blencong* still a light source forming the shadow of a puppet driven by a puppeteer? Or, as told by Ensadi Joko (interview on January 12th, 2019), *blencong* is also a sign of changing the scoring of gamelan, rounds of change, when coconut oil runs out and needs to be replenished by the puppeteer. Physically, as I observed, the stage and all supporting elements of performance are for shadow puppet performance.

This paper will examine the concept of the shadow and will focus on the performance of the shadow puppet style of Surakarta (*gaya pedalangan Surakarta*, hereinafter referred to as GPS). Five elements of *circuit of culture* will be adopted in this paper, namely: production, consumption, regulation, representation, and identity.

Shadow Puppet Style of Surakarta

GPS is one of the four main styles of Javanese puppet shadow theater, namely: the Surakarta Hadiningrat Style, the Mangkunegaraan Style, the Ngayogyakarta Hadinigrat Style, and Banyumasan Style (Hartarta, 2012; Satoto, 2012; Boonstra, 2014) A number of studies have been carried out regarding the puppet shadow of GPS. In this paper, the previous study will be elaborated including puppet shadow in general.

Semantically, the term “wayang” refers to “shadow”. Cohen (2017) translates the *wayang kulit purwa* as “shadow puppetry”. It is emphasized by Bernard Arps (1990) that the actual experience of watching shadow puppet shows is watching its “silhouette” on screen. Thus, the question about the “shadow” of the wayang kulit performance in this paper is relevant.

Nevertheless, Arps' research of the origin of wayang kulit will receive special attention and be made a comparison. Arps (1990) argues that the origins of wayang have not been scientifically proven since the oral tradition in Indonesia is more dominant than the written one. The written sources available today are from the 9th and 10th centuries. Despite of difficulty getting the written sources, Arps convinced that wayang kulit is originated from Nusantara. His opinion was in line with Sri Teddy Rusdy (2015) who referred to Hazeu's (1969) study that wayang was influenced by the Polynesian animism-dynamism, emphasized by Hartarta (2012) who stated that puppet theater can be equated with drama, explored by Escobar (2012) who stated that wayang kulit was familiar with Javanese society since more than five centuries ago, also traced by Subiyantoro (2012) who connected wayang with Javanese people's belief in the oneness of God, and revealed by Damono (2016) who put forward the presence of *batur* or phlegm (*punakawan*) as typical of Javanese society.

Arps also asserted that we should be cautious if the notion of wayang is only considered to refer to puppet silhouettes. For him, such an opinion needs to be contested by considering that the form of puppets which was originally only staged in an elite circle of Hindu-Javanese was "the masked actors". The written source of the 9th and 10th have strong and relevant evidences regarding the performance of masked actors. It was considered to imitate the masked shamans who represented spirits. Therefore, Arps agrees if the notion of wayang refers to the mask as "the shadow of life". Arps' inference resonates with Rusdy's (2015) study, Damono (2016), and Subiyanto (2012).

This paper has its insight from Arps study, specifically the current changing phenomenon of watching wayang in Javanese society. The performance of wayang kulit has decreased in popularity compared to the presence of *sinden*, although the existence of *sinden* is actually for accompanying the performance. The common phenomenon nowadays is people refer to "watching sinden" when actually they want to watch *wayang kulit* performance.

In the following sections, *wayang kulit purwa* performances will be discussed by applying the elements of circuit of culture.

The Circuit of Culture of *Wayang Kulit Purwa*

In *Doing Cultural Studies*, Du Gay (1997, p. 3-5) explores five elements of circuit of culture, namely: production, consumption, regulation, representation, and identity. These five elements do not need to be presented in sequence instead it could be seen and presented according to the connection with each other. Furthermore, Du Gay defines the following: *production* relates to the understanding of how material cultures being produced by technology and in cultural manner so as to the production of meaning; *consumption* relates to the way cultural artifacts are used and meaningful to its users; *regulation* relates to the challenge of the existence of artifacts

for public and private spaces, developments and design of artifacts related to regulation, and the impact of all that on users; *representation* relates to the development of cultural meanings through oral and visual language; and, *identity* relates to the way individuals, community groups, national and international companies identify with cultural artifacts.

The element of production of *wayang kulit purwa* consists of narrative and visual production. The GPS shadow puppet shows are not static but dynamic (Escobar, 2012; Cohen, 2007, 2014; Widodo, 2012; Satoto, 2012). This concept adopts the dynamic concept of Joshua Reno's (2009) study of material culture namely that material culture is always in the process. Reno's echoes the statement of Stuart Hall (1989) regarding identity, which is always in the unity of being and becoming simultaneously. Thus, *wayang kulit purwa* is characterized by the production of narratives through the play of puppets made of animal skin which are driven by a puppeteer from behind the screen where there is a light source leading to the puppet that forms a shadow on the screen.

This narrative is closely related to the term of "wayang kulit purwa", which is a puppet show that narrates the story of Mahabarata or Ramayana (Sunarto, 1989; Escobar, 2012; Damono, 2016). The words "purwa" or "lungwa" or "parwan" or "pruwa" means acts or episodes. In relation to it, referring to the basic concept, *wayang kulit* that narrates outside the two stories are not *wayang kulit purwa* (Sunarto, 1989).

According to Reno, the dynamic process is always followed by the process of losing and regenerating the value of material culture, in Hall study, the process of being is always accompanied by the process of becoming. The dynamic of narrative production and the visual performance of *wayang kulit purwa* takes the form of shifting its standard from tradition to innovation, plurality is formed, friction and collision at being unavoidable.

Visual production of *wayang kulit purwa* is a shadow. In general, shadows are a part of everyday life that always accompanies any small activity. Pascal Mamassian, David C. Knill and Daniel Kersten in *The Perception of Cast Shadows* (1998) distinguishes two types of shadows, namely the attached shadow that forms when the surface of an object prevents light from falling on itself, and the cast shadow which forms when a surface blocks another surface from receiving light.

Wayang kulit purwa performance produces the cast shadow intentionally as a medium for telling stories. Regarding the black shadow and the white *kelir* (screen), for Javanese people, black and white are not contradictions to each other but are incessant and complementary. White is treated as a basis while black as a way (Magnis-Suseno, 1985). Thus, Javanese people consider shadow important and are reflected through the myths of the origin of solar and lunar eclipses, as written in *Serat Pangruwatan Murwakala Pupuh 10* in Javanese Buda or Shiva Buddha (Shasangka, 2018). This local wisdom is manifested in the *wayang kulit purwa* performance as is recorded in the *Serat Bimasuci* with the nuance of Kejawen (Shasangka, 2017: 143).

The concept of shadow in this research refers to the series of study done by experts, started with the study of Leonardo da Vinci who was known as the first artist to pay attention to shadow. Academic research of shadow was started in 1997 by Victor I. Stoichita in his book *A Short History of Shadow* (1997) by mapping the issue of shadow that existed in literature, philosophy, art, and psychology by exploring the writings of Plato, Pliny, Da Vinci and Piaget. The important thing in Stoichita's research is that the shadow perception of European society is reflected by the myth of the goddess Psyche, and is always associated with gloomy, darkness, and ugliness. Art and shadow relations are explained also by Mario Perniola in his book *Art and Its Shadow* (2004). He explores shadow in the framework of modernity and underlines one of the characteristics of the modern era which is not following the aesthetics criteria, nor in popular tastes, but in the creation of shadows on art and mass communication publications. Hagi Kenaan in *Tracing Shadows: Reflections on The Origin of Painting* (2006) uses the Merleau-Ponty phenomenology for questioning the presence of lines in the paintings that he understands beyond the subjectivity of artists since it was resulted from the shifting from implicit to explicit. Meanwhile, shadow production as a result of cross-cultural negotiations was discovered by Daisuke Miyao in *The Aesthetics of Shadow: Lighting and Japanese Cinema* (2003) which focuses on studying of shadows in Japanese cinema.

The element of representation is related to "being" of *wayang kulit purwa*. Boonstra's study (2014) led to the phenomenon of the position of *wayang kulit* as an Indonesian national identity inherited from ancestors. Rusdy (2015) and Subiyantoro (2012) make it clear that *wayang kulit purwa* is a *wewayangane ngaurip* (philosophy of life). Rusdy added that basically spectators of *wayang* already knew the story they were watching before hand, so that it is possible they only listened to the puppeteer's oral utterances.

Wayang kulit as representations have been studied scientifically since the colonial era by Dutch academics (Boonstra 2014). Rediscovery project of identity of *wayang kulit purwa* in this era was found in the study of J.A. Wilkens in 1846 that put *wayang kulit* performances as mere entertainment and unuseful art (Boonstra, 2014). Reversely, the performance of *wayang kulit* more than just entertainment but it relates to knowledge and philosophy of life was revealed by C. Poensen in 1872. Therefore, according to him, in order to determine the shadow puppets one must separate oneself from the European point of view for in reality puppets have their own value. Sunarto (1989) echoed Poensen's statement by referring to the records of ancient books that the *wayang kulit purwa* performances were first recorded in the book *Arjuna Wiwaha* by Empu Kanwa in the era of Raja Airlangga (1019-1049). Pupuh V: 9 of this book describes the reaction of the audience as being "overwhelmed by worldly lust" for the performances (puppets) are nothing, "just like magic" (Sunarto, 1989; Wiryamartana, 1990).

Elements of representation could not be separated from regulation. The rediscovery identity contributes to the birth of a typical puppet style which became known as the Surakarta Pedalangan (GPS) and Yogyakarta (GPY) style. This project involves the regimes of each

region who feel the need to recognize ownership and inheritance of *wayang kulit*. In the era of colonialism, when the Central Java region was divided into two empires, the ownership of *wayang kulit purwa* needed to be re-articulated by each sultanat.

The regime contributes to the formation of standards and to the formation of local identity (Boonstra, 2014; Satoto, 2012; Arps, 1990; Satoto, 2012, Hartarta, 2012). Boonstra described four eras in which *wayang* were defined and redefined them as precolonial, colonial, postcolonial, and post-reformation eras. In the precolonial era, in the period of Nusantara, institutions had not been revealed to take a part in the formation of standard and identity of wayang.

New identities were formed in the colonial period where *wayang kulit purwa* were positioned locally by Javanese people as their identity. The sultan palace as institution played a role in this era. In 1923, Susuhunan Paku Buwono X initiated the establishment of “*Pasinaon Dhalang ing Surakarta*” (*Padhasuka*) at Radya Pustaka Museum. *Padhasuka* functioned as an education center for prospective puppeteer by studying with the famous senior puppeteer of Surakarta. Susuhunan aspires to elevate the popularity of *wayang kulit purwa*. At this institution, the puppeteer candidates are introduced to the style of *wayang* which includes the grip of the story and technical standard of the show which consists of *suluk*, *gendhing*, and *sabet*. The same thing happened in Yogyakarta two years later when Sultan Hamengku Buwono VIII founded the education of puppeteer candidates in 1925 namely “*Hamurwani Biwara Draft Dhalang*” (*Habiranha*). Educational material as in *Padhasuka* focuses on the standard of the story and the technical of the performance.

This identity was then regulated nationally by Indonesian government in the postcolonial era, to be recognized internationally through the recognition of UNESCO (Boonstra, 2014).

Consumption element explains how material culture is used and who consumes it. It covers the catchment area (Rubin, 2000) which explores the extent of the influence of *wayang kulit purwa*. Historically, in the era of King Airlangga his territory included East and Central Java, where Surakarta and Yogyakarta were still part of it, and the identity of *wayang kulit purwa* referred to the Kingdom of Kahuripan. In the twentieth century, the Surakarta Sultanate maintains its influences through the education of puppeteer candidates by senior puppeteer who excavated and affirmed the similarity of the GPS standard. The establishment of *Padhasuka* confirms the initial GPS catchment area.

The catchment area signifies the era of independence how puppets are used by the regime to plant and spread their respective understandings. In the era of the Sukarno regime, *wayang kulit* was used to disseminate national values, one of which was by creating *Wayang Revolusi* (Boonstra, 2014). However, this series was not popular because Suharto has become the President of the Republic of Indonesia replacing Sukarno. Like the first president, Suharto also used *wayang kulit purwa* in order to socialize his programs. In Suharto era, the Indonesian Puppet National Secretariat (SenaWangi) was established for organizing all wayang performance communities and an Association for Indonesian puppeteers (Pepadi).

The presence of two institutions formed by Suharto confirmed the central place theory (Rubin, 2000) that the diversity was influenced by the extent of coverage of the central region. In this paper the concept was adopted for exploring the expansion of the influence of GPS. One of the most influential puppeteer in the Suharto era was Ki Narto Sabdo. He is also known as a puppeteer who innovates wayang traditional standards (Satoto, 2012; Hartarta, 2012). During the 1960s, he considered other elements of puppetry in his performance, namely *gendhing* approached in a creative way, and the stage system was changed. He also sparked biographical plays or puppet figures *banjaran* that had never been featured in any puppet shows before him. In each of his performances, Ki Narto Sabdo always articulated the New Order government programmes during *goro-goro* scene, in the dialogue of the Punakawan. For this innovation, Ki Narto Sabdo was appointed as a member of the House of Representatives (Subiyanto, 2012). Since then, GPS in particular has undergone a shift and continues to process through the masterminds who are inspired and demand knowledge from Ki Narto Sabdo, one of his students is Ki Mantep. In an interview with Boonstra (2014), Ki Mantep explained that the innovation he did was aimed at making it a standard in the future.

The reactions of *wayang kulit purwa* were recorded in the *Kakawin Arjuna Wiwaha* by Empu Kanwa in the era of Raja Airlangga (1019-1049). Pupuh V: 9, that “There are people watching puppets, crying, sad, saddened. You also know that the carved skin moves and speaks. That is how it seems that people who are attached to the sensory target, just gawk, until they do not know, that in essence everything is there, mere magic “(Sunarto, 1989). The performance room is sorted according to designation, in front of the screen for responders, behind the scenes for puppeteers, gamelan, *sinden*, and spectators. The side of the silhouette is consumed by responders and their families (Arps, 1990; Subiyantoro, 2012). Also, even though the puppeteers conveyed their idealism and philosophy of life in their performances, they also compromised the tastes of the audience, thus creating a celebrity puppeteer (Satoto, 2012; Hartarta, 2012).

Conclusion

Based on the research gap on previous studies by applying the theory of circuit of culture, this paper finds that the regulation of spectator positions related to the *wayang kulit purwa* performance has not become a focus so that the concept of the shadow is still opens up for further research.

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Narrative and Visual: Case Study 'Setangkai Daun Sorga' by Taguan Hardjo

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Abstract

Medan comics are not much different from other comics that were created and enjoyed by many people. These comics had their own journey, sparked from revolutionary zeal from the hegemony of colonialism, imperialism, and from other inspirations. Many inspirations can also be gained from existing myths and folklores, as well as inherited themes; these, which inspired Medan illustrators, gave them a spirit and a certain identity. These themes then found their expression. Stuck in between literature and visual expression, Medan comics found their standard in the local figures and backgrounds. Even the costumes of its figures express the living attitude for the local culture. Medan comics, with their local spirit, involves the local genius of good morals through literature.

This research explains the connection between literature and visuals or pictures that are available within Medan comics, and tries to develop a way of seeing by investigating the expressions of whatever influenced a comic artist, Taguan Hardjo. He is chosen as the sample of this research because of the number of his works, and the general acceptance of the proximity of literature and visual expression in his works. One of his works, *Setangkai Daun Sorga* ("Leaf from Heaven")—which was an interpretation of a French work, shows the usage of words in visualization that creates a different identity. For example, words as the builder of stories are displayed in conjunction with the picture page, without frames or text balloons, as commonly found in other comics.

This research looks at a comic by Taguan Hardjo, seeking ways in which literature influences the form of the comic in the integration between words and scenes as a picture. Comics are seen not only as the play of pictures and scenes; it can be seen as a room for meaningful expression within literature.

Keywords:

Literature, Pictures, *Setangkai Daun Sorga*, Taguan Hardjo, Medan Comics



Introduction

Comics are communication mediums that serve to express stories through a series of pictures in frames, large and small panels. It contains stories with words written within frames of words (balloons). Seen from the pictures, techniques and styles, the entirety of the visual expression contains graphical aspects. The words that are contained in words balloons, added in with other graphical elements that support their expression, has become a visual idiom that substitutes words.

Comics are visual. They take their readers' imaginations to an entirely different field, into the normality of a comic. Even if the pictures often express verbal behavior or situations that do not require much thought or imagination, the visual aspect of pictures can be seen as easier for people to 'look at', rather than 'read'. Comics as a visual communication medium often exaggerate the pictorial aspect when creating its stories, alongside the personal expression of the illustrator; from this, the creator of a comic can be said to present a work that is objective and original, depending on the story.

Scott McCloud in his book, *Understanding Comics* (1993), says that comics are the unitary relationship between the pictures that create a story and received a *pictorial effect* response from its readers. There is also room for the imagination and visual response, as well as text, in its panels.

Will Eisner in *Graphic Storytelling* (1990) says that comics are a form of sequential art, or pictures and words that are stacked in a certain way to express a certain idea, sometimes dramatically.

Taken from its content, comics can be accepted by the people as in other literary fields. Short stories and the various literary genres are re-expressed within picture and text that are unified into pictorial language. This opens up the potential for research and exploration as a certain semiotics of pictorial representation. This will be useful for the creation of perception in the reading society, by looking at it as a new way to seek meaning.

Comics, as understood as created work and not only as an aesthetic work, and the review of pictorial literature of these Medan comics, can be seen from documentative work that brings along with it approaches and common explanations to its context. These explanations need not be limited to only good or bad.

This essay uses qualitative approach that is often used as a guide and pattern of processing for data, files, and information collected through documents, interview, observations and presentations, that are then analyzed. All of the analysis are interpretive. There are no numbers. Research in the field of arts should be able to match up to scientific analysis, because it is responsible to truth in an academic way. Research results can position the arts (the objects of literature and pictorial analysis) as a hereditary passing down of values. In describing fine arts

or other forms of art, it is necessary to analyze the various interrelated aspects and corners, and not limit oneself to formal aesthetics (intra-aesthetics), and connect to the description of aspects outside the works that form the background of the works (extra-aesthetics) (Rohidi, 2011).

This research on the topic of pictorial literature draws from the basic theoretical approaches of literature that examines the sociological background of a work of literature and the relationship of picture in the creation and reading processes. While literature springs from a certain loyalty or feeling on life that is then written, this research is an effort to display the felt logical nuances and aspects between visual movements, dialogues and interactions that can be seen from the text and pictures. This is the axis that differentiates this writing from previous research on Medan comics, for example *Sejarah Perkembangan Cerita Bergambar di Indonesia* by Hendri Lubis (2015), or *Lintasan Cergam Medan* by Henry Ismono (2016). The above-mentioned two names have researched well and emphasized the existence of comics as a communication medium that has a pivotal role in the growth of the spirituality of the people, especially in the area of Medan and Sumatera, in regards of its strength and role in history.

This essay is also an effort to rediscover the previous potential of the writer in analyzing works written in 1954-1968 by Indonesians, in the form of graphic stories and comics with stories about the local identity against the colonial imperialist cultural hegemony of Western colonizers. This writing can be seen as adding a reader's perspective on the words and sentences of a story into its visual expression, comprehensively dissecting the visual or pictorial aspects by taking a few panel frames as samples, treating pictures as language.

This effort to discover creative potential within the object/subject can be seen as a branch, that sprang forth from a strong root, that is the notes, good documentation on research on Medan comics as a whole. This process can help ease further research. It is the author's hope that through some process, a pictorial artist, in this case Taguan Hardjo with his *Setangkai Daun Sorga*, can be seen as a creator of values in the reading society, and as a broader whole through the interpretation of a communicative work that is seen, read and felt.

Other interpretations on Medan comics focus on the historical dimension. It has been noted that Medan comics gave an entirely new direction to Indonesian historical identification. Medan comics was said to have been at the forefront of the golden era of comics in Indonesia, representing a multitudinous diversity of themes and visualization of pictures, showing local genius from each of the artists.

The focus of this writing is Medan comics, especially Taguan Hardjo's works. Hardjo is chosen as a sample because he produced many comic works (43 titles, including a few reprints; Hendri Lubis, 2016), as well as a perceived proximity between the pictorial aspects and the literary aspects in his works. The title of *Setangkai Daun Sorga* can be seen from a few aspects:

That title was the first comic made after he returned from Suriname and Europe.

From the viewpoint of literature, this adaptation has a story that emphasizes on the moral aspect, the teaching of values related to current societal issues, and also strong spiritual values that emphasizes non-materiality; these are values that are assumed to be permanent and stable with time.

Seen from the visual standpoint, *Setangkai Daun Sorga* has a strong visual intensity as relates to its scenery and characterization in each panel.

The point of this essay is to show how literature in the visual expression within Taguan Hardjo's comics can strongly influence pictures in the poetic side, and how it can have a very rich expressional values from certain graphical aspects. These have influenced the imagination in a comic artist's work.

The product of this research is intangible. It is a research that enriches a viewpoint on visual literature. This is done in order to build a new spirit of creation based on a created work (literary work) into a new form of creativity and to build an understanding in the reading society about how to interpret a communicative work as something that is seen, read, and felt. Almost all of the previous research have shown that the existence of Medan comics was contributive to the resistance spirit of the hegemony of the European lifestyle, in its historical dimension, especially in Medan.

The emphasis on visual attitude and decision as shown in a series of jointed frames and panels becomes the communicative aspect of a comic. Within these panels and frames the exact and sharpness of the emphasis of the object can be felt (for example, the facial expression of the main figures) and becomes the certain accent for the success of a picture in expressing the emotion of a story. Previous research have helped this endeavor.

The writer chose the qualitative method by first beginning on the collection of visual or narrative data, literature in the form of published manuscripts, field observation and interviews with collectors on a dynamic basis. The data collection site was around the city. This method of research was considered to be able to build a dynamic relationship between the basic concepts of literature (in terms of background) to the creative visual object by making the theoretical aspects of literature research as a scientific background. Will there be a connection between the highlights of fragments of the manuscript into picture, as regards to the same accurate data sources, that form the subject-object relationships? Data analysis runs according to the arrangement and the developing of interests that may occur.

Research Background

The writer understands the stage of art as a moving experience that grows alongside all of the different things that are done but still observing the baseline of visual expression, the picture.

Everything gives a connected background. Every expression is representative; sometimes learning and teaching interactions (public interactions) has an appeal to it that receives and gives spirits, experiences that stem from highlights in variance. Everything opens up to a continuous influence. This writing is deeply connected with the aspects of “what” and “why”. What is meant by “what” is the form, the technical praxis of objects and works, and what is meant by “where” is the knowledge content, either theoretical or in spirit, the inspiration for the creation of the work.

Story and Picture

Stories and pictures are basic components in the creation of a visual fiction, such as comics and graphic narratives, beber *wayang* and others, as well as relief in the third dimension; height can also play a decisive factor, for example as in the candi walls. The picture is a fine creation, can be of color, that is delineated by the edges of a curving form. Every form has a curve, as well as a color, length, width, height, space and time.

The comic itself is a pictorial narrative expressed in the form of various panels and frames (Djair Warni, *Mengenal Komik Indonesia I*, 2016). A form of narrative, in the style of everyday or formal language, that represents the author’s humility as a factor of communication. The panels, frames, and images of the picture are deliberately presented in a serial manner, in order to express information using a variety of expressions. On the other hand, the picture can spring out of the delineated lines of the frames. The pictures on each panel can also contain sounds, of nature or of artificial object. This can be seen through words and depictions of forms of letters that is depicted as if ‘vibrating’ or ‘echoing’, depending on the sound it wanted to convey, representing information with an aesthetic effect. For example, the picture of an arrow that shoots out of the frame can be pictured through graphical signs that matches the direction of the arrow with a sound effect.

Interpretation of Pictures

Pictures can be made freely, on its own, or serve as illustration, in which it does not stand on its own. As paintings continuously connect with other things such as ideas, materials and techniques of expression. In accompanying a manuscript or text, an illustration must depict the contents of a manuscript clearly, expositing what is read to be what is seen (Biggs, 1952: 171). It can be summarized that pictures are drawn shadows, which becomes a visual expression from the various interests or thoughts, and various pictures can be drawn from the form of expression.

Characteristics of Pictures in Comics

The descriptive interpretation of pictures in comics are:

1. A collection of panels or frames containing pictures.
2. Picture and viewpoint, designed for communication; every picture in its panel is arranged according to the movement logics of a camera eye. The arrangement and the expression of the story can give a dramatic illusion by exploiting the viewpoint of the image, or in film terms, *camera angle* (Indria Maharsi, *Komik Dunia Kreatif Tanpa Batas*). Examples of camera positions are:
 - a. Bird eye view, or a top-down view of the object. The picture is imagined as wide.
 - b. High angle, or a top view of an object, direction is up.
 - c. Low angle, or the bottom view of an object.
 - d. Eye level, at the same height of an object. The object is drawn parallel with the height of the illustrator.
 - e. Frog eye, or at the parallel of the base of the object.
3. The size of the image in each panel is also variegated, in order to show certain terms, such as: close up or a full image view of the object (close object), extreme close up, medium close up, long shot, and extreme long shot.
4. The trench is the space between frames and panels.
5. Word balloons, are the spaces for dialogue, formed like a balloon, containing words or representations of saying, dialogue, or narrative of the story in the panel; this has become a certain function of language in comics (Bonneff, 1998: 31). Balloons can contain dialogues or words that are said, even though they only form the inner dialogues of the figures in the panel. In 18th century comics, word balloons are expressed in the form of a ribbon, or as if a scroll of paper had been loosened from the image. If it contains news or past information, the scroll of paper would appear to be ugly or malformed. The word balloon can contain symbols created to express non-verbal sounds (McCloud, 2001: 134). The shapes of the word balloons can also be different, depending on the expression of emotion expressed by the figures or the scenes in the comic; there are exploding balloons, sharp-edged balloons, or dotted balloons, expressing someone who is shouting or angry. Or sharp lines has a tendency to narrate an old man saying and giving wisdom. The shapes of the balloons can represent content and attitude of a saying. Saying balloons contain words or sayings with directional arrows pointing to the talking figure. If there are a lot of dialogues, these balloons are created according to the line guide; the "tail" point to who is speaking. Usually, the top-most balloon in a sequence is the first talker. Thought balloons are drawn as voice narratives coming from within the heart as something that

happens within. The shape of the balloon is also different and tends to be like a moving cloud. Usually, the thinking figure is indicated by smaller balloons that are drawn closer to the figure. In the frame of a comic also can be found rectangular shapes that contain narrative non-dialogue explanations, which can be in the form of a description of a situation, scene or setting. Within the pages of a comic one can sometimes find words that seem to want to say sounds, *sound letterings*. These are expressions of sayings by the subject, in order to express dramatic feelings, by making text out of certain non-dialogue sounds or words. These are known in Greek as *onomatope*, referring to words or a group of words that mimic the sources of sound being represented. For example, sounds of animals, whirring winds, explosion, water drops, tree cutting, etc.

6. Illustrations are pictorial art used for certain visual purposes (Kusrianto, 2007: 140), and comics are pictures that visualize the contents of a narrative and picture to illustrate a story or moral. Stories in pictures are a form of communication that is the easiest to remember, better than words (Kusmiati R., 1999: 44). Visual styles in comics often has a clear depiction, with realistic objects and models, a mimicry of the model close to the original (McCloud 2001: 28, 204). There are many efforts that comic artists do to drive closer their creative work with the reader's intervention.

The collaboration of words and pictures are in line with McCloud 2001:153-155, which said that comics are a hybrid product of words and illustration. Pictures and words (story) are said to have a mutually complementary relationship that makes explicit the story's reason of communication. He also says that comics are composition or position of words with pictures that create scenes and achieve a pictorial effect response from its readers. The role of the imagination from visual response is very large, as well as the understanding built between words and pictures in the panels (*Jurnal Senirupa Galeri*, 2017).

Aspect of Story

Both a writer and a visual creator has similarities in attitude and work process. For example, when a paint artist creates their work, it is as if they only see life from the corner. We realize objects from their practical functions and ends, but artists and painters usually can capture what other people cannot (Benedetto Croce) and therefore paintings (the objects of creation) are what is called as representation: the effort of description from what is seen. Benedetto Croce wrote that fantasy gives us, as humans that create and imagine and with intuition, an entry into itself. Pure imagination in the act of creation is often began with inspiration, connected inspiration at the point of creation. Inspiration, in its traditional meaning, is the subconscious factor that is innate to every individual at the point of creation. In Greek mythology, inspiration is always connected to the gods, such as in musical exposition. Music is often imagined as the daughters of memory, becoming a sort of divine whisper that gives inspiration for the rising and falling of tones. Christians regard inspiration as something that comes from the Holy Spirit (Rene Wellek & Austin Warren in *Sastra dan Psikologi*, 2014).

In psychology, there is a tendency of humans to be called right and to have a strong moral compass by following a certain teaching. This is then felt when one is giving instructions for oneself and sharing it with its reader society, so that they are pious, good, and can be a role model for everyone.

Looking at an example from literature, a novel titled *Siti Nurbaya* (1922) by Marah Roesli, proves the assertion that literature can contain a conception of good, such as marriage, religion and education, law and society. The characters in the story of that novel act as the doer of the idea of the author's intentions.

Stories are a series of scenes and acts that are factual (based on reality) or non-factual such as fiction and other works of imagination. What is meant by factual are historical documents, reportages, biographies, and so on. There are also half-factual stories, such as ancient stories that are repeated in narration and becomes folklore such as *Babad Tanah Jawi*, *Babad Caruban Nagari*, or a certain kind of pre-scientific *Sign Fiction*. Non-factual fiction are folklores, legends, myths, and so on. Stories and pictures are two basic components for the creation of visual fiction such as graphic novels, comics, beber wayang, or works with more realistic dimensions such as candi reliefs.

Language Background

Mitologi, Akar dan Pesan dalam Buku Bahasa Komik (130) says that Malay was the only communication tool used by the communities and traders in everyday life, from the Malacca Strait to Melanesia. Malay was already used in daily conversation or as trading language, usually called Low Malay. This language has already existed since the seventh century, and is written in various reliefs found in southeast Sumatra, which is probably its origins. Since the 1928 Youth Pledge, Malay (then Indonesian), becomes the national language of Indonesia. Literature, in terms of its language, is deemed as older and almost the same (in variety) when compared to literature developing in the Malay language. Since the 15-16 centuries, Malay has been used in some large sultanates at the coast, such as Malacca, Aceh, and Johar.

Text, Feel

The spirit of provincialism put Medanese comics at the top of other pictorial works. Medanese comics are enjoyed by the reader society and they derive entertainment from it. It also strengthens and gives a certain direction to their moral compass, and Medan comics are also taken to be moral reminders. Many manuscripts originate from folk tales and stories. Folk tales are taken as regional potential that builds local identity but is deemed to be universal. The feel of a manuscript is regarded to be very close with its literary aspects. The potential of a poetic element is deemed to be strongly held in it. Seno Gumira Ajidarma says that the literary element in most Medanese graphical stories need to be read closely (2016).

One example of artistic expression seem to be when one is enjoying blues-genre music from the black people community. When we listen to it attentively, the poetical elements from the rhythmic sounds and music became a certain expression of a community oppressed with certain political elements. The inspiration of surrender, of receiving and rebelling, rejecting or embracing, became the human expression that seem to cry musically. This can also be seen in dances that express solidarity in the Aceh people; see the colossal expression of 'Saman' dance that contains the spirit of local rebellion towards life pressure in the expression of the local community's ideas of beauty. It can be felt that there is a similarity of the creation spirit in expression and there is already created a new space: a space of expression that is responsible and has a creation base that is authentic. Literature in the comic is the expression of a version of a story with pictures and society accepts it as something that is expressionally richer (Sumardjo, 2007:157). Through comics, we get the understanding that the literary atmosphere has become our spiritual motivation for the productive work of the creation of a literary work in pictures, as well as art in general.

The fruits of human thought are an advantage that enables humans to progress. With their thinking, humans can learn about many complex problems and imagine the large and wide world (Koko Hendri Lubis, 2016).

Taguan Hardjo was born in Suriname and returned to Indonesia when he was 18 years old. He is an artist that is renowned by the Medan society. An interview by Koko Hendri Lubis mentioning a book by himself, *Langsung Dari Dalam Hati*, says: "... you are a strong artist, your voice will be heard more, and the people will believe more in you through your works ..." And he never failed to heed this artisanal attitude throughout his whole life. The creative attitude in the creation of his comics made his comics more original, authentic, born out of a life spirit that upholds the will to grandeur. In his own admission, he says that comic artists usually have a lot of wants and this attitude had made him an erudite person in terms of knowledge regarding the world: social sciences, psychology, as well as art. In his works, Taguan Hardjo is known as a person who stands up for himself and does not take into account trends or the mainstream of his reader society.

A researcher of sociology from France, Marcel Bonneff, at an Indonesian comic launch event, mentioned that Taguan Hardjo is a person that has a strong illustration skills, always detailed, and with dynamic documentary knowledge. He smartly uses the necessary methods of expression in his comics, with a variety of picture poses, imitating a live camera. Comics in Taguan's hand becomes serious and weighty work that has quality literature content. Not only does Taguan's work has a philosophical story content, it also has a verbal and sequential storytelling quality in each panel or frame. Taguan has a large intention to spread the appreciation of comics to the broader public, to make them love comics as a form of art that is real to life. Taguan Hardjo seems willing to position his comics equal to other art presentations such as theatre, novel, and music performances, and to say that comics are a part of living art.

Setangkai Daun Sorga is Taguan Hardjo's work of adaptation. It shows the expertise of Taguan Hardjo, and it is also his claim to fame. This comic is deemed to have a perfect comic quality, that can be seen through the details, shadowing on the figures, and a consistent anatomy. The placement of objects relative to the main characters, and compositions rich in viewpoints, also an imaginative use backgrounds and a complex story line. In 1991 and 1992, two comics *Setangkai Daun Sorga* and *Musang Berjanggut* ("the bearded weasel") were reprinted by Grafiti Pers and became the claim to fame of these comics.

Taguan Hardjo, seen as the driving figure for many comic artists in Medan, published 43 comic titles (from the early 1960s) in his life. There are so many storytelling aspects with wide references. At the same time, many Medan comic artists are also publishing their works. In Java, comic was also developing and has given influence to the development of comics in the rest of Indonesia. That said, a lot of people agree that the role of Taguan Hardjo, who always put to the front the education aspects, was considered as a symbol of resistance and other Medanese comic artists always try to portray him in their comics. Taguan Hardjo is deemed a myth.

The artistry of Taguan added and enlivened a feeling that also shaped his comics. The literary aspects can be deeply felt. Text are not merely a repetition of the images or caption, but became some sort of unity that deepens the story. When talk balloons are absent from a large part of the panels, the text became a part that is as dominant as the picture and can even be understood to be part of the image and considered as part of the visual composition. The usage of metaphors can be understood as visual translation that creates new meaning from the unity of two forms, creating new attitudes from each form (Bhabhan, 2004), and now comic is not only a limited form of image-play from the series of acts, but has also become a new space to express in the atmosphere of literature.

The Creation of Literature

God created the universe, the earth and its contents, including humans and everything that lived. Then, humans created and developed life in their effort to improve their dignity, to build a mutual life system that complement each other, with feelings. Humans created the entire system of ideas, feelings, actions, and will, in their society and that they created with study (Koentjara Ningrat, 1983).

Humans order, mimic, and create a lot of things, including dolls and action figures, as part of the story. Stories are a form of human creation through words, and written ones become stories like *The Mermaid*, *The Tale of A Thousand and One Nights*, *Pinocchio*, *Robinson Crusoe*, and other large titles. The rest of the world sees the creator of stories, always busy creating, recording, and documenting (from the Notes of Rabindranath Tagore). The title of *Setangkai Daun Sorga* is only one in between millions of other titles in the background of the spirit of humanity expressed through words.

Works of literature can be called verbal signs (Damono, 2013), and are a word of languages that has deep connection with sociology, philosophy, and religion; it is also a social product. The discussion about products of literature are always connected to social situations and the position of the society that the work is borne out of. Looking back, to Plato's era between 5 and 4th century BC (when literature was often expressed in poetry), literature is seen as a strong force in culture, indivisible from social activity and has broadly influenced humanity. According to Plato, "... everything that exists in the world of creation is actually only a mimicry of the highest reality in the world of ideas ..." (Pelopor *Teori Sosial Sastra* by Damono, 2016). From this can be seen that environmental factors are deeply important for the development of literature. Literature is also deeply influenced by other factors that are prevalent in society, such as culture, climate, economics, politics, law, religion, as well as the characteristic of states in carrying out the missions, messages, and moral philosophies of a country.

Medan comics can be viewed as cultural information in the form of graphical stories, seen in the context of a series of stories, an expression that is original (F. Lacassin). Marcel Bonneff is of the opinion that comics as graphic literature that can tell information from the time zone to achieve an aesthetic response in the reader (Scott McCloud, 2001). In this role, that background can be connected to the historical identification of a nation. Medan comics, in certain interpretations in the progressive history of a nation that is cut midway, can give a new direction for the Indonesian history that is 'saved', due to the attitude of its comic artists towards the Medan society against the hegemony of the European lifestyle left from colonization.

Literature, Early Works

Setangkai Daun Sorga (SDS) is the title of a graphic story, adapted from Laboulaie's (a French novelist) work titled *Het Klaverblad Van Vieren*. It is taken from a book with a Dutch title, *De Wereld In*. In 1959, Taguan Hardjo was touched with the grand values that was contained in the text, that was full of callings for a pious life moral. Taguan was moved and duly adapted the story into graphical form. This graphic story was then published through *Siong Po*, a Medan publication. A year later, the firm Harris in Medan published it with copyright in the *Berkala Pembangunan*. Through this comic, Taguan Hardjo claimed his fame. This also proves that comics aren't something that we can ignore; it is not light from a story perspective as well as visual. We can see and contemplate repetitive lines, soft shadows that turn into soft figures, easy in the volume on bodily form, as can be seen on the mastery of the body and anatomy. He is also skilled in the creation of the plot, and division of pictorial frames according to the way the story moves in *Setangkai Daun Sorga*; this is accorded to be able to enliven the feelings of the reader.

SDS, as a comic adaptation by the artist Taguan Hardjo (1959), can be viewed as a graphic literature that contains humanity's moral conflict in upholding grand values within real situations. The story of an adult man with another, in their brotherhood. The normality and also

the moral rules that are enacted within the collision of attitudes and in that situation creates a story with an enticing conflict into a hair-raising drama. SDS contained moral missions/concepts about the freedom of an individual, that is achieved through a life struggle, and how it is achieved in a society with high faith. Meanwhile, outside the society, humans tend to act like animals, to respond to cheating with more cheating, unbounded by moralities that are generally accepted. It is known that mankind's efforts to maintain a certain dignity is always a process of social conflict (Sapardi Djoko Damono, *Sosiologi Sastra*, pg. 55).

SDS can be summarized: Umar and Abdallah are two boys who grew up together. Since they were little, they have played and they have many similarities. Umar is Mansyur's son, a friendly merchant; his mother died when he was still a baby. Abdallah is a child born without a father, because he was murdered by desert pirates when guarding his merchandise. His grandfather praised his grandson and another person said, as if the sayings contain a prophecy about Umar, the beloved grandson: "... *but, I see that he will experience harmful things to his life in the future ...*" and the dialogue continues: "... *I'm sorry Mr. Mansyur, if my vision only comes as a flash ...*"

"*No life is without challenge, but for Umar, the challenge comes from his best friend ...*" he continued: "... *brotherhood is not a one-sided game, the one who is deemed as the enemy does not mean that he has enemies...*"

"... *but for Abdallah, leave him be, in any hard situation, he always has good morals and will still feel happy in his life in this world ...*"

The grandpa appeared to be smiling behind his white moustache and beard, while his eyes show a weird cool light.

"... *then, what you want for your son is nothing else than he finding a blade of leaf from heaven...*"

The blade of leaf from heaven was originally understood as a natural thing that in this comic's story became a target of realization, a certain symbol of the reach of someone's piety.

One day, Abdallah received a small plate from the hands of his uncle: "... *this is so beautiful, uncle, it looks like a leaf, the shape is like a leaf ...*" A certain strange feeling filled Abdallah, who then prostrated kissing the ground: "... *through the powers of Allah, the earth has opened itself to deliver a blade of miracle from the heavens ...*" That day, Abdallah has just finished digging a ground which then let out water.

There came a sound: "... *keep it, Abdallah, that blade of leaf is only for you ...*" (pg. 17)

At another point, there happened something that almost appears repetitive about the silver leaf. "... *uncle, this thing is like the bronze leaf of old, the size and shape is also almost the same.*" "*silver leaf, one more leaf from the heavens ... is there any value to it ... someone asks.*" "*it is very useful, for those who know what the meaning is... thank you Allah ...*" he says, at the same time

holding his hands up in a praying position. Abdallah has received the silver leaf, a moment after saving the kafur of his mate (pg. 34).

In the passage of time, in the silence of the desert, Abdallah looks at the gift from Karu Citan, another sojourner friend of his, that is a thin piece of metal, the shape elongated like a leaf, shining under the dusk sky, *hai*, this is the third leaf from heaven ..." (pg. 46)

In the next image, Abdallah has safely made it through the bridge of heaven, and received the fourth leaf of heaven, that he understood as the gift from God, a sign of reward for his piety. Not only has Abdallah been able to remove anger from his heart, Abdallah has even become a helper for his enemy by sacrificing his own life (pg. 62)

Visual Communication

There is an often repeated phrase that humans are creatures that likes to see and understand everything by seeing, by images and visuals, and then from reading. And reading is just a complementary factor. In our daily life, we enjoy pictures in many shapes. Visual phenomena in mass communication is some sort of a character for the modern society, from advertising, comic strips, currency, to tarot cards and road signs. A fashion designer introduces new discoveries about cuts and shapes and creates new forms of clothing using guide images. See also visual guides for architecture, the notations for choreography, or even geographical and topographical maps (see Introduction, Umberto Eco, 2009). Everything becomes repetition and the seen and read also becomes repetition and uniformity.

Mass communication is a zone that is wide in various explorations. What does all this have to do with aesthetic things? We understand that this zone (aesthetics) is linked with various disciplines around it, from psychology to sociology, even pedagogy. In theory, the beginning of a literary work was born from the will to create through a note of life experience that complements each other. From this background, we receive a unique figure, different characteristics, that appear as authentic characters.

Genres of mass communication such as comic strips, detectives, and long stories that became comics, wayang performances or even songs, films, and all form of communication, has a characteristic and becomes common in the industrial era. Meanwhile, general mass media such as film, newspapers and television, even comic strips, has lost its character because there appears new patterns or structures that are deemed to be common as an effect of things more common (pg. 18)

The visual dimension is understood as the limits of measurement from forms that began from the physical dimension. We also remember the metaphysical dimension of man as 'me' as the ego, movement or rotative, instinct, senses, and then ratio. In the dimension of man, the expression aspect also has emotions, ambitions, illusions, as well as hallucinations, that always gives color to whatever he does. The expression of hallucination about the grand moral obsession that he

upholds gives a strong influence and color for the story, in every role play. Everything is given out in this comic.

The primary contribution is the understanding and development of images or visuals, given direct influence from theme, topic, or content that is communicated. The reveal of images in SDS gives a different visual identity, such as the containment of aspects of words/alphabet, that explains stories, gives deep influence towards the visual aspects (layout styles). The dimension of man, such as expression, emotion, ambition, illusion, and hallucination, are aspects that is felt to be giving color to the various ideas and everything is expressed in a visual display. The elements of words, positioning, composition, and the figures became one. Comics have gone further than mere image play with a series of scenes in panels or frames, but comics have also become a new room for expression in a literary atmosphere.

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Study of Graphics Presentation on Permanent Exhibition of 'B' Building Museum Nasional Indonesia

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Abstract

Graphics presentation is one of method to describe information in museums, including Museum Nasional Indonesia, which is visited by large group of public, such as educators, families with children as well as foreign tourists for recreational, knowledge and even research purposes. This information communication also part of museum duty to exhibit and to communicate the heritage of humanity and its environment for the purposes of education, study and enjoyment to public, which is also in accordance to one of Museum Nasional Indonesia's mission to accomplish museum management that provide excellent service in education and recreation to public as well as managing the collections, which are Nasional cultural heritage, by international standards.

Based on recent visitors survey held by Museum Nasional Indonesia, there is indication that information to explain the collections in the exhibition of the museum, such as language and others, still need to be optimized. Therefore, there is a necessity to optimize the information method. This research is focusing on observation of applied information method in permanent exhibition in B Building of Museum Nasional Indonesia, such as wall panels, standing panels, collection captions and others. The observation result can be analyzed by graphic design theories, such as typography, illustration, layout, colour composition and others, also by visual theory such as Gestalt theory, in order to produce graphic presentation recommendations for the museum.

Keyword:

Museum Nasional Indonesia, Graphic Design, Information, Exhibition.



Introduction

Museum Nasional Indonesia (National Museum of Indonesia) located in Jl. Medan Merdeka Barat No.12, Jakarta, was built in 1862 and opened for public in 1868. It was designed to exhibit archeological, ethnological, historical and geographical collections from Dutch East Indies that belonged to the Bataviaasch Genootschap van Kunsten en Wetenschappen (Batavian Society of Arts and Sciences), and also functioned as their office. In 1962, after the institution changed into Lembaga Kebudayaan Indonesia (Indonesian Culture Council) the museum was handed over to Indonesian government and became Museum Pusat (Central Museum). By decree of the Minister of Education and Culture No. 092/0/1979 May 28, 1979 it was renamed the Museum Nasional Indonesia. The museum building was extended to the north side and opened for public in 2007. The new extension space, known as Gedung B, consists of 4 floors and exhibits artifacts from Prehistoric times to modern times. Currently the old building, called Gedung A, is under renovation, meanwhile the next extension, known as Gedung C, is under construction.

As a national institution, the Museum Nasional Indonesia facilitates cultural education, unlimited inspirational resource, recreational space, also provides support to enlighten the nation and to strength the unity of the nation through the diversity collections from the whole country. Museum Nasional Indonesia is presenting Indonesian culture that can be comprehend as a product as well as a process, started from the beginning of humankind in the archipelago to the 20th century, which can be divided into Prehistoric Period, Hindu and Buddha Kingdoms Period, Islamic Art Period, Western Colonialism Period and Independence period. The collections and exhibitions describe Indonesian cultural from period to period including the process that created and shaped Indonesian culture like nowadays. According to the mission of the museum (<https://www.museumnasional.or.id/tentang-kami/visi-misi>) Museum Nasional Indonesia is also built and managed to achieve international standard, which makes the museum have to apply international standard such as management, facilities, human resource quality, and others. Beside preserving, securing and displaying the collections, which the main purpose is to be involved in preserving Indonesian heritage, the museum should also provide excellent service for the cultural education that refers to efforts to make it as a pleasant place for every visitors to learn about Indonesian culture, even for further studies the museum should be ready for information and knowledge continuously, especially related to the collections and subjects. This can be only achieved if the museum periodically develops their studies upon their collections, maintain their collections and exhibitions, their public service and their institutional management quality. In order to develop public appreciation on museum's collections, museum should present collection explanation and exhibitions for better information and attraction for visitors. Therefore, the general vision and mission of the museum is in accordance with the definision of museum stated by ICOM (International Council of Museums) in their official website, that *"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its*

environment for the purposes of education, study and enjoyment.” (<https://icom.museum/en/activities/standards-guidelines/museum-definition/>).

Currently the collection of Museum Nasional Indonesia are divided into 7 types of collections, i.e. Prehistoric, Archeological, Ceramic, Numismatic and Heraldic, Historical, Ethnographical and Geographical collections. In order to share informations to develop visitors' comprehension and appreciation about the museum collections and furthermore, Indonesian cultural heritage, Museum Nasional Indonesia have main activities to explain and to interpret various collections presented in the exhibition. One of the presentation techniques in exhibition according to Timothy Ambrose and Crispin Paine is graphic presentation (Ambrose; Paine, 2010:81). In order to support the whole storyline, labelling and information panel is playing an important role to deliver the information about collection. Furthermore, labelling and information panel should be implemented in such a creative way to meet the collections' visual appearance (Akbar, 2010:89-131). Informations including texts and images are printed and displayed in series of panels, attached to the wall or standing. Panels can be designed for a topic that consist of a title, subtitle, text and images such as photographs, illustrations, icons, or infographics. As mention by Pam Locker, graphic design involves bringing type and image together to communicate a message and in this sense, it can play an important role in the formation of the exhibition 'script'. It provides the foundations of the interpretive bridge between the expert curator and the public (Locker, 2011:210).

In May 2018, Museum Nasional Indonesia has had a satisfactory survey over 130 visitors, which 30 persons were foreign visitors. One of the survey result was, from 130 visitors, 50 visitors were very satisfy to the information presented by the museum, while 50 others felt satisfy, and 20 persons felt unsatisfy. Other data showed that from 30 persons of foreign visitors 10 persons felt satisfy to the informationa, while other 20 persons were complaining about lack of information in English language (<http://www.museumnasional.or.id/survei-kepuasan-pengunjung-di-museum-nasional-1651>). Further respond from the management of Museum Nasional Indonesia was to complete the English information. However, by this result visitor's satisfactory level of Museum Nasional Indonesia still can be optimized.

This study's aims are to describe and to identify problems on graphic presentation techniques applied in permanent exhibition of Museum Nasional Indonesia, focusing on B Building, which consist of 4 floors, and how to optimize the graphic presentations. Hopefully it can result a recommendation for the management of Museum Nasional Indonesia in optimizing information to visitors by their graphic presentation.

Method and Theory

In order to find connectivity from all of the data and to analyze the graphic presentation, this study is using qualitative research method. Source of the data are from references, field observation and interview with the management of Museum Nasional Indonesia. Observation

to graphic presentation is implemented on section information panels, collection information panels, captions, which including typography, fotography, illustration, color and other visual elements, and also the existence of language used in the information. To focusing the discussion, the graphic presentation will be divided into types according to their functions. From each of the types samples will be discussed by their visual elements.

As mentioned by Pam Locker, typography consideration for exhibition graphics included legibility and readability, that involving settings of typeface, scale, lines of text, colour and lighting. A consistent graphics structure throughout an exhibition helps to link areas and stories, offering visitors a logical visual anchor (Locker, 2011:114-115, 117). The hierarchies of information of the exhibition graphics can be divided into Main title, Sub title, Body text and Image title. Exhibition graphics should also provide visual height accessibility to most visitors.

Graphic Presentation Typology

As mentioned in Buku Panduan Museum Nasional Gedung B, the storyline concept of the exhibition is based on the framework of cultural elements, which Prof. Koentjaraningrat classified into seven substances of culture : 1. Religious System and Religious Ceremonies, 2. Societal Systems and Organizations, 3. Knowledge Systems, 4. Language, 4. Arts, 6. Livelihood Systems, 7. Technology and Tools Systems (Handari; Trigangga, 2: 2015). The concept has been developed into four exhibition levels with themes as 1. Man and Environment, 2. Knowledge, Technology and Economy, 3. Social Organization and Settlement Patterns, 4. Treasures and Ceramics.

The graphic presentations in those 4 levels can be divided into functions as follows: level and theme presentation, information panels as sub themes and sub sub themes, information panels supporting themes and sub themes and collection captions.

Table 1. Graphic Presentation Typology

| Type | Graphic Presentations | | |
|--|---|--|---|
| 1. Level and Theme Presentation |  |  |  |
| 2. Information panels as sub themes and sub sub themes |  |  |  |

| | | | |
|--|--|---|---|
| |  | | |
| 3. Information panels supporting themes and sub themes |  |  |  |
| 4. Collection captions |  |  |  |

Graphic Presentation Visual Elements

The visual elements of graphic presentation in Gedung B Museum Nasional Indonesia can be analysed based on their type as mentioned in Table 1. Graphic Presentation Typology.

1. Level and Theme Presentation

The level and theme presentation, mostly have very big size printed board or acrylic, consist of photographs only, with very few of text and stated only the theme of the level, except the first level, which not only stated the theme, but also have explanation text. It also has full color photo collage describing multiethnic of Indonesians with traditional costumes. The photo collage is overlapped by outline of Indonesian map. Meanwhile, the 2nd level and 3rd level theme presentation are very similar, using 2 layers photo collage, which the background using monochromatic color, and the other layer using full color photo collage. Both presentations have color code applied in the background wall, yellow for the 2nd floor and blue for the 3rd floor. Both graphic presentations are informing the level themes. The 4th level theme presentation is formed by juxtaposed of Dutch colonial black and white photographs describes aristocrats from archipelago wearing royal costumes, presented with wooden frames. The theme presentation is not informing the level theme.

From all of the levels in Gedung B, the level theme presentations are not consistent. The presentation in the first level has explanation, while other levels have no explanation. The explanation is in both language, English and Indonesian. While the other levels present the photographs by digital photo collage mentioning the themes, the 4th floor theme presentation is created by the black and white photographs in frames without mentioning the theme.

2. Information Panels as Sub Themes and Sub Sub Themes

In the first level the Information panels are divided into several subthemes. Some of the subthemes are: 1. Geomorphology and the Migration of Man and Fauna, 2. Early Man: Homo Erectus, 3. Dispersal of Hominid Sites in Indonesia, 4. Natural Environment, 5. Life of Cave-man. 6. Homo Floresiensis. There are also some sub sub themes such as: Fisherman as Well as Farmer: Plawangan Site, Central Java; A Village of One Thousand People: The Gilimanuk Site, Bali; Craftsmen Buried in Clay Pot: The Life of Paleometalic People and others. Most of this type of information panels has complete hierarchy as mentioned by Pam Locker, that the hierarchies of information of the exhibition graphics can be divided into Main title, Sub title, Body text and Image title (Locker, 2011:118). Main title in the information panels are mostly have emphasizing font such as bigger size and bold in a header with both language Indonesian and English.

Graphic presentation of the subthemes Geomorphology and the Migration of Man and Fauna, The Early Man: Homo Erectus, Natural Environment are presented in big neon screen. The subthemes followed by their sub sub themes. Following Pam Locker explanation about information hierarchy, those graphic presentatation are having bigger size font on the sub themes title than the sub sub themes, and smaller size on body text. However, other sub themes such as Live of Caveman and Homo Floresiensis are presented in smaller wall panels with same size as the other sub sub themes such as Fisherman as Well as Farmer: Plawangan Site, Central Java; A Village of One Thousand People: The Gilimanuk Site, Bali; Craftsmen Buried in Clay Pot: The Life of Paleometalic People and others. The panels have various background colors, and the colors are not indicating relation between each sub sub themes and sub themes, nor indicating certain sub themes. Some of the sub sub theme panels have short summary on below with different color background as highlight.



The sub theme information panels in 2nd level divided into several sub themes and sub sub themes. Most of the information has been written in Indonesian and English. The highlighted sub theme in 2nd level is ‘Script and Language in Indonesia’ which has big panels and acrylic casing. Inside the casing also exhibited some collections. It has monochromatic color outline of ornaments with less opacity as background, bigger font size on subtheme and sub sub theme.

Some color photographs of the collection are also attached at those panels. However, one of the sub sub theme: Chinese and Latin has different design. It has narrower format with highlighted header. It does not have ornamented background and different font type and color for the title. The difference can be observed as Picture 2. Graphic Presentation of Script and Language in Indonesia: Pallawa, Nagari, Tamil; Arabic Characters; Chinese and Latin as attached below.



Picture 2. Graphic Presentation of Script and Language in Indonesia: Pallawa, Nagari, Tamil; Arabic Characters; Chinese and Latin

The other subthemes information panels implemented in 2nd level have two header designs, the old and the new ones Both designs separate Indonesian version and English version. The old design has outlined ornaments with less opacity background, and has same size and design between Indonesian version and English version. Meanwhile the new design had photographs background header with same size but different photos both in the header and in the body text for the Indonesian version and English version. Furthermore, the Indonesian version and the English version have different font color. However, the new version panels although have more photographs, they have more rapid body text.



Picture 3. Graphic Presentation of Transportation and Architecture

Some sub theme information panels in 3rd level highlighted in window displays, while the background panels are having visual presentation with light brown monochromatic low opacity photo collage and sub theme title written in above left, except the Pottery and Teracotta sub theme which is written in above right. All panels are having bilingual title only. Some of the panels can be seen in Picture 4. Graphic Presentation of Sub theme Information Panels in 3rd Level.



Picture 4. Graphic Presentation of Sub theme Information Panels in 3rd Level

The explanations of those subthemes are written in other panels with titles written in dark red header decorated with artifacts shilouette and low opacity monochromatic photo collage as the background of the body text. Some of the collection color photographs are attached to complete the explanations. Though most of the panels are having horizontal orientation, some other panels are having vertical orientation as can be observed in Picture 5. Graphic Presentation of Sub theme Information Panels in 3rd Level.

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Picture 5. Graphic Presentation of Sub theme Information Panels in 3rd Level

Meanwhile, other sub themes and sub sub themes are presented in smaller panels decorated with artifacts shilouette header. Some of the collection color photographs are attached to complete the explanations and low opacity monochromatic photo collage as the background of the body text. The panels can be observed in Picture 6. Graphic Presentation of Sub theme and Sub sub theme Information Panels in 3rd Level.

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Picture 6. Graphic Presentation of Sub theme and Sub sub theme Information Panels in 3rd Level

In level 4 the exhibition is divided into two parts, the Treasure of Gold and Ceramic. Subtheme information panels of both exhibitions are having low opacity color photographs and

monochromatic ornaments as background. The explanations are completed by maps, photos of collections and the historical sites. Some panels also describe illustration to complete the explanations.



Picture 7. Graphic Presentation of Sub theme Information Panels in 4th Level

Based on the observation, inconsistency also showed in the Information panels as sub themes between exhibitions in first, second, third and fourth levels. The information panels, as the main explanation for visitors, are not showing any sequence indicator, particularly for the panels which explain sequential period, such as The Early Man, Script and Language (Pallawa, Nagari and Tamil; Arabic characters; Chinese and Latin Script), Trading: Goods, Market and Currency (Prehistoric period, Hindu Budha Period, Islamic Period). A consistent element or method, such as similar layout, header, orientation, background, color guide, or panel size is needed in order to indicate continuity period or sequence for visitors. Such similarity also may indicate certain sub themes or themes, which provide better comprehension of the visitors. To avoid unseen pictures or other information, although the English translation can be placed in other column, it is better to keep it the same panel to the Indonesian version.

Rapid body text in most of the panels may be hard to comprehend by visitors, as Pam Locker mentioned text should be kept to a minimum and for a graphic panel an accepted norm is to avoid using more than 150 words (Locker, 2011:118). A careful editing to select the text and adding more images, such as infographic, illustration or photos will provide better comprehension as well as attraction to the visitors to read. Full narration can be delivered by other museum publications, such as museum catalogues, journals.

Almost all the panels are applying san serif typeface, and italics that applied in English translations. However according to Timothy Ambrose and Crispin Paine one of the rules when designing both section panels and object labels is a serif font is usually easier to read than a san serif font, while italics should be avoided (Ambrose; Paine, 2010:83). Therefore it has more readability. Ambrose and Paine (Ambrose; Paine, 2010:83) and also Pam Locker also mentioned about the tonal contrast between font color and background color that should be at least 70% (Locker, 2011:114-115) that according the observation there is no problem in the matter that may reduce legibility, related to the relative clarity of letterforms, both individually and when set together to form words.

Most of the information panels do not attach Museum Nasional Indonesia's logo. Logo as identity of the institution may relate all of the information panels into a unity. Pam Locker also suggested attaching logo to the panels (Locker, 2011:119).

3. Information Panels Supporting the Theme and Sub Theme

Beside the sub theme and sub sub theme panels, there are some panels related to the subject, such as special topic about Borobudur, which attached to the Borobudur miniature collection. The topic is related to Hindu and Budha Period sub theme. While 1st floor panels are still similar to the sub sub theme panels, some other panels in 2nd to 4th floor, like the Borobudur panel is not similar with any of sub theme panels. Like other panels, the information panels also have rapid body text problem. Furthermore, the Borobudur and Rock Painting panels have too small font size, particularly related to the visitor's distance. With the barrier surrounding the collection, the wall panel can only be approach by visitor at around 200 cm. Therefore the text size should follow the reading distance.



Picture 7. Loose Information Panel Presentation

4. Collection Captions

Almost all of the collections captions are printed in standard rectangle paper, informing the name of the collection, the period time, place where the collection found, material, size, functions, and inventory number. Some captions have less information, some other have more informations, such as symbol and its meaning, users, and others. All informations are printed in both languages, Indonesian dan English. Only collection caption of Prajnaparamita Statue at the Treasure of Gold Section at 4th level have no English translation. The captions in 1st level are completed by collection's photos. Displaying the museum logo on each caption will be connecting all of the collections and reflecting the museum's identity.



Picture 8. Collection Captions

Conclusions

Considering the function of the exhibition graphic presentation in delivering the information and comprehension to the visitors about the collections and storyline, and based on the observation to the graphic presentations of Gedung B Museum Nasional Indonesia some problems can be found as follows:

- Level theme presentations can be optimized by considering its consistency, such as keeping the similar layout, orientation, background, title font and the title position, similar image treatment. Short explanation on each presentation can be added. Level theme presentation should be highlighted in the same method, although as main entrance 1st level may have certain visitor attraction. Therefore, visitors may percept the connection and unity between all of the levels. Different color code can be applied on each level to represent each theme.
- The Information panels as sub themes and sub sub themes in all levels can also be optimized by keeping its consistency, such as keeping the similar layout, orientation, background, title font, title position and header, similar image treatment. There should be indicators, such as particular icon, color code, or any other sign, for certain sub theme and its sub sub themes and also the additional panels which related to the sub theme. Sequence of the information should also be considered as certain symbol can be applied. It is better to keep both languages in the same panel.
- English translation mostly applied in all of the informations, but still need to complete to all of the informations. It is better to keep it the English translation in the same panel to the Indonesian version, although the English translation can be placed in different column
- To avoid rapid body text explanation such as in the sub theme and sub sub theme information panels, a careful editing to select the text and adding more images, such as infographic, illustration or photos will provide better comprehension as well as attraction to the visitors to read.
- Almost all the panels are applying san serif typeface, and italics that applied in English translations. However, theoretically in designing information panels and collection captions, a serif font is usually have more readability and easier to read than a san serif font, while italics should be avoided. According the observation to the information panels there is no problem in the the tonal contrast between font color and background color that it has enough legibility. Deciding text size and space should also follow the visitors reading distance as some information panels are hard to read because of the text size is too small compare to the reading distance.
- Most of the information panels and collection captions do not attach Museum Nasional Indonesia's logo. Logo as identity of the institution may relate all of the information panels and captions into a unity.

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Wayang Beber Urban

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Abstract

Beber puppet is an image showing and told by Dalang (master of puppet). Traditional versions usually used Javanese language. First time from Stone Puppet then developed to Lontar Puppet. Lontar Puppet is painted used Gedog Paper. Beber Puppet still black and white color in the twelfth century. Beber Puppet tradition have found in Pacitan and Wonosari. WBM (Wayang Beber Metropolitan) community still conserved Beber Puppet. Researcher more than nine month for joined, attended, workshop, and following WBM. Most important for making process Beber Puppets. Urban life is raised theme. Researcher make of Beber Puppets eight meters and divided into two scenes. First meters are first scene and second four meter are second scene. After finish then performed Urban Beber Puppet in Situbatuajar, and Pangasinan. Researcher as Dalang in every performance. Urban Beber Puppet performance used modern music like bass guitar, instrument music, and drums. Using daily activities of urban community as theme, this contemporary beber puppet is designed and performed.

Keywords:

Wayang Beber, Daily Activities, Urban Community.



Introduction

Indonesia have so many types of puppets and unique characteristics. If have support from community can growing and developing puppet art. Beber puppet can't support from community. Beber puppet is performing art, use picture and stories are told by Dalang. Dalang told every scene picture after Sulukan, Kombangan, and Ginem. Beber puppet have been popular performances in thirteenth century during the Majapahit kingdom. Now beber puppets are rarely performed. Because community can't supporting, to get bored, and turn to other arts. Mobility has impact everything more faster changing. Information technology and telecommunications are more faster changging. However, some people are trying to develop and preserve beber puppets. What Indonesia people have concern about national heritage? Do you know we still have puppet artifact left? The condition Wonosari version is fragile and has been eaten by moths. Foreign researcher are very interested beber puppet tradition. Two Sociologists Croatia to create beber puppet database. Foreigners are studied beber puppets: Professor Sakamoto is a paper expert from Japan. Tomoko Hasimoto, an expert from Japan, very pleased with beber puppet performance and has spent a long time to collecting and studying photo or video documentation to compare theater traditional from Japan. Atsuko Yamada was very interested beber puppet images. Hazeu, Nederland cultural historian, said beber puppet show was special if compare another puppets show.

Creative Process

Metropolitan Beber Puppets

Gathering artists in Surapati Park have started collaboration show in 2009. Samuel was one artists for establishment WBM community. The community are performmaces to elevate of city people with dailly activities. Finnaly Samuel with some artist are joint work. Beber puppet was chosed as collaboration media with multimedia art. First time WBM performance have raising own life journey stories with entitled "Luwar Sembakala". WBM collaboration is presented a contemporary art and used orchestra.

Study Results in the Metropolitan Beber Puppet Community

Researcher is joint with WBM Community until for nine month. Researcher has following all activities like workshops, and beber puppet performance. The result have guidelines for making beber puppet designs and making full beber puppet performances. The preparation is importance for full performances like chossed song every turn of the scene and dalang speaking. Researcher has create new product Beber Puppet Urban or WBU. The WBU (Wayang Beber Urban) is used blacu cloth for drawing. The choice of blacu is because very good texture and not expensive if compare canvas. The WBU is colored design image beber puppet still used traditional method. Sungging has traditional method colored beber puppet traditional.

New Works

WBU is raised urban themes stories and daily activities urban life same with WBMWBU have little difference like coloring material, character of players, and theme is raised. The names of characters around us such as Chimeng, Chimong, Joni, Botak, and Durjana. The theme was raised about people do not ware environment and causing floods. The big city like Jakarta and Bandung are dirty and often flooded. First time process is used sketches on paper until final and suitable with theme. The final design sketches are consulted with supervisor and to be transferred to balacu cloth. Then next process are given color base blacu cloth using Movilek paint. WBU performance is same like WBM and uses Ampok and Sligi as strechers beber puppet Dalang position and speaking is turn back the audience WBU performance has communication between dalang and audience made the show not boring.

Creative process must be approaches to get desired result. The creative process is very difficult without approach. Researcher has very necessary to make own library research method like block diagram bellow:

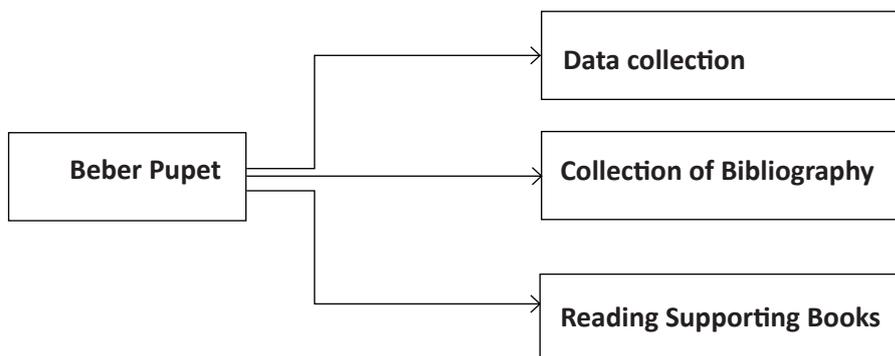


Figure-01 Library Research Block Diagram Source: Author's Work

Library research

WBU works are needed more require source for reference. Data for work can be found from libraries, newspapers, and internet. The information technology is very helpful for data collecting. Books contain beber puppet is very important for support creative process. Another information can be found from papers, websites, and library books. However, Researcher needed more supporting book for strong foundation, contains, and more interesting. The Creative process is needed support resource book. Books was contained beber puppet must be reading for reference. Reseacher has very necessary to make own field research method like block diagram bellow:

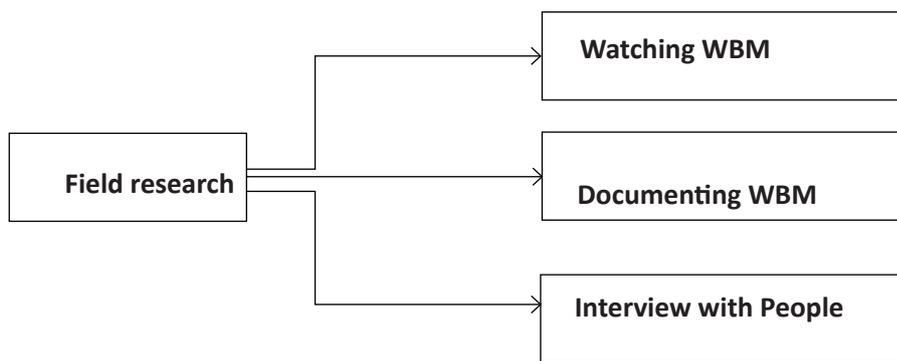


Figure 02: Field Research Block Diagram Source: Author's Work

Field Research

Researchers has watching WBM performance directly for being an empirical experience. This process is more important for supporting next step. Can, we create artwork without step by step? We can be combined between empirical experiment and puppet show procedure. The process needed taking picture will add to database. Researcher has watching WBM performances and take picture for documentation. Documentation is more important for process database. We can learning from documentation, how to preparation, and speak well in front of audience. Researcher is several time to attended workshop for knowing how to creating beber puppets process WBM Workshop was to introduced beber puppet. WBM are collaboration with Sebangsa Community. Samuel as founder of WBM was guided workshop. This workshop is teaching how to drawing anatomy of beber puppet like eyes, nose, and hair.

The results of workshop is very impotant to find how to create puppet characters.

Interview with People

Interviews can conducted not using a recording device. The priority interview with founder of WBM community. The conversation is getting some information about beber puppet. The result are concluded that:

- 1) Urban people are leaved and don't care about own culture.
- 2) Urban people was don't knowing about beber puppet traditions.
- 3) WBM is find for solutions, how to urban people can care with beber puppet traditions.
- 4) WBM can be a bridge between urban people to appreciate beber puppet.

Making Process Research

The problem was fact about citizen people don't know beber puppet. Citizen is don't understand Javanese culture. They are more familiar with Leather Puppet, Golek PuppetMost, and Purwa Puppet. Most people are assume beber puppet same as other kind of puppet. Beber puppet traditional is adapt the love story of Raden Panji and Dewi Sekartaji.

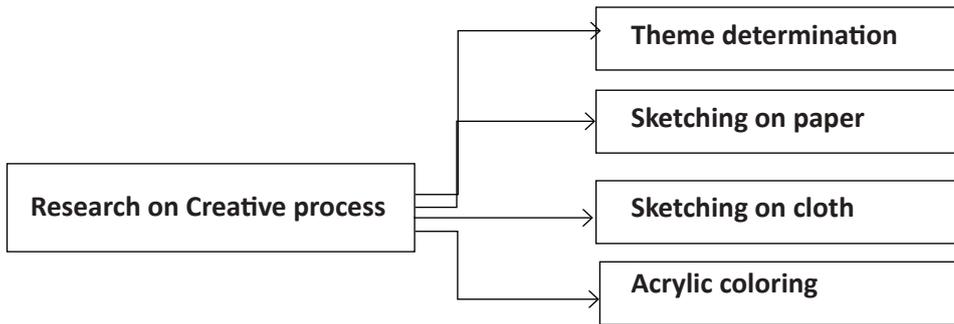


Figure 03: Block Making Process Diagram Source: Author's Work

WBM performances is uses national language to be more understand for urban people. WBM has adopt urban daily activities.

Sketching on Paper

Sketching is importance to decription idea of image. The idea is can drawing on piece of paper. First can use drawing pens or Chinese ink. Researcher has made sketching before to transfer on blacu cloth. The results are some sketches in bellow

1) Sketching 01



Figure 04: Sketch Design 01 / 25-07-2017 Source: Personal Documents

2) Sketching 02



Figure 05: Sketch Design-02-27-07-2017 Source: Personal Documents

Blacu cloth has good texture for painting . Acrylic wall paint can coating of blacu cloth. The Brush is used for coating blacu cloth. After blacu cloth is dried and ready to drawing like canvas. After making sketches then to making on cloth. Sketching uses a pencil and eraser. Blacu cloth is good material for sketching. Blacu cloth is good fiber for painting. The sketching use mixing color and water to avoid waste acrylic paint. Small brush and drawing pen are needed for sketching on blacu cloth. Small brushes to make outline of sketch so thicker. Acrylic has fast dry and make blacu cloth not easily. When acrylic too late apply color can color to dry. If acrylic is harding painting make can't used. Researcher is used three basic color. Three colors will be used to paint and mix to have other color. Blue and yellow can mixing to getting green color. The designs are result in blacu cloth :



Figure 06: Pejagong Design-01 / 09-26-17 Story: "One day", the Batu Ampar village still has a natural balance between forest habitat and its growth". Source: Personal Documents



Figure 07: Guard Design 08 / 27-12-2017 . Story: "On the corner of traffic signs some people are selling action and not safety". Source: Personal Documents

WBU is Introduction in Caldera

WBU is introduce of product approximately four meters in Caldera Park(Cinta Wayang Community). Dwi Woro Mastuti is researcher from Indonesia University and owner CINWA community. Mastuti was created Potehi Puppet. Potehi puppet is adopt Chinese culture.



Figure 08: Researcher was Introduced / 26-11-2017. Source: Personal Documents

WBU was created theme about beber puppet urban daily activities. Dalang was performance beber puppet adopt WBM sytle. WBU is performances use Indonesia leaguage because more understend of urban people.

WBU Performance in Mahagenta Community

Simple preparation have needed for supporting performance. Equipment is already available such sligi(wood to spread puppets) and guitars, bass guitar and drums. The sligi was used to rool sheer of beber puppet. Dalang was needed assisted(penyimping) for prepare and scroll each scene. Gitar and drum was played before opening , moving, and closing stories. Dalang was used a knock with bamboo stick for performance is already. Dalang have need more discuseed with other senior Dalang.

Table 1. The Urban Beber Puppet Players

| NO | Name player | Role |
|----|--------------------|---|
| 1 | Durjana | Durjana is greedy and arrogant because a richest man. Durjana had power and freedom for order to cutting down the forest. |
| 2 | Chimeng | Chimeng is one of Durjana workers, who had duty to cutting the forest and build house. |
| 3 | Chimong | Chimong is one of Durjana's workers, who had worked with Chimeng. |
| 4 | Botak | Botak is lazy and always playing "gale" in pos ronda. |
| 5 | Joni | Joni is bald man and like to waste time playing "gale" in pos ronda. |
| 6 | Jono | Jono is same Joni and Botak almost waste time for playing "gale" in pos ronda. |
| 7 | Ibu Penjual Ayam | Who has chicken seller in train crossing. |
| 8 | Ibu Penjual Mangga | Who has mango seller around the Kaget market near the train crossing. |
| 9 | Ibu Pembeli | Who has buyer's and hopes to get a lower price in Pasar Kaget Market near the train crossing. |
| 10 | Bapak Penjual Ayam | Who has chicken seller and to sell his at Kaget Market near the train crossing. |

Staged Stories

Dalang is bring the story about urban daily activities. The story is follow: "one day in Batu Ampar village, a village is still preserve habitat . Animal such a birds, tiger, and bull still visible with ancient buildings. Until a time will change after Batara Kalla begin to whisper to human with angkara murka. Durjana was order to worker for to cutting the forest and then dialogue as follows:

Durjana : " Hey meng!" You cut down all of the forest, soon!"

Chimeng: " Okay sir..."! Come on, we will immendiately !"

Cimong:" That right, Meng, we don't need to care for another people..."!

Chimeng:" Siaap garapp!" Let's run the order to clear and cuttiing the forest...we are working and geeting profit...!

The next scene was rolled cloths by peyimping as dalang assistant. The scene was entered and following the music to make the performance atmosphere feels more. The next scene has been

cutting down the forest until look like bald head. Chimeng and Chimong are talking dialogue as follows:

Chimeng: “ Hey Mong we have cutting the forest till look so bald...”

Chimong:” Right Meng....we don’t need to tinkering for long time, its more important to followed Durjana order...to build a new settlement”.

Chimeng:” Right, ...its more important,...working and the bos have benefit....don’t thinking again...”.

Chimong:”Okay... Ready to do it...Meng...”!

The next round is moving to second round and following by music with title “Gundul-gundul Pacul”. Then preparing sligi for second round and Dalang has prepares to nesxt story. The second round is tells about the forest has been built to be a metropolitan city. Urban daily activities is soo busy and look people are walking across while playing mobile phone, that don’t care about surroundings. Black smoke from motor vechicles began to covered face the city. The next scene about another life in corner of city. some people are busy playing gapple in post ronda. There are found some plants and big tress in beside pos ronda. One man is start to conversation with other following dialog:

Mr. : “Comee...on, we play gapple now and don’t care about the situation”

Young 1 : “That right, Sir, we play gapple now, it’s more fun”

Young 2:”OK, really man...it’ts good choice for playing gapple”

Young 3: “Waiting me ...am come and like to join palying gale!”

The next scene is tell about a train crossing still used for trade area. Some mothers was seen traded aroun railway without notice the train signs.They don’t care about averytthing and still make a transaction , then a dialougue is occurs like :

Seller 1: “ Comee...on, buy my chicken,,,it’s very delicious and not expensive....”

Buyer:” How much a piece of chicken....?”

Seller 1: “A piece justten thousand rupiah...”

Seller 2:”Moom you must to buying my manggo.....it’s not healty if eating many chicken....a day....”!

Seller 3 : “We do trade....was adopt..*AFTA(Asian Free Trade Assosiation)*...and we don’t care about the surroundings.....haaaa.....!”



Figure 09: Researcher as Dalang / 25-03-2018 Source: Personal Documents

The last scene it tells about the city has been contaminated by factory smoke then made caused air pollution. Then, the factory waste has disposed in the river making water polluted. The river begins to overflow then a big flood is covered around the city. Three residents were evacuated using small boats to go to another place, it's a more safe area.

Chimeng: "Look at the city was going to sink....Mong.."

Chimeng: "That's right,....all cities were covered by water..." Many buildings, houses, woods are covered by water..."

Budi: "Yup,....we are the last people in the city....the others were already escaped.."

Chimong: "Yup,....let's go hurry up...!"

Budi: "We will be better to own introspect....and it looks like the environment is starting not friendly....don't get angry with the environment....now we must care the environment....more than anything!"

Conclusions

The process was made WBU is inspired by WBM. The project is trying to adopt making character, facial anatomy, and body anatomy accordance with WBM paintings. WBM was adopted WBW (Wayang Beber Wonosari) version. Traditional technique (Sungging) is still used for painting beber puppet. Researcher tries to create more new design like tree, building, water, grass, clouds and wall. WBU does not eliminate old traditional design. Researcher was performed adopt about environment story in Pengasinan. WBU dalang (master of beber puppet) is every event was given to audience comment directly. Interactive situation between dalang and audience

is more important. Researcher hope for new creation design of beber puppet . The anatomy, clothing, face, and building design can created more attractive. The beber puppet story can be more varied and interesting.

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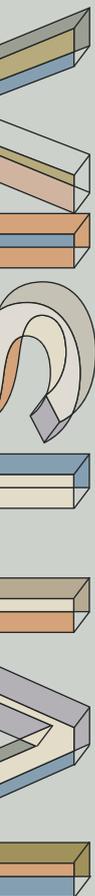
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Mapping and Analysis of Models of Co-Working Spaces: A Case Study in Jakarta

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Abstract

Nowadays, especially in urban context that is supported by high technology, people prefer being freelancer or entrepreneur as their alternative works to live (survive). Being entrepreneur is chosen because it can be done with low-cost leasing, and they also have not to be bounded with certain company. That type of works usually done in mobile and do not need special large workspace or office. But, they still need space to support and facilitate their work in meeting with client, such as co-working space. In co-working space, people can work independently in a fluid space and stress-free co-working style. They rent workspace together in one room but in different work and different activity, such as freelancer, entrepreneur or startup. In this case, office have been shifting meaning and function. It was semi-public space that only used by the employment of current company, but now it changes become public space that everyone can use. This research is initial research which will be focused on co-working space in Central Jakarta and model-design analysis of workspaces. This research also aims to see how the influence of the working activity and working behavior pattern of urban society in Central Jakarta that have implemented in interior design model of co-working space. This also aims to see the dynamics of cultural change in urban society, both for practical purposes and also for contributing to the cultural thinking in Indonesia and to interior design education in particular.

Keywords:

co-working space, urban, interior design

Jakarta, the Urban City and Its Discontents

The societal changes that occur in big cities are mostly triggered by the flow of urbanization and immigration. People generally come to the big cities to look for better opportunities, including decent education and employment. Big cities are seen to offer many things and considered as the center of the development of modernity, education, concentration of capital and resources, the center of political and cultural power by patrons, as well as access to information and access to advanced infrastructure. This has led to an increase in population growth in the city as well as an increase in the density of cities from time to time. The increase also has an impact on the number of college graduates who need jobs in urban cities, but in reality there are not many companies that can accommodate them.

In line with that, the increasing need for jobs not covered by large companies does not make the city filled with unemployed people, but they try to work independently to survive. Not only that, on the other hand, there is now a phenomenon when people are tired of working under employment and becoming subordinates in a company structure. Many people who decide to stop working in the office decided to become an entrepreneur, in order to work unbound by the boundaries of the office with a formal working time, without having to have large capital. Consulting services, small companies, start ups, and freelancers, all have this potential. In the urban context, urban people tend to have fast and mobile activities, and are used to things that are all modern and practical.

Along with the rapid development of technology, the need for complex and extensive work space has declined. Everything can now be done using technology. The need for storage space is also decreasing, all can be replaced by the existence of gadgets as a tool that can store data and tools to help us work. The acceleration of this technology has changed human behavior, especially urban communities in their activities, including work. Related to this, the types of jobs above were initially used to work on a mobile basis, and did not require an office as a specific place to work. But then, in line with the development of time, they still need a workplace that can accommodate their needs while also facilitating meeting with clients. The workers then began to look for alternative workspaces in addition to formal offices that could accommodate those who tended to be mobile while also facilitating meeting clients. Furthermore, the rapid development of the digital world which is balanced by the growth of infrastructure and data connectivity is getting better, has given birth to alternative types of space that can accommodate the work activities of urban communities, namely coworking space.

“Urban art is an art that can fill the ‘confinement’ of the city by utilizing and surpassing the ‘confinement of the city’ through creation (creativity) and criticism. Inspiration from limitations, daily life and potential of the city. The transformation of art is a way of thinking that requires imagination by going beyond ‘confinement’. (Budianta, 2013)

Conventionally people work in offices, a room or area that is used as the place where the administrative activities take place. Not only that, the office also shows a position in the organizational structure with specific work activities. The etymological definition of an office (*kantor* in Indonesian) is taken from two different languages, namely from the Dutch language “kantoor” which means a space for work or the place of leadership of an agency. A second word “office” comes from English which means the room where someone do work or place of service to others. So in general, the notion of office can be interpreted as a place or space used for work activities. Unlike the general office (conventional), coworking space can be interpreted as a place for people who work independently, either as freelancers, entrepreneurs, or start-ups who jointly rent a place as a place of daily work activities. Coworking space is designed not only to work, but also to encourage collaboration between co-workers (as workers who use coworking facilities), increase creativity and ideas, expand business networks, socialize, and generate new business opportunities for small companies, start up, and freelancers.

The first coworking space was established in the city of Vienna, Austria, which was named Schraubenfabrik, founded by Stefan Leitner-Sidl and Michael Pöll in 2002. The initial idea of the establishment of Schraubenfabrik was to make the center of entrepreneurship for start up activists. Not only digital start ups, but also for various types of companies, including freelancers. Although Schraubenfabrik became the first coworking space, the initial idea of coworking has actually existed since 1995 in Germany. C-Base is a non-profit organization that is intentionally created for the purpose of increasing the Germans’ ability to use computers. The idea of the C-Base Station was later developed into a working space by Bernard “Brian” DeKoven, into a space that used technology optimally. The idea that was sparked by Bernard was then known as coworking space. At that time, Bernard explained the difference between coworking space and offices in general, namely the dominant use of technology (IT) (Foertsch, 2011).

In Indonesia, the concept of coworking space was introduced by a group of young people in Bandung in 2010, which was pioneered by Yohan Totting who founded Hackerspace in Bandung. A year after Hackerspace Bandung was established, spaces with similar concepts emerged in Surabaya, Yogyakarta, Medan and several other cities, but unfortunately, not all were successful. The only coworking space in Indonesia that has managed to survive long is “Hubud” (Hub in Ubud) in Ubud-Bali. Hubud was founded by three expatriates, namely Peter Wall, John Alderson and Steve Munroe. Then the Hub became a reference for coworking space activists in Indonesia (Wang, 2015).

The number of coworking spaces that have sprung up in Jakarta as urban cities, in line with technological developments and changes in people’s lifestyles in working and doing business, will certainly have an impact on office interior design models; they will be more complex. Not only that, changes also occur in the nature of space, which at first the office as a place to work is semi-public, then turned into a public space. This paper will discuss how changes that occur in conceptual interior design modeling to be able to design space according to the needs and behavior patterns of urban communities.

The analysis in this paper begins by mapping the coworking space design patterns in the Jakarta area, then analyzing the trends that occur in the mapped coworking space design modeling. Design analysis based on regional mapping in Jakarta is done because the interior design model on each coworking space is not the same. The tendency of these differences is due to the adjustment of coworking locations related to the market (consumers), needs and objectives of the users (users in this case can mean the owner or can also mean the target market). The Jakarta area was chosen because it is an urban city which is a place where coworking space grows and can survive until now. The coworking space studied was grouped according to zoning, including: Central Jakarta (Ke:Kini Cikini, H-Cube, Jakarta Creative Hub); South Jakarta (Kolega, CoWorkInc, Ruang Hampa); West Jakarta (Kedasi Coworking, Kejora); North Jakarta (Concrete).

This study aims to see how the activities and behavior patterns of the Jakarta community are implemented in the physical form of spatial models, and to see how the dynamic processes of cultural change occur in urban communities both for practical purposes and for the benefit of contributing to cultural thinking in Indonesia in general and in interior design education, in particular.

Social Room, Public Room and Semi-Public Room

In architecture, in the book *Public Places-Urban Spaces*, it is said that the categorization of space varies from private space, semi-private and public space. Space as explained by Lefebvre (1991: 26-27) is a social product, not just a neutral space that just wants to be filled, but a dynamic space, formed by people who have control and of course the dominance of power:

“(Social) space is a (social) product ... the space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes on part from those who would make use of it. The social and political (state) forces which engendered this space now seek, but fail, to master it completely; the very agency that has forced spatial reality towards a sort of uncontrollable autonomy now strives to run it into the ground, then shackle and enslave it.” (Lefebvre, 1991: 26-27)

Whereas according to Roger Scurton (1984: 1-8), every public space has the following meanings: a location that is designed to a minimum, has great access to the surrounding environment, a meeting place for humans / users of public space and where the behavior of the public users follow local norms.

“Space can also be interpreted as subdivisions (subdivided) for social purposes that are framed within boundaries. Contrary to the understanding of natural

boundaries, social space is not space in the physical sense with sociological consequences, but a sociological fact that shapes space” (George Simmel in Fearon, 2004).

The quotation above means that the boundary of the social space in question is the availability of special forms for experience and interaction. Although some experts say that public spaces are generally open and shared spaces, are easily accessible, are of a democratic nature, can accommodate certain activities of the community, both individually and in groups, but claims for property rights can be recognized and contested with false or not visible (territorial) boundaries . Physically, public space can also be open, it can also be closed, depending on the pattern and mass structure of the existing building. Public space can also be a contested place, among others: with different desires, inappropriate needs, mutual claims, are reasons for the ownership rights of public space (Carr, 1994).

In this case, the power of space in private space is different from the power of space in public space. In the private space, power can be marked by who owns the space. Whereas in public space, the power of space can be very fluid, not only possessed by the owner of space, but also can be owned by the user of space or even the surrounding environment. It is different from the semi-public space. Semi-public space is a space between private space and public space, meaning that the power of space is still very dominated by the owner, even though the users are more diverse. That is, all forms of regulation are still controlled and regulated by the owner of the space, even the owner also regulates and selects who the public (read: users) may enter the semi-public space. Related to the study in this paper, namely how relations form and power over office space (in general) and coworking space, the literature on the meaning of the boundaries of social space will show the position of the meaning of space in the office (in general) and coworking space.

Conventional and Coworking Offices: Meanings and Concepts in General

The understanding of an office in general is namely a room or area that is used as a place of administration which also simultaneously shows a position in the organizational structure with specific work activities. In terms of space, the meaning and concept of office in general is based on activities that occur, namely as the place where the collection, recording, processing, storage of records or documents takes place, and the delivery of information needed. Whereas if it is interpreted based on the user’s subject, then the office is a workspace, workroom, headquarters, bureau, position, agency, and information processing place. In other words, the meaning of office is space used for activities working with a specific organizational structure as the subject of the user (Marti, 2006). In this case the office has the nature of semi-public space, because it can only be used by owners and employees who work in the office. Employee recruitment in general through several selection to be accepted as part of the office company. So, not everyone can freely use space in a particular office.

In making an office, a good layout is accorded by good position structure and based on the number of employees. The leader (as the subject who occupies the highest organizational structure) must also have an active role in regulating the condition of the office environment both physically and socially. As regards layout, offices are generally divided into 3 zones based on the activities that occur, namely work areas, meeting areas, and supporting areas. Then the work area is further divided into several areas based on existing organizational structures (Caywood, 2007). The point in interpreting the office in general and conventional, namely the need for a lot of space behind the background by the existence of an organizational structure and the need for storage space both archives, assets to products owned by the office.

Furthermore, various types of office space according to Klein (1982) include closed space planning and open space management. Closed spatial planning include cubicles. This work layout is done if the arrangement of space for work must be divided into several parts. Generally, these parts are separated by certain insulating devices so that the workspace is difficult to monitor from one perspective. On the other hand, the open work layout is the arrangement of workspace that is not divided into several parts or does not use insulation as a separator. All activities are carried out in one large and open room, so that everyone who works is easily monitored from one perspective. In this case, the specific and structural division of space and spatial arrangements can only be done on a company with a formal system that requires specifically divided office space. It is difficult to apply such a layout to companies and jobs that are mobile, such as startups, freelancers, or entrepreneurs.

The acceleration of technology that occurs today changes everything, including work. Human needs for complex working space and data storage have now become very simple. Data storage requirements have evolved into a much simpler, but effective, efficient, and high-tech form, and this does facilitate the needs of workers to be easier and lighter at work. Added to this is the demand to work quickly, simply, and not tied to a particular company. More and more people choose to work according to their desire without being bound by the boundaries of office rules with fixed working time. This dream is a result of the saturation of urban society which is always confined and controlled by work or superiors. Types of work such as consulting, creatives, start up, and freelancer services, are used to working on a mobile basis, and do not require a special office.

However, over the long run, they still need a workplace that can accommodate their needs while also facilitating meeting with clients. The need for a workplace that is not binding and the rapid development of the digital world is balanced by the growth of infrastructure and better connectivity gave birth to alternative types of space that can accommodate the work activities of urban communities, namely coworking space as an informal office. Coworking space is an alternative place for people who work independently, either as freelancers, entrepreneurs, or start ups who jointly rent a place as a place of daily work activities. Coworking space is designed to encourage collaboration, increase creativity and ideas, expand networking, socialize, and generate new business opportunities for small companies, start ups, and freelancers.

In its development, coworking spaces then developed into a space for students to optimally complete assignments and research (thesis/dissertation) at an affordable price. The service and payment system offered by coworking spaces are neither binding nor static; pricing can be done hourly, per day, per month, or even yearly, according to the needs of its customers (commonly referred to as coworker), and also so as not to burden students.

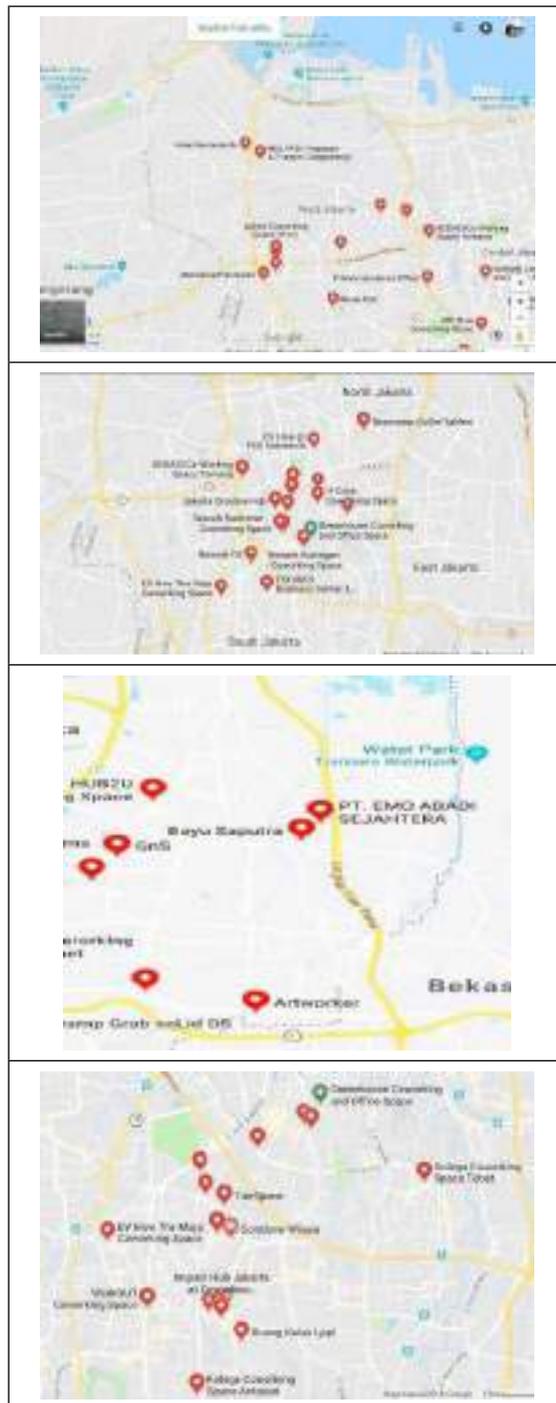
The service system used in coworking space is table rentals. By renting a table in this coworking space, visitors will get a package of drinks and snacks, high-speed Wi-Fi services, luggage storage lockers, and access to the fax machines, printers and scanners that have been provided. Some coworking provide a shower as a facility for workers who work all day; many workers are also bicycle users. However, coworking spaces will also provide a special place for those who just want to relax and spend their free time. So in general it can be said also that coworking space has a function as a provider of places to work, socialize, as well as relax, as well as providers of various supporting facilities to complete work. Therefore, there are 5 categories of coworking spaces: the midsize and big community coworking, small community coworking, and corporate powered coworking.

The development of a coworking space certainly has its own benefits and objectives. These spaces can function as a place that provides a comfortable area of work and collaboration, technology and support services, expanding networking, and an effective and conducive work environment (Wagner, 2017). Coworking spaces offers affordable prices for users (consumers), because it has a desk and chair to work, free wi-fi, kitchen, and conducive rental space. To achieve the benefits of technology and support services, coworking spaces provide high-speed internet, video conferencing, computers, printers, and other supporting technologies to facilitate and optimize the work of start ups. Some coworking spaces provides support for staff ready to help with daily activities, such as picking up the telephone, checking e-mail, and so on. In this case, coworking is also useful for expanding networking (business networks), namely by meeting and getting acquainted with people who are experts in their fields. It opens opportunities to get offers of new projects that have never been handled before. From the benefits and objectives above, the basic concepts (vision-mission) that must be owned by coworking, namely dignity: persistence and consistency in doing work, sharing center, innovation, integral: holistic, independency, synergy, coevolution, transparency: open & sharing culture, appreciative: mutual respect user-creator, based on trust, legal: compliance, be legal (Wagner, 2017).

Mapping Coworking Space in Jakarta

The initial concept promoted by coworking spaces in general is to encourage collaboration, increase creativity and ideas, expand business networks, socialize, and generate new business opportunities for small companies, start ups, and freelancers. In its development now, with the many communities growing in Jakarta, coworking spaces also facilitate the activities of several communities which also have the aim of increasing the creativity of the community to work independently, namely activities in the form of workshops (training).

In the Jakarta area, coworking space began to grow rapidly in the past 4 years. This is due to the need for a comfortable place to work and can facilitate the meeting of increasing freelancers and start-ups in Jakarta, as well as the phenomenon of people being tired of working in a bounded manner. Coworking spaces in Jakarta grew and developed with various facilities and special concepts. Now, in its development, coworking space is a space that initially only accommodates economic activities (work), but then turns into a social space that brings together freelancers and communities to collaborate with each other. Some activities related to social problems are also carried out in coworking space. Following is the spread of coworking space in Jakarta:



After mapping coworking space, we then perform direct observation and interviews with coworking space users and owners to see how the design modeling occurs based on the location / area where the coworking space is located. The grouping of coworking space is adjusted to zoning, which includes: Central Jakarta (Ke:Kini Cikini, H-Cube, Jakarta Digital Valley); South Jakarta (Colleagues, CoWorkInc, Ruang Hampa, BASE Cowork Lounge, Estubizi CoWorking Space, Avenue8); West Jakarta (Kedasi); North Jakarta (Concrete). This is done to see the pattern that occurs in the modeling of coworking spatial design based on regional grouping. In this case, the region influences the pattern of socio-cultural behavior of the community which also influences the design model of coworking.

Coworking Space Interior Design Modeling by Region

The design model on coworking space is very diverse, the model are influenced by several factors, one of which is influenced by the region on which it is located. Location is enough to determine the concept and target market, which will also influence the design model. For example, RuangHampa, a coworking space in the Tanjung Barat area of South Jakarta, is a location in the enclave of students (university-students), young communities and business people. The location also determines the target as well as the design model.



Photo 1. Class or workshop room (left); Meeting room (right) at RuangHampa. Source: Private documentation.

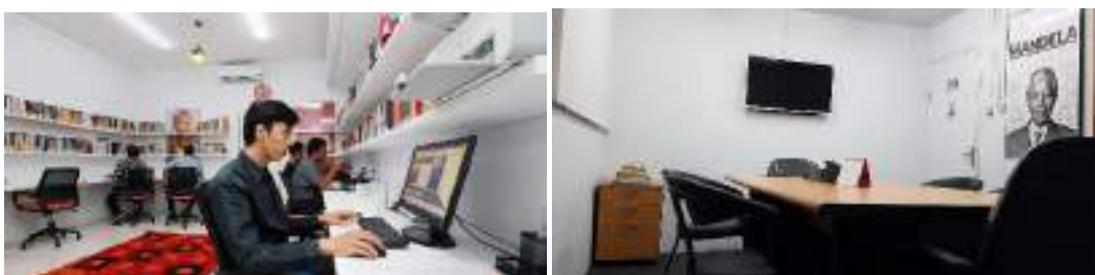


Photo 2. Work/co-work space (left); Meeting room (right) at RuangHampa. Source: Private documentation.

RuangHampa has a simple and practical design model, not much space and aesthetic supporting elements of the interior, because the place is made only for young people, both students and college graduates, or those who are new to the business world. Generally the consumers use RuangHampa to work on research projects, theses, and small businesses. Not only that, RuangHampa is also often used for community events.

With students as target consumers, the concept that is carried is the *library*. RuangHampa tries to display books as an aesthetic element of its space, which is displayed on the wall using a wall display or rack. The concept of this library is deliberately made so that the atmosphere is calm and to create a learning atmosphere, in accordance with the target consumers who are directed by RuangHampa. Another case with coworking in Central Jakarta and North Jakarta, with its elite business area, coworking space design model is an attraction for middle class consumers, particularly young businessmen, because space is one of their lifestyles. A few worth mentioning include Jakarta Digital Valley, Rework, GoWork, BASE Cowork Lounge, Greenhouse, Ke: Kini, Concrete, Colleagues, Conclave Wijaya, H-Cube, and so on. These coworking spaces are themed with a variety of facilities that are very selling. Starting from the theme of hi-tech, futuristic, vintage, to go green, and many more interesting themes that can be sold to compete with other coworking spaces.



Photo 3. Workshop and event area, first and second floors. Source: Private documentation.



Photo 4. 2nd floor, coworking area that can also serve as a place for workshops (left); classroom/meeting room (right). Source: Private documentation.

Kedasi, a coworking space in the West Jakarta area, tries to offer a concept that is also simple, but with the concept of “feels like home”, because the target consumers are students and students who want to focus on doing their tasks, as well as young startups who want to work with a relaxed atmosphere. In addition, the concept was also chosen to be ‘different’ among other coworking spaces that have interesting, unique, and eye-catching themes. Different from Ke:Kini, which is located in the Menteng area which is strong with the legacy of its colonial buildings, carrying a vintage theme to fit the Art Deco-style building. However, these themes are also motivated by the latest design trends.

When viewed as a whole, the most common theme of the coworking space design model is in Jakarta in general --- especially Central Jakarta, North Jakarta and South Jakarta --- are industrial and rustic models, because indeed these themes are now a current trend. When viewed from the design models and themes that emerge based on location mapping, it can be seen also how scattered urban groups can be grouped by taste in different coworking spaces throughout Jakarta. In this case, the owner of coworking space is already familiar with the target consumers, which is adjusted to the location of the coworking space.

Unlike the theme, coworking space layout design models in general have similarities. Because it is in accordance with the pattern of activity and vision and mission that occurs in coworking space, namely the principle of community, connectivity and collaboration, which of course the owner contributes to realize these three principles. This is represented in the form of interior design models, both layout and concept the design theme. This certainly affects the pattern of layout and circulation of space activities. The design model of layout and circulation of space in interior coworking space generally uses linear (straight) circulation patterns and network

circulation patterns. This pattern is used by coworking space together, because both of them can connect coworkers to each other (the concept of collaboration on coworking).



Photo 5. Working/coworking space in Kedasi. Source: Private documentation.



Photo 5. Working/co-working (left); outdoor lounge (right) in Kedasi. Source: Private documentation.

In addition, the limitations of space are also one of the factors in how the two patterns above are used simultaneously. The space owned by coworking space is certainly smaller than office spaces in general. Even when talking about space, the area will be divided again according to the number of individuals or groups working in a coworking space. People will have smaller private area. Therefore, there are several coworking spaces that present private offices, for those who still need privacy. Even then, connection and collaboration will still occur because in coworking space, the manager will still play a role in facilitating between coworkers to keep networking and collaboration in place.

Not only the working area, but also the meeting rooms contained in the coworking space will be shared, so a scheduling system is needed. In the provision of space (space programs), not all coworking spaces have a private office. This is because of the need factor (coworking concept) and coworking space and the limitations of space. Likewise in the provision of shower facilities and lounge area. The facilities of the space or area only functions as supporting factors and do not become the core of the coworking concept - which has the principles of community, connectivity, collaboration. The core space in coworking is the shared work space. Especially for coworking spaces that have cafes that sell their products commercially, it is generally a space that has nothing to do with (or separate) from coworking space. So the nature is a business partnership between coworking space owners and cafe owners, who use each other's business strategies.

Conventional Office vs. Coworking Space: Activities and Space-Forming Relationships

Based on the data obtained above regarding conventional offices and coworking spaces, there is a significant difference in how activities occur so that circulation patterns, layouts, and space requirements are formed on coworking space. Activities that occur in coworking spaces are different from conventional office environments. Coworking is a working style of society, both individually and in groups, which requires a collaborative working environment and independent activities without being tied to a particular institution (company). This causes the work environment in coworking to be different from the work environment in conventional offices in general.

Coworkers (workers who use coworking) usually do not work in the same company or organization. This style of work is often used by freelancers, independent contractors or people who often travel and work in different places (mobile). Coworking space is also a place to meet people who work independently and share experiences, knowledge and information with each other. These people will usually become familiar and respect each other and be able to create new things from what they have talked about.



Photo 6. Private office space (left); entertainment area (right) at H-Cube. Source: Private documentation.

The concept of coworking space is indeed a little different from the general office. Coworking spaces are filled with more than one company, and also by individual workers or small groups who need a temporary place to work without having to pay expensive office rent. They (coworker) work actively (fully) using digital technology as their work tool. Of course, they prefer to use a more flexible work system such as coworking space. In general, work styles that rely solely on digital technology (devices) do not require special space to store files / documents / data physically, enough to only be stored in digital form. Of course this will affect the modeling of the interior design layout.

The emergence of coworking spaces is not only about the need for storage space, which distinguishes the work system between coworking space and conventional offices. The organizational structure that exists in large companies - which use conventional offices - which certainly causes the existence of social relations (leaders and staff) in the company, also causes the formation of separate and insulated spaces to distinguish power relations from the company. Even though today the work patterns are very modern (using digital media), simple and mobile, there are still many large companies that still need this relationship system, including requiring physical document storage space. Because after all, digital systems can be damaged, so some people still consider that physical evidence is still more secure.



Photo 20. Locker room (left); receptionist/registration (top right); corridor area (bottom right) at Concrete. Source: Private documentation.

Furthermore, the nature and character of space are also different. Office space (physical) has a semi-private nature, because only company employees have the right to use spaces in their offices. The regulation is also determined by the owner of the company. The owner of the company certainly has the power to determine who can fill the office spaces he has. Guests as people outside the company's employees can only be present in the living room or lobby whose nature is more semi-public. The lobby or living room is said to be semi-public because it must be with the permission (power) of someone (employee) first, and only then can guests be allowed to enter the area. Power in space also varies in conventional offices. Each space is controlled by the owner of the room, and overall the office space (building) is controlled by the owner of the company. So it can be said that the office has the nature of semi-public space, because it can

only be used by owners and employees who work in the office. Employee recruitment in general works through several selection to be accepted as part of the office company. So, not everyone can freely use space in a particular office.

This is contrasted to the space provided by a coworking space which is more dynamic in nature and belonging to the nature of public space. This is because coworking visitors are not bound by employee status. Anyone can use or leave coworking at any time, the most important thing is the time according to space's operating hours. With its fluid, dynamic and unbound character, these spaces can be visited by anyone with a very flexible timing. In this case, the power of space is also increasingly liquid, power is only based on the owner of the table with time that is also not fixed (changing). The main authority is not the owner of the company --- which is generally more than two companies in coworking --- but for coworking owners who have rules for the use of space. So that it can also be said that the power relations in space in coworking are more tangible and liquid than the power relations of space in conventional offices that are more static, rigid and structured.

Changes in Urban Work Patterns and Lifestyle

Conventionally people work in offices, namely a room or area that is used as a place of administration activities. Not only that, the office also shows a position in the organizational structure with more specific work activities. However, if it is associated with increased entrepreneurship in urban communities, now workers are starting to look for alternative workspaces other than formal offices that can accommodate those who tend to be mobile while also facilitating meeting clients. People in large cities originate from various regions and cause cities to have heterogeneous societies that certainly have different backgrounds and experiences. This difference will certainly be very good because it can enrich the knowledge and experience of the people with each other.

The coworking concept emphasizes collaboration, networking, and community. It of course can accommodate and facilitate these heterogeneous communities. Coupled with the increasingly mobile work pattern of urban society in work, which is also supported by a digital work system in this modern era - the rapid development of the digital world which is balanced by the growth of infrastructure and increasingly better data connectivity - the demands for working fast, practical, economical and efficient, has formed alternative spaces such as coworking space. Keywords that can also be a reference in making coworking space are flexible, more networks, cheaper, faster, simpler, and opportunity, because that is exactly what coworkers need to fulfill their needs at work. These needs do not necessarily exist or are fulfilled in a conventional office.

Beginning with the needs of the urban community for the aforementioned independent or non-corporate places to work, coworking spaces grow and develop. Now, in line with the rapid development of the times, the need is not only for function, but also for the need for lifestyle. It can be seen from the number of coworking spaces that emerged with various design

models and facilities. Bourdieu (1984) states that tastes are actually used by modern society as a social orientation, in order to determine social status. This affects the choice of lifestyle used, including the choice of workplace chosen, which is deliberately 'pursued' to state the existence of social status. Working is no longer just a matter of livelihood to support one's life, but also the choice of work and workplace is important to show the identity of the existence of one's social status. This phenomenon is used and utilized by coworking entrepreneurs to get consumers, which of course will affect the coworking space style and design model. This can be seen in consumers who use coworking space, not only used by startups, freelancers, or other independent workers, but also used by students both high school students and students. So that the atmosphere formed also adjusts to the needs of its consumers (target market) and the region where coworking space is located.

Conclusion

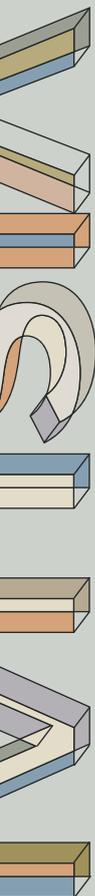
Accelerating time in modern urban communities, infrastructure growth and improved data connectivity, as well as the existence of public spaces and communities that are increasingly needed makes creative ideas emerge to create spaces that can accommodate various urban problems. Life cannot be separated from the phenomenon of socializing and collaborating in various fields as a form of knowledge sharing culture. Basically, coworking space is a space to collaborate and exchange ideas to produce something by sharing ways, abilities, and knowledge and making a place to learn new experiences, economically and efficiently.

In this case, interior designers must start thinking creatively about how a small space can accommodate many entrepreneurs from different backgrounds and different fields of work. Of course, in interior design modeling, layout and space circulation are important so that the principles of collaboration, networking, and community can occur. Space organizing system that is flexible and open space and circulation that can connect coworkers to each other is the most basic requirement in interior design planning. Coworking spaces do not only offer space and facilities to work and collaborate, but also provides one important thing for business people -- networking. Coworking space interior design planning is a workspace planning that has a variety of difficulties such as regulating the circulation system and selecting zoning areas that must be adapted to the availability of space and also the user's space needs. In this case, it must also be noted that circulation is adjusted to the privacy and security of visitors.

It is not only design problems that become important points for the phenomena that occur in urban society now, but we can see how changes occur so quickly, namely changes in human behavior both in work and lifestyle patterns are carried out. Changes in social structure also changed, which were initially compartmentalized and composed of superiors, upper middle class. Now, the social structure is more fluid, social boundaries have begun to be disguised even though the old pattern still exists. Anyone can already use spaces that were originally intended only for the upper class or certain social structures. This clearly shows that there is a dynamic process of cultural change, particularly in urban society.

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RECONSTRUCTION OF SASAK TRADITIONAL WEAVING TOOLS

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Abstract

This research is to examine the making of non-machine weaving devices based on the traditional weaving tools used by the Sasak tribe. These new devices will help manufacture looms of new variants using wood. Looms that are made of wood can use a knock-down system so that it will make it easier for the weavers to work. This article will explain the reconstruction of a new loom that will allow women to learn how to weave in a good, appropriate and ergonomic way.

Keywords:

weaving, exploration, looms, artwork

Background

Traditional culture can serve as a source of inspiration of art works. Using art this activity can be considered as a space for freedom of expression for artists, so that new works and civilization processes are created. The study was conducted in Lombok area where the Sasak tribe live in the village of Taman Ayu Gunung Malang. The women in this area weave with a loom know as gedhogan loom. not a machine. were working weaving using a loom not a machine, in the form of a *gedhogan* loom. Weaving activities are carried out to produce woven cloth which is used as a medium for traditional ceremonies and daily necessities.

An interesting problem is that the work carried out by women in the Sasak community has an important role as a guard and implementer of the sustainability of Sasak culture. Important, because the women weave cloth used for local religious ritual facilities, as offerings for their children. This ritual activity is still done today.

The Sasak people believe that woven cloth is part of the cycle of human life. From the time a woman is pregnant with a baby until the baby is born, the Sasak women use woven cloth. Again, when a child approaches adolescence, and it's time for him to undergo circumcision process which is required in Islam, the mother will make *kerempen* woven cloth for the ceremony of circumcision whilst for haircut ceremony the mother will *kuris* woven cloth. Special fabrics for ceremonies are colored: red, yellow and black with striped motifs, measuring 10 to 20 cm wide, 1 to 1.5 meters long. Then the cloth will be used by the child as a belt or belt, to adulthood. When this child dies, the woven fabric will be cut to cover his face.

In addition to his mother, women who have entered a half-century period can be assigned to weave cloth to complete the ritual. This woman is considered holy. Before weaving must be provided by *andang-andang*, a kind of dish (offerings) in the form of *pinginang*, namely: *sirih*, tobacco, *gambir*, yellow rice, yarn and cloth. This dish is placed next to the loom, and must remain during the weaving process for two days. Thus the position of the mother or woman is very instrumental in the continuation of the tradition of the Sasak people.

Subject Matter

Specifically the purpose of this research on the making of non-machine weaving tools is to obtain the response of researchers to the work of women using gedhogan looms.



Picture 1. Women are weaving with gedhogan looms and weaving. Source: Wijayanti, 2012

When using this particular loom to weave the weaver is in a seated position and her back is firm. The weaver should have strong hands to enable her to pull the loom and strong legs to hold the loom. The way to use this loom is when weaving the posture in a seated position, the back must be firm, the hands must be strong when pulling and the legs hold the loom, weaving movements are carried by inserting the weft thread into the line of warp threads from right to left regularly and disciplined. The width of the material is adjusted to the anatomy of the female hand. The fabric length is about 4 (four) meters.

Taking into account and analyzing the workings of weavers can be assumed assuming that: women work less freely, lack ergonomics, cannot express themselves directly, weaving results are limited to the minimum size, and bind the female body. So the researchers tried to find a loom that could make women work expressively, comfortably, and could produce woven fabrics of maximum size.

Method

The method used is qualitative by: a). The library method, is used to obtain data originating from the literature in the form of printed material: books, writings in journals, magazines, research results and other writings, b). Observation method, is used to observe the actual state of the object to be studied to obtain detailed data and descriptions that have not been listed on textual media, c). Interview method, used to complete textual data by means of dialogue and interviews with resource persons as actors or informants who are capable and feasible in providing an explanation of the object under study, and d). Experimental Method, is a creative process of researchers in the exploration of techniques and materials that will be used in the embodiment of works of art. In this section the researcher carries out the stages of the design process in the form of: sketches, designs, material exploration, modules, models / prototypes, finishing works.

Discussion

The history of woven cloth in Indonesia cannot be separated from talking about looms that are used to produce fabrics. There are several ways of weaving including:

a) *gendhong* looms, this tool may have existed since prehistoric times, since the beginning of the emergence of culture until about the fifth century AD (Yudoseputro, 2008: 3). Until now, looms can be found almost in all islands in Indonesia, especially the central and eastern parts of Indonesia. The shape of this tool is adjusted to the female body, so the woven product is fabric of about 10 cm to 90 cm wide. In certain areas this loom is also called *gedhog*, it's an onomatopoeia of dug... dug... dug in the ears of the locals. This tool is moved by hand. Weavers work while sitting with their legs stretched forward, to hold back when the threads are pulled in the weaving process. This is to make sure that the motif will look lovely.



b) ***bendho or bodhing*** looms, these tools are found in the Yogyakarta and Solo areas, usually used to make the fabric for *stagen* (woman's belt), its width is of 10-15 cm and length of 4 m to 8 m. It is very tight and strong. Weavers work in a standing position.

c) **non-machine** looms (ATBM), this tool is a technical development of looms, coupled with footrests which are useful for alternating series of warp and feed threads. Weavers do it by sitting on a bench. Usually done by men. This technique produces smoother, wider and cheaper fabric because it is more efficient and faster.



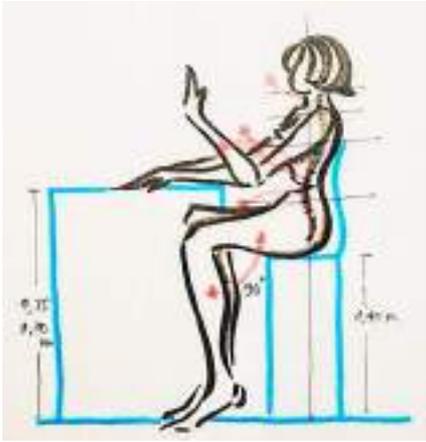
Results

Based on the discussion and technical exploration, this research has resulted in a new looms that are produced in these following stages:

a. Stage 1: the design process of loom design

- Decide on a size that is adjusted to the female body shape in a sitting position;
- Consider the ergonomic of working women, chair height of about 0.40 m and table height around 0.75-0.80 m;

- Redesign loom construction,
- Choose wood, aluminum to have lighter loom,

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| <p>Figure 6. Ergonomic of women working. Source: Wijayanti 2016</p> | <p>Figure 7. New looms. Source: Wijayanti 2016</p> |

b. Reconstruction of new looms results in this following specifications:

- Size: 120 cm x 60 cm x 100 cm,
- Weight: 2 kilograms,
- The length of the warp thread: 50 meters
- Size and shape of looms according to the ergonomic of working women
- Using a chair, so it can work comfortably
- During the weaving process, it is very easy to replace the weft thread, so that weaving results can be more expressive.

c. Weaving Process:

- double thread weft,
- staining thread, and
- insertion

Proses menenun

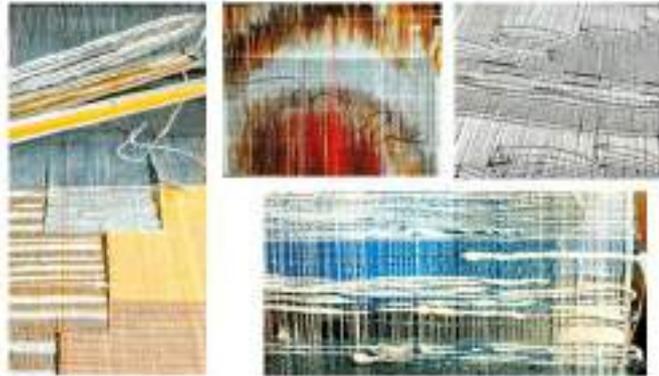


Figure 8. Several weaving techniques Source: Wijayanti 2016

d. Weaving results as works of art:



Figure 9. Some weaving results as works of art. Source: Wijayanti 2016

e. Plan for the next activity:

- Choosing suitable and good loom material,
- Repairing the connection system,
- Make the system apart and reassembled,
- Easy in packaging and shipping.

Conclusion

- Exploration on: tool materials, weaving techniques with various types of threads, weaving techniques with material other than yarn
- Findings: new forms, materials and techniques as a manifestation of increased professionalism.

- c) Give benefits in terms of finding methods or ways in the creative process by making production tools that speed up and simplify work.
- d) Increased production and produce new variants of weaving crafts in Lombok.
- e) Open insights and new vehicles that can be applied in the process of teaching and learning, research and community service.
- f) Show the general public about the life of the Sasak women's tradition as a source of ideas / research ideas.

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“Visualization of Democracy in Social Media” A Participatory Design Project by Sekolah Tinggi Design Bali Student

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Abstract

In this digital era, the development of social media makes it easier for people to participate in the democratic process. Social media disseminates everyone's ideas so they can connect with each other. Social media also helps people who have similar ideas to unite and build a new community. This participatory design project invited student at Sekolah Tinggi Desain Bali, Indonesia with an aim to show how young generation also can give a major impact to the public by speaking their thoughts as a form of freedom of expression. A system for student project is created based on modularity design method from participatory design to bridging student's idea into visual form. The system also helps the student to visualize how democracy in social media should be positive, constructive, and beneficial by using vibrant colors as the guideline of the project. By doing this project the students encouraged that they should be conscious on what they are saying because democracy in social media is difficult to control and they are very responsible on their action.

Keywords:

Democracy, Social Media, Participatory Design, Student Project



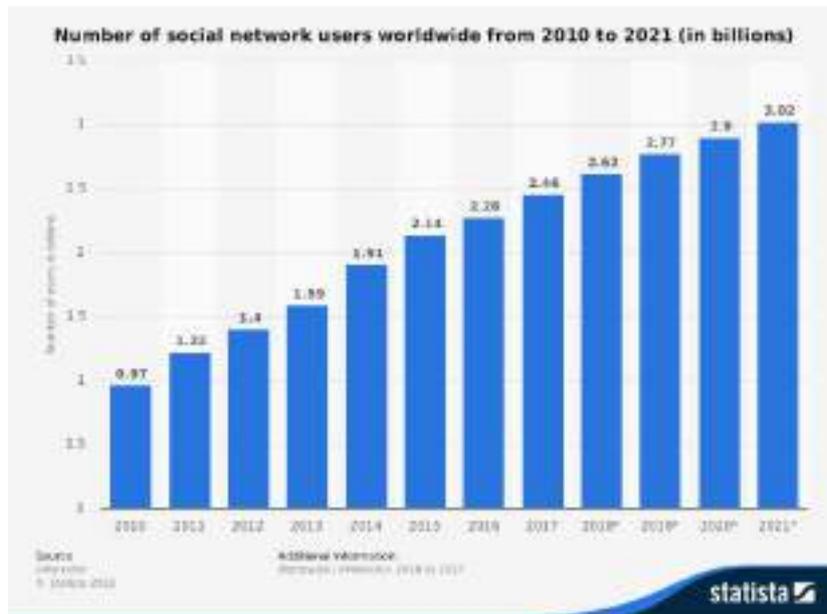
Background Of Study

Expressing an Opinion in Social Media

U.S. president Abraham Lincoln (1809-1865) defined democracy as: Government of the people, by the people, for the people. This means all citizens have equal rights in decision-making that can change their lives. It allows citizens to participate either directly or through representation in the formulation development and law making. Democracy includes the social, economic, and cultural conditions that allow for free and equal freedom of political practice. In the process of democracy, the citizens have an equal right in public to get information, to choose their religion, join group, vote and be voted for etc. Derived in Greek *dēmokratiā*, which was composed from *dēmos* (“people”) and *kratos* (“rule”), democracy literally means rule by the people. According to Charles Costello, democracy is a social and political system of self-government with government power limited by the law to protect individual rights of the citizens. According to Samuel Huntington, democracy is the most powerful collective decision-makers who are chosen by a fair, honest and periodical election. In that system, the candidates are free to compete to get voted, and almost all adult citizens can vote. From divers of the opinions above by dismissing the political view and the form of the government, we can draw the conclusion that democracy is a freedom for people to participate and voice their opinions.

Opinion was used primarily in two ways. In the term of knowledge theory, opinion determined a peculiar and to some extent minor way of knowing, differentiate a matter of judgment from a matter known as fact or claim on faith. In a second way, the term was used to express view, honor, or reputation. [11] For instance, some people have the opinion that women must be married before 25 years old, on the other hand, some people have the opinion that ideal marriage is in the late 20s. Those opinions are based on a judgement or belief about something that isn't undoubtedly based on fact. The second sense of opinion for instance is when you say you hold someone in admiration, it means you express an honor or high opinion of someone. The entire opinion of the individual beliefs, views, and attitudes about a distinct issue is called public opinion when conveyed by a significant scope of a community. [10] For student project carried out in this study concerns opinions in the sense of minor way of knowing which are expressed by individuals and do not represent public opinion.

The advances of technology in the digital era as it is presumed to change the way people express their opinions especially in social media with increasing user penetration. Social media allows user to do electronic communication through online communities to share information, ideas, personal messages, and other content such as photo and video.



[Figure 1] Number of Social Network Users Worldwide from 2010-2021

The statistic above shows the increasing of social network users around the globe from 2010 to 2021. It is estimated that there will be user increase from 2.46 billion in 2017 to 2.77 billion in 2019. The grows of social networking penetration caused by the smartphone usage with great user engagement rates. With mobile devices, the user just a tap away from posting their opinion about certain topic. In this digital era, social media can be considered as a new platform to express opinion with a new kind of public sphere. Time, location, distance is no longer boundaries in conveying personal opinions to the public.

Purpose of The Study

This participatory design project has two objectives; Firstly, to study the student understanding as the young generation regarding democracy in social media. The increase in time spent by the young generation on social media is likely to have an effect on their participation in a democracy that can now be done in the digital world. Secondly, to visualize democracy in social media using modularity as a platform. With this project it is expected that participating students can see the results of the creative process as a diversity of opinions in a visual form. The delivery of ideas and creativity is not limited to written or verbal forms but design students have different ways of expressing messages with unique concepts into an interesting visual work

Design Method

To get controlled visualization, the modularity approach is used as a platform. This approach is one of the methods used in developing participatory designs. Principally, modularity defines a group of units, or modules, that make up a larger system which manage to work together while structurally independent.[1] By designing a proper system and tools, we can connect

the students in a collaborative project with expectation the project output will have a bond to achieve a unity. There are 3 important requirements that set as a system for this student project which can considered as limitations. The limitation is needed in to keep the project organize but provides independence and flexibility at the same time. The system determined by considering the standard for design results; color, size & material, and the last one is social media icon.

Color

The color guide is taken from Indonesia Trend Forecasting 2019/2020 issued by Indonesia Trend Forecasting (ITF) which carries the theme “Singularity” inspired by artificial intelligence technology in every human life.[13] ITF is a collaborative research and development team consisting of experts, practitioners and academics experienced in the Indonesian creative industry supported by Badan Ekonomi Kreatif (BEKRAF), the government agency non-ministry responsible in the field of creative economy. The Singularity theme was revealed in four main trends, namely Exuberant that emphasizes humanity, dynamic and intelligent. Neo Medieval, a medieval character with a blend of technological advancements. Svarga focuses on culture as a human foundation in Singularity. Finally named Cortex, this sub-theme highlights technological advances. As for this student project, exuberant is chose because of the optimism and enthusiasm the color brings. From the color trend book guide colors are taken which have a cheerful and positive nature with the hope that the work of students can reflect that democracy through social media has a positive impact and to encourage them to be conscious on what they publish on the digital sphere because democracy in social media is difficult to control and they are very responsible on their action.



[Figure 2] Trend forecast 19/20 exuberant in Interior Design & Print

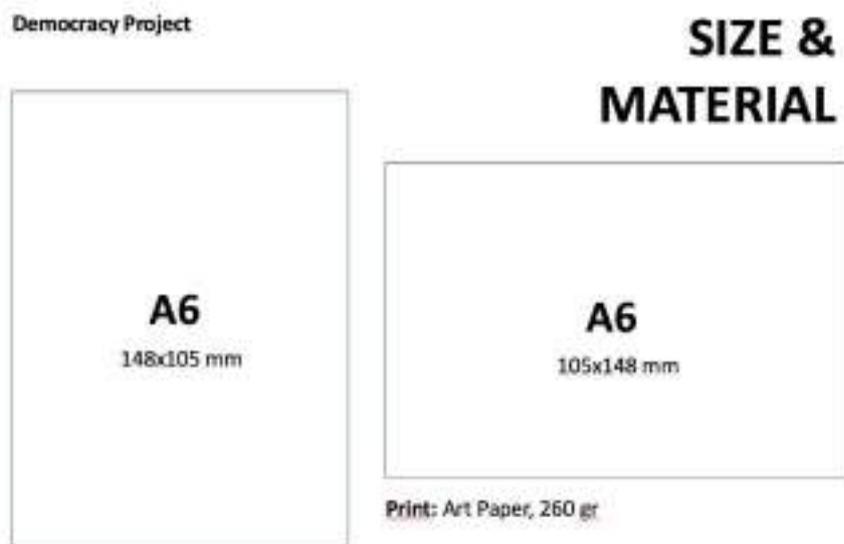
COLOR



[Figure 3] Color Palette for Modularity Method

Size & material

The second standard in making design visualizations is the dimensions of paper works and materials. With the same paper size and material, there will be similarities in the presentation of the work. Students are required to print the work they make into the A6 postcard size like the picture below.



[Figure 4] Paper Size and Material

Social Media Icon

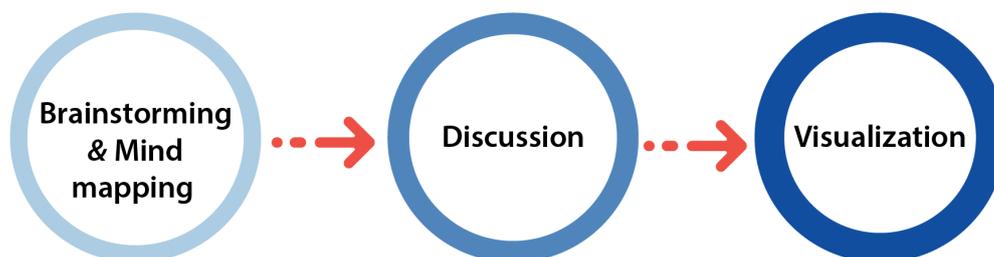
Social media or social network icons must appear on the work made by students in order to

display explicit meanings on the topic of their work related to social media.



[Figure 5] Social media icons

To measure students' understanding of democracy on social media, a survey was conducted online. The survey results will be used as a consideration in drawing conclusions after the project ends.

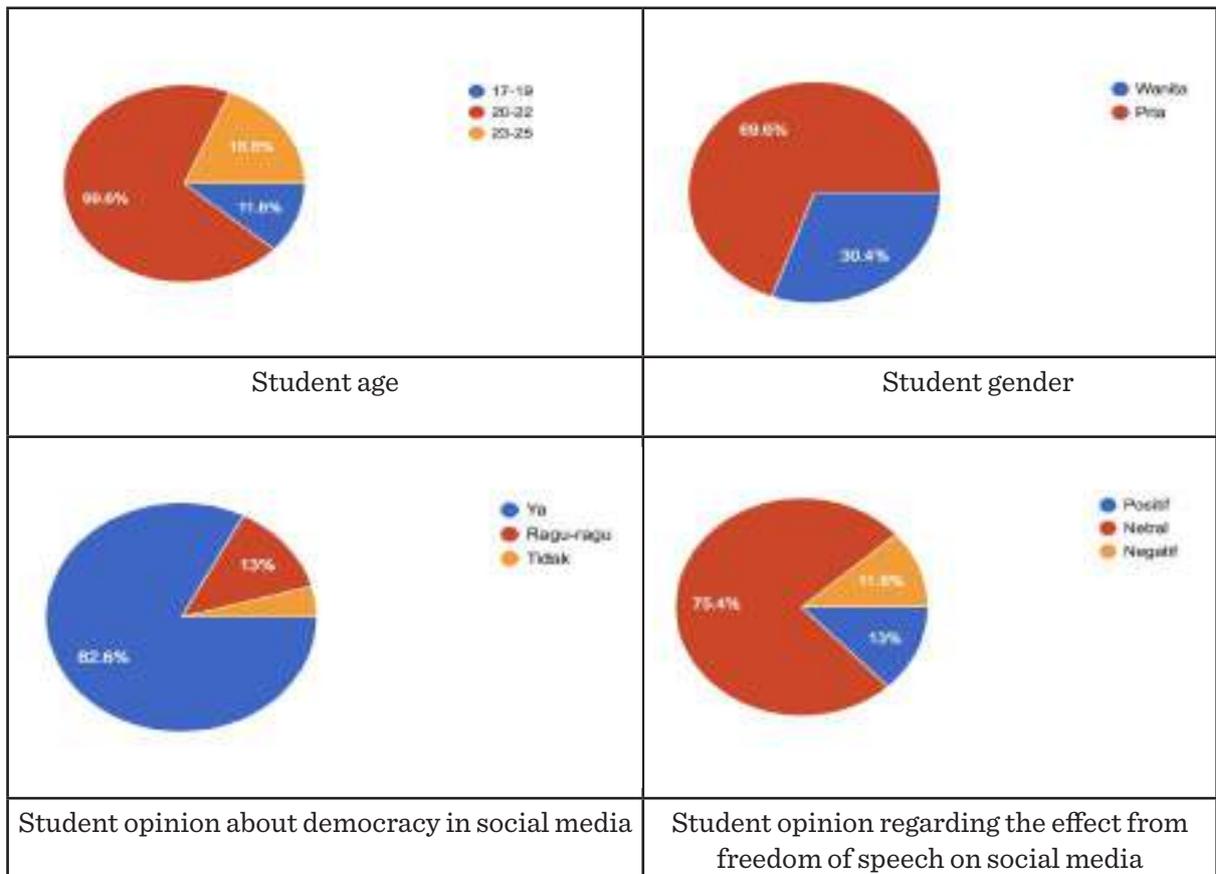


[Figure 6] Visualization process chart

The chart above shows the stages of the design visualization process by students. The first stage is brainstorming and mind mapping. In this stage, students are given time to interpret, understand and explore ideas for visualizing “Democracy in Social Media”. The second stage is a discussion session where students seek some advice to figure out how to put their ideas to fit the modularity design platform. The last stage is visualization where they explain their ideas and show visualization sketches to get some feedback regarding design composition and color selection before transfer them to digital media.

Result of Analysis & Discussion

A survey was conducted to analyze the understanding of the students about democracy in social media. Below is the result of the survey with 69 students as the respondents:



[Figure 7] Survey Result

The graph above indicates from total 69 respondents 69,6% are 20-22 years old, 18,8% are 23-25 years old, and the rest 11,6% are 17-19 years old with gender comparison 69,6 male and 30,4% female. Students who took the survey are the young generation who is very tech savvy and using social media in their routines. They get a lot of influence from the information they get on social media such as the hottest news, pop culture, design inspiration, and political issues. So it is only natural if they want to participate in commenting or expressing their opinions on social media. It can be seen from the graph that 82,6% says they know that by post a comment on social media is an act of democratic process while 13% says not sure and the rest says they don't know. As can be seen from the last graph 75,4% of respondents says neutral when they asked about the effect from freedom of speech in social media, 13% say it has a positive benefit while the rest 11,6 % says democracy in social media has an adverse impact. The young generation who uses social media on their daily basis have a basic understanding about the meaning of democracy, why it is important, and also they have their own opinion regarding the repercussions of using social media for democratic process.



[Figure 8] Artwork by Prana Dinata



[Figure 9] Artwork by Tubagus Jamal

As can be seen from Figure 8 above which analogizes the conversation on social media as a discussion session in the real world that is done while drinking tea and cake. Social media icons such as Youtube are displayed as a cup of tea and a slice of a cake is displayed with the Instagram icon. Discussion notes are displayed with the Facebook and emoticon icon indicating that the discussion session is warm and joyful. Color taken from the modularity system palette implemented very well with the result enthusiasm feeling from exuberant can be displayed. Figure 9 convey the message that democracy on social media is unlimited and all people have the same rights in opinion. A throne on a ladder that is high in the cloud means freedom of opinion cannot be achieved by everyone. However, the social media icons behind the throne want to show that the delivery of opinion is now so easy. With social media as the bridge, now can express their views on various topics.



[Figure 10] Student artwork

From the artwork result above we can conclude that the student project output has a harmonious visual. This harmony obtained as a result of the system implemented from modularity method for this project. The fixed system provides students with easy road to visualize their interpretation regarding democracy in social media. The student who participate in this project also can engage their personal experience in using social media into their artwork. During the creative process students try to find out what democracy is and how democracy within the limits of the meaning freedom of speech has to do with the interaction between or from user on social media. From the visual results of the project artwork, it was concluded that students had an understanding that freedom of speech on social media was one form of democracy.

Acknowledgement

This research is inspired by Participatory Design Conference 2018 in Belgium which carries the theme 'Participatory Design, Politics and Democracy', a popular topic but still unfamiliar for designers to get involved in to bring a significant change. I also would like thank the student from Modern Design History class who participate in the project; Agus Septiadi, Angga Dwi Arifyanto, Arif Yulianto, Arya Kurniawan, Ayu Griselda Wirajaya, Bella Chrusita Indriyani, I Gede Adhi Prianatha, I Nyoman Wahyu Ina, Muni Yasmien, Felix Yuno Lukman, Prana Dinata, Putu Adi Satya Wiguna, Sintya Oktari, Tubagus Jamal, and Wilson Ray.

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Silek Movement Analysis for Martial Arts Animators Using a Dance Studies Perspective

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Abstract

This paper discusses Silat Minangkabau from the West Sumatran Oral Traditions self defence known as *Silek*, using movement analysis. This focus is to understand the characteristics of movement unique to traditional styles in the streams of silat schools called *sasaran* in the Minangkabau language. Applying movement analysis has an important role in understanding how the silat body moves in time and space. These researchers argue that using this approach will strengthen and hone the artistic skills and perspective of an animator interested in understanding the movements when creating visuals based on martial arts. Further focus in this paper is to scrutinise the traditional Minangkabau self defence style known as the *silek harimau*. Although there are already creative works of animators on silat, movement analysis hones the precision of gazing upon the visual aspect of bodily movement in the context of emic views.

Keywords:

silek, oral traditions, Minangkabau, animators, movement analysis



Introduction

Animation as a global media industry, travels easily and the work is often shared across countries and even continents, but has less local context so that very young audiences may watch happily wherever the animation may originate. The range of companies involved include conglomerates such as Disney to small independent animation designers with only a PC and the latest software package (Westcott.2011). Rayna Denison on Japanese anime argues that, creativity in anime have overlooked aspects and elements. Transcultural creativity practices of Japanese anime span across borders, hybridise content, and open a space relevant beyond their home nation, demonstrating the global reach of Japanese cultural products (Denison 2011). Animation is a technique that enable a series of static images to look as if they were alive, able to communicate verbally, with action and with the ability to move (Nor Azan MZ and Nur Yuhanis MN. 2007).

The images in martial arts animation have a context connected to a distinct cultural way of moving. Thus a correct way of portraying the self defence technique and aesthetics involved is important to understand. For a non practitioner of the martial arts this would need tools to fully understand the way a certain martial arts practitioner would move to bring close enough realistic life to the animation. Previous writers on motion capture technique for traditional art of self defence such as Suwichai Phunsa et.al (2009) have argued in their paper on Thai self defence as cultural heritage heritage, on the requirement of taking great care and attention in designing the structure, since martial arts and self defence have unique characteristics and has a role in giving knowledge, gain attention, and support and conserve traditional culture.

Silat Minangkabau called *silek* is a traditional self defence style of martial arts from West Sumatra in Indonesia. The forms of the many styles of silat Minangkabau passed down through centuries as oral traditions are still taught in the villages known as *kampung*s. However due to a stronger interest in foreign martial arts and national standard schools, the traditional styles have faced a huge possibility of decline. Some styles have possibly disappeared due to the lack of interest. Recent re-emerging interest have risen due to a National effort enthusiastic to nominate pencak silat a term for Indonesian traditional martial arts, as a large step in 2019 for acknowledgement from UNESCO as an Intangible Cultural World Heritage. This enthusiasm has given rise to silat festivals nationwide. Recently in 2019, supported by *Indonesiana* a governmental cultural program by the Ministry of Education and Culture, called Silek Arts Festival (SAF 2019) the 22 *tuo-tuo silek* of Silat Minangkabau Elders who are the Masters of Minangkabau Silat, received life-time achievement awards.

Silat Minangkabau in the past was spread by the mobility of the Minangkabau youth which is called *merantau*. Merantau is a part of the Minangkabau culture for their youths to seek experience and gain wisdom and adulthood through the hardships of this act of travelling outside their *kampung*s. The Minangkabau youth, entered Islamic education learning in the small mosques called *surau* and also entered training in the traditional silat schools called

sasaran. Previous research on the silat Minangkabau have been written by Sedyawati (1980), Nor (1986), Navis (1986), Holt (1991 p 297), Murgiyanto (1992), Hiltrud Cordes (1994), Ismar (1998, 2012), Pauka (1998) Kartomi (2012), Maizarti (2013 p 5-6), Minarti (2014), Utama (2012), Mason (2016). Silat Minangkabau have also transformed into traditional dance and theatre and developed into contemporary cultural expressions. However not all of the richness of knowledge transmitted through the beauty and the strength of movements of the many styles of silat Minangkabau have been written down much less having the visual presence in animations.

One interesting effort is created by Arisman (2019) titled *The Ancient Silat*, produced by *kenaris animation* and is available to the public on youtube. Although the Arisman animation shows quite good knowledge on the distinct basic movements of silat minang and uses traditional musical background, however it can be seen that there is still needed further understanding on how the diversity of how the body moves distinctly according to the uniqueness and characteristics of each traditional silat Minangkabau style. It is hoped that through research on silat oral traditions more Animations will be created. Building a strong visual of silat minangkabau oral traditions will not only be part of the creative industry but also be taking part of 'Recognizing the importance of traditional knowledge as a source of intangible and material wealth, and in particular the knowledge systems of indigenous peoples, and its positive contribution to sustainable development, as well as the need for its adequate protection and promotion.

Recognizing the need to take measures to protect the diversity of cultural expressions, including their contents, especially in situations where cultural expressions may be threatened by the possibility of extinction or serious impairment as stated in the Basic Texts 2015 EDITION of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Paris from 3 to 21 October 2005 at its 33rd session affirming that cultural diversity is a defining characteristic of humanity, conscious that cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all,

It is hoped that further encouragement and knowledge for Animators as recorders of precision of movements will increase their role in conserving martial arts oral traditions. Globalization with stronger, interconnections and the digital era would be the platform for their art on traditional heritage.

Method

The seed for this research was planted when the first time silat Minangkabau captured the imagination of the first author for this paper. This moment was when she was still a child in the seventies growing up far from West Sumatra in a foreign land outside of Indonesia and

watched a traditional dance performance called *tari piriang* based on silat Minangkabau. Her father, the performer, was a Minangkabau born in West Sumatra in Payakumbuh and raised in Lintau. Growing up in the *kampung*s he had learned traditional silat from his youth as did most Minangkabau at the time. He spent his time at the *surau* learning the Islamic faith and practices and at late night spent time at the *sasaran* learning silat Minangkabau. He then travelled in merantau as most Minangkabau youths did but had wandered further than most.

In 1996 this eagerness to learn about her family roots led to qualitative research on the *galombang* dance which is also rooted in silat oral traditions. This ethnographic research was conducted in her fathers birth *kampung* and the *kampung* where he was brought up. This study of the forms of traditional silat Minangkabau, resulted in a dance anthropology bachelor paper for her studies at the Institut Kesenian Jakarta. In 2012 as a choreographer previously trained in the dance program at the Faculty of Performing Arts Institut Kesenian Jakarta, she then collaborated in creating a choreography together with Edwel Yusri Datuk Rajo Gampo Alam a grandmaster for the silat harimau Minangkabau school in Jakarta, which is based on the tiger movements. His style of silat Minangkabau originated his merantau and learning from various masters from different areas in the hinterlands of West Sumatra. This collaboration resulted in a Masters thesis on the silat harimau Minangkabau style. In 2017, further research on silat Minangkabau oral traditions brought her to do more ethnographic work in the southern coast of West Sumatra with the Harimau Tongga silat Minangkabau in Painan. The qualitative method in collecting the data involved interviews, observations, and taking part in the training as part of participatory observation. This was to gain in-depth understanding from an emic view of silat Minangkabau. This current research is still in progress.

Currently Silat Minangkabau has developed and transformed into what Walter J Ong named as a “secondary Orality” in the electronic age through film, websites, blogs, social media groups and Whatsapp chats. On the transformation of oral traditions from extensive research, Pudentia (1992) argued that there are many possible transformations that are not only cultural but also in form such as *pantun* into drama, opera, novel and film. Pudentia (2010) further argues that ‘culture can only be revitalized when a cultural tradition is considered of significant importance by its owning community. How important it is for the identity of that community or in how far it symbolizes that community can only be established after in-depth study.

From the data collected from the research on the *silek* harimau, the movements of each *sasaran* were different in styles of technique though there were similarities in naming the movement. The names themselves had a general meaning in the Minangkabau language and the actual carrying out the movements depended on the interpretation of the individual of the master of the *sasaran*. To understand the distinction of movements, it was needed to record the movements, then interview the masters and record and video them teaching and giving instructions. The recordings were transcribed to be able to further gain a detailed description on the movements, A common approach to understand movement in dance studies is to use

Rudolf Laban's Notation and Effort Shape. Searching the literature, it was found that in sports there is technology used to help to decipher the precise way the body moves during a certain movement. It is hoped that these techniques in understanding movements albeit from a dance and oral traditions perspective, will be a benefit and contribution for future animators looking to develop new works on silat Minangkabau and perhaps other styles of silat elsewhere.

Discussions

Silat Minangkabau known as *silek*, as an oral tradition has been passed down from generation to generation through the centuries. In the *sasaran*, the *anak sasian* learns the *silek* style particular to the school. All knowledge of *silek* is transmitted from the memory of the master as *guru*, to pupil called the *anak sasian*

Oral traditions contain the knowledge, values, norms and are passed down without the use of writing, were an oral expression and developed far before writing. Therefore oral traditions contain songs and stories, proverbs, folktales, told and sung, recounted or retold without the use of writing (Lord 2000). Hence the transmission of oral traditions were oral and aural. Ruth Finnegan (2003) includes panegyric in the form of court poetry, elegiac for mourning, mantic poetry for special purposes such as for hunting or war, lyric, prose narrative, muthes, legends and historical narratives, riddles, oratory, drum language and drama. On the development of oral tradition studies, Finnegan argues that, the oral interpenetration and overlap the intermingling with other media such as music, dance, material displays, electronic options to changing genres to new media interacting with established themes in contemporary forms and not just 'traditional' ones (Finnegan.2003:84-86).The performer of oral tradition often has visual resources surpassing gesture and dramatic bodily movement is expressed in dance.

All kinaesthetic shape is dynamic and essential to the performance of the body, The dynamic nature of kinaesthetic experience is the key to what the dancer (performer) creates by muscular sensations and the image of his body seen by the audience (Barba and Savarese 1991 p 44).

The body movements of a *silek* practitioner that functions as a combat technique develops into an artistic performance when it is presented as having values of beauty. According to Navis (1984) generally *silek* potency is in the self defence technique from opponents attack. The techniques are called *tangkok* (to catch or to grab with both hands) and *ilak* (with means to dodge), *kabek* (meaning using arms and elbow to grapple the opponent). From the the grappling position movements such as to hurtle, throw, or wring. The dodging technique *ilak*, is to avoid attack by backing away, jumping, bending. Another name for avoiding attack from an opponent is called *gelek*, which can be done by moving the body to the side without moving the stance position. *Kepoh* is to slap away attack using the hand or foot. The body also functions as a weapon to attack using the fist, open palm, elbow, shoulder, knee and feet. The feet uses kicks, lundges, and slams also *sepai* which is a term for using the foot as a hook locking the opponents body (Navis.1984:2016).

The use of weaponry in *silek* performance have been researched and compiled by Donn F Draeger (2001) in book titled Weapons and Fighting Arts of Indonesia, which is considered an important work by martial arts enthusiasts. It contains 400 pictures of martial arts in Japan and Indonesia. His research uses a martial arts frame, weaponry, armory, self defence and combative sports, duelling, orientalism in martial arts, history of military theory and the art of military combat, recreation and sports.

Silek contains the collective memory of the Minangkabau using mnemonic devices. Transmission of the passing down include the method of handing down bodily movements, use of movements and transformations into artistic expressions such as dance, theatre forms.

There are different names for the sacred rites that are part of the initiation rituals. Bai'at, Kaputusan, Mandi Minyak are among the the different rituals conducted in various sasaran in different areas. The rituals are required to be passed before the intending pupil will be accepted into the *sasaran* as *anak sasian*. After being accepted into the *sasaran*, the *anak sasian* will then commence learning the movements specific to the master guru.

Among the movements learned are

1. *salam*, a movement meaning giving respect and greeting toward some-one else.
2. *Pitunggue* meaning some-one as person to ask wisdom from but is also a body position stance to protect the upper torso
3. *Kudo-kudo* is a body position stance also known as the horse-stance. Different styles show different levels of stance connected to the distance to the ground. Usually this stance is in the pitunggue position, with bent knees and bent arms ready for an opponents attack
4. *Tagak itiak* meaning standing duck that shows a way of standing upright with one leg slightly bent and the foot nearly touching the ground.
5. *Gelek*, meaning referring to the sun sliding or setting. This movement is an act of moving sideways to avoid the attack from an opponent.
6. *Langkah*, meaning steps, and the movement of the feet to carry the body forward or backward. It can also mean an action to be taken

Movement Analysis Methods

Adrienne L Kaeppler(1978) founded a method of studying movement into basic units named kineme and morphokineme. Kinemes are the actions and the postures that although not having meaning but is considered important and prominent by the owning traditional community where the movements came from originally. Morpho kineme ia considered movement and a combination of kineme where only a certain combination contained a whole meaning. The next level are the motif and genre. Motif are frequent combinations that happen between

morohokineme till they form a small unit that is independent. Genre according to Kaepoler is the last level that is the whole structure of performance, with inter-relations between music and movement hence becoming an event that becomes the performance.

Kaeppler has shown by applying this method, a researcher is able to study the structure of bodily movement based on the movements performed by the carriers of the tradition themselves. The method uses structural analysis used in language studies to find the units and patterns in one system of bodily movement. The units in the third level are similar to the motif component in folklore and visual arts. Describing from a researchers point of view adding a dimension of units culturally recognizable will help understand the moving silek body. This method differentiates the body according to parts of the head, arms, legs, feet, torso, hip, to find the significant movement to be analyzed on the structure.

Rudolf Laban Method

Founded by Rudolf Von laban, this method is a system for notation of the human movement. This method is known as Labanotation and is a way to transcribe and record every aspect of movement. Using this method, the researcher is able to write down only what is considered important. Similar to music notation the laban notation uses a staff differentiating the left or right movements of the body, such as the transfer of weight, an empty space or lack of movement, the direction of movement, body parts and so on. Among *silek* researchers using this type of movement are Mohd Anis Md.Nor (1986) and Indra Utama (2017).



Rudolf Laban (source from wikipedia)

Rudolf Von Laban also developed the LMA Effort Shape theory that is used for analysing and documenting human movement. The changes in the movement are described as effort theory, whereas the shape theory describes the changing of the form of movement during the changes. Effort elements are divided into four dimensions: space, weight, time and flow.

Methods using Technology

Gait Analysis Laboratory System is a technology using markers and wands placed on the subject to be measured. Another method called A Codamotion system is the essential workhorse of any laboratory requiring a 3D movement analysis facility for multiple research projects.



Source from the internet

Free open sources are available and can be accessed through the internet such as Kinovea. Kinovea is completely free and open source. Kinovea is a video player for sport analysis. It provides a set of tools to capture, slow down, study, compare, annotate and measure technical performances

Silat Anime

Kenaris Animation is an example of a creator developing anime based on silek. It was released in 2017 and can be watched on youtube.



Source; Motion Capture; Silat the animation

CONCLUSION

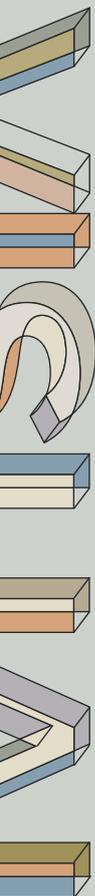
Animation will bring new possibilities for the conservation, preservation of cultural heritage, in this case especially for the traditional martial arts. The rise of the creative industry is a strong supporting system for the growth of animators. However there needs to be an integration between the Body for Creative Economy for the support of new talent and scholarship for those interested in entering the training needed to create more animations based on the traditional roots in Indonesia. The training needed for understanding the distinctive movements and how they move in *silek*, also the scholarly background in studying the oral traditions self defence systems must have government support. An increase of the recording of *silek* arts will increase national pride because of the fluidity in nature of animation and will be of use to educate the public on the character ideals of a true *silek pendekar* warrior. This paper is to encourage interdisciplinary work and collaborations between Animators, dance experts, martial arts experts, scholars and the supporting industry.

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<https://www.kinovea.org/>
<https://www.kaorinusantara.or.id/newsline/67154/the-ancient-silat-anime-silat-dari-kenaris-animation>



Orality in Digital Visual Space: Trafí's Live Update Column

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Abstract:

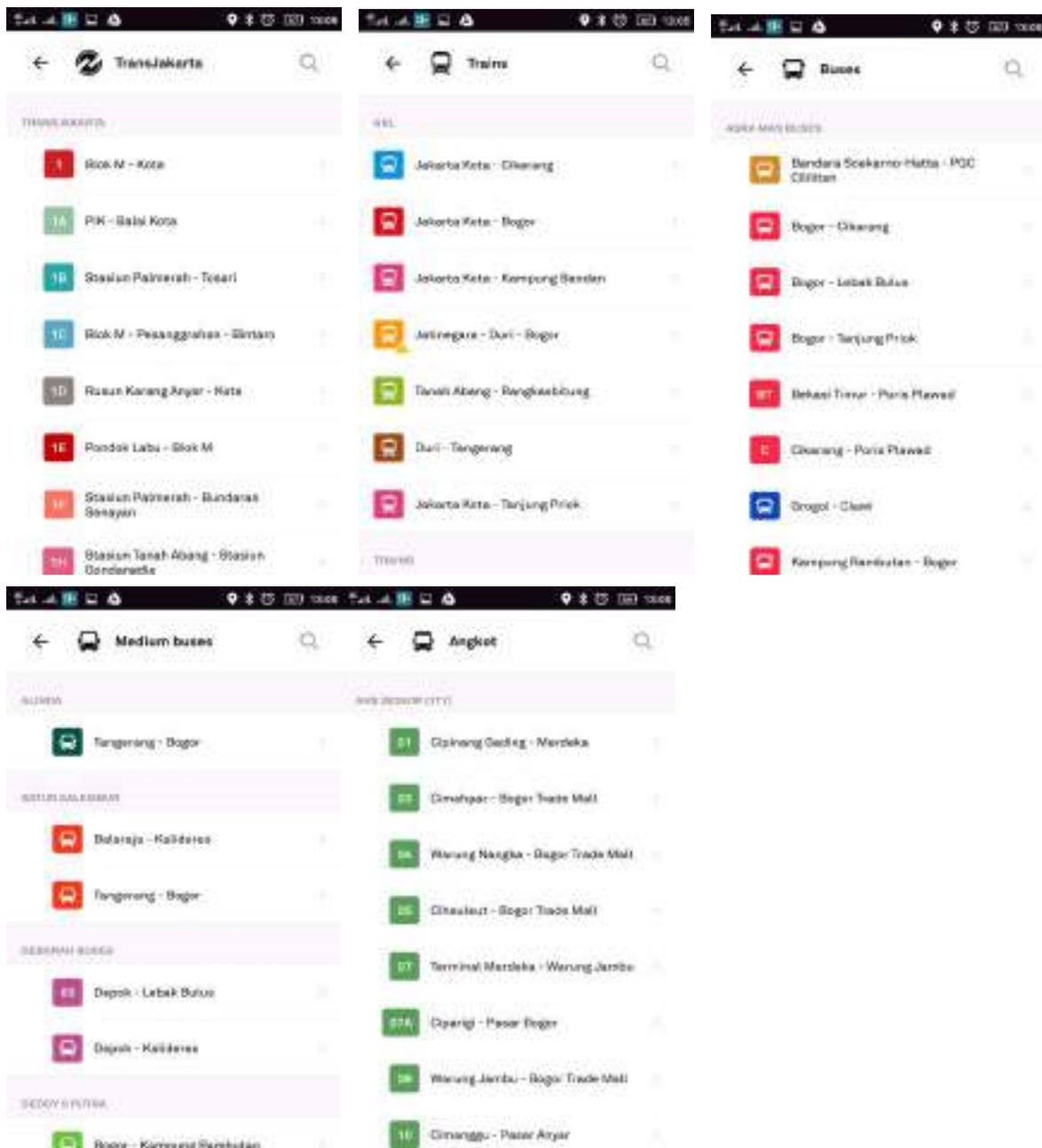
When we navigate through Jakarta's public transportation system for the first time, we might face complex, not-integrated system. Even if we traveled using single system (Angkot, BRT, or trains), still, we could easily get lost when facing a system with lacks of or too many stacked similar informations on certain stops. Lots of the available informations for passengers are outdated. The routes in reality are not the same. Trafí is one of the applications that help passengers navigate through Jakarta's public transportation systems, specifically TransJakarta. Recent studies found that there is always a room for debates on regulations, operators, entrepreneurs, and how private transportations users still infringed BRT special lanes; but rarely spoken from passengers' point of view. Here, we show a glimpse of the discoveries we found when studied the TransJakarta BRT passenger information systems on transportation culture in Jakarta. Inside Trafí, is available an apps called "Live update". We found some interesting questions coming from the passengers who asked for directions, ranted about the lack of quality service, poor buses' dwelling time, passengers waiting too long and confusions in stops or routes. For us, this discovery is interesting to study, as digital natives, previous transportation system habits was use in these BRT's system. And these issue can be correlate to what was in the deep layers of local culture about space, time and behaviour.

Keywords:

Public transportation, BRT, Busway, Transjakarta, Trafí, Passenger information, digital map, routes, culture, digital space, habit.

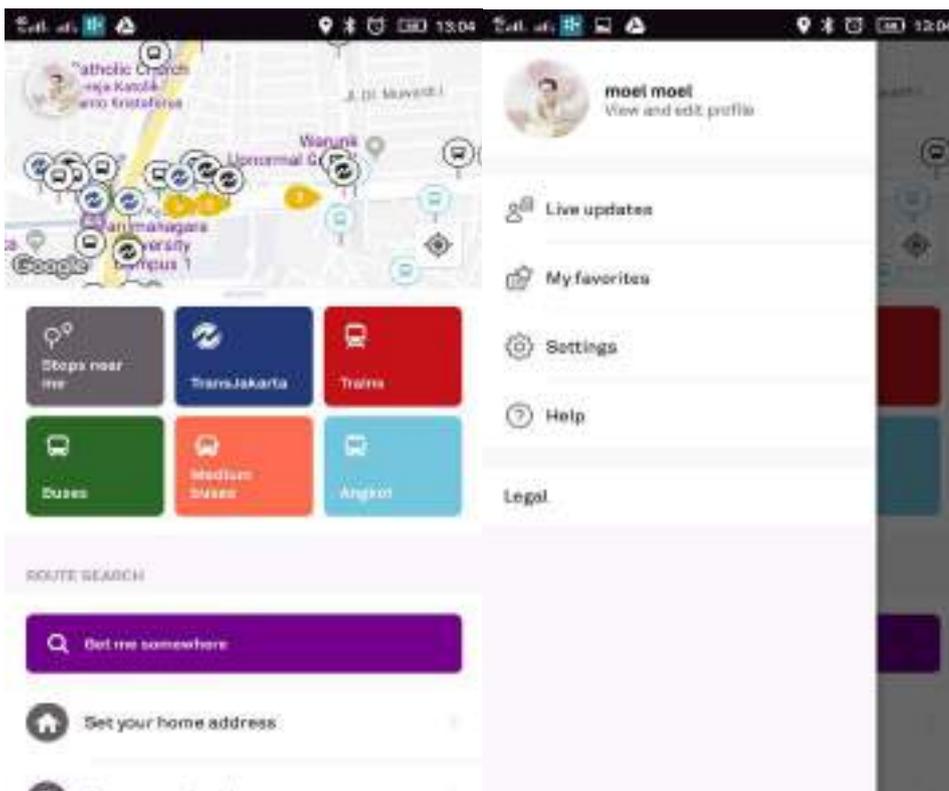
Trafi, Navigating Jakarta's Public Transportation

Trafi is one of the apps which is dedicated to the people living in Jakarta and its satellite cities. This one particular app is to help the users of the public transportations to navigate the public transportation in Jakarta. It is developed by a London-based company that has served some cities in the world. In Indonesia, this company has not served other cities yet (Trafi.com). Substantially, this app shows good performance in handling new routes, traffics and informations needed by passengers. Trafi provides passengers with the information on routes of TransJakarta, Trains, Buses, Medium buses, and Angkot.



Trafi's flat graphic design style show a clean visual user interface, provides routes for TransJakarta (include GPS), Trains (KRL), Bus, Medium Bus, Angkot (now named OKtrip soon to be Jak-Lingo). (picture 1, screenshoted from Trafi application)

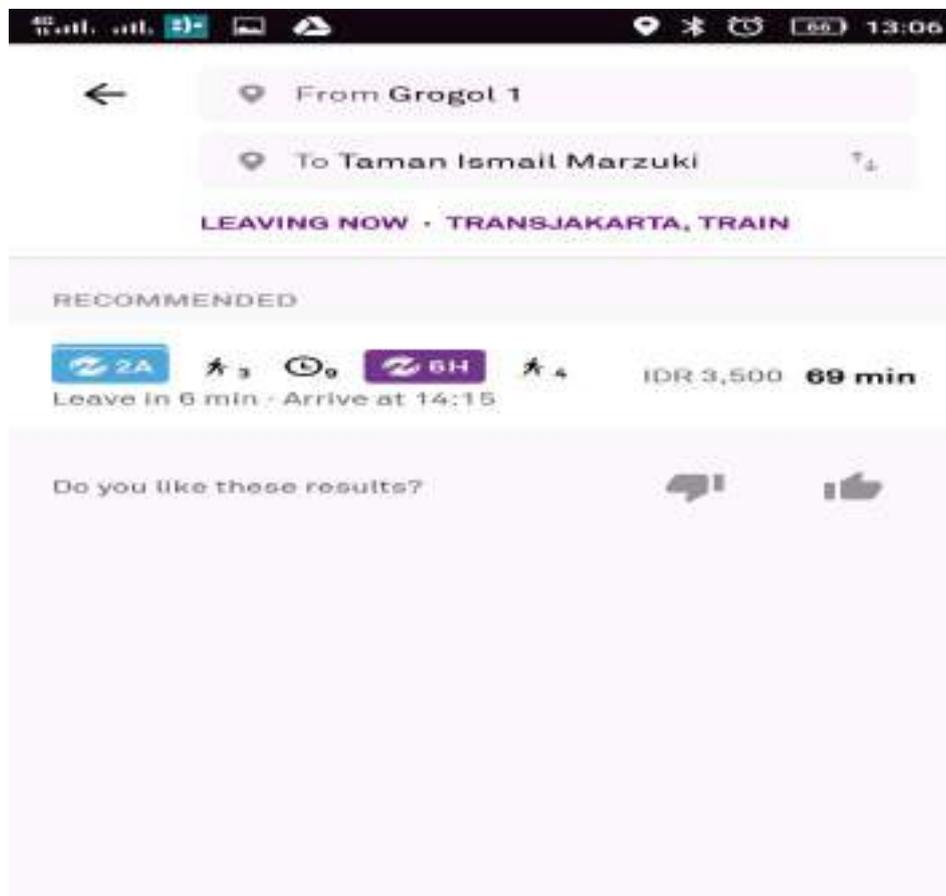
GPS (Global Positioning System) helps passengers to identify their last position, the buses' last position and the ETAs (Estimated Time Arrival) of the TransJakarta Buses. While on some of the Feeders or non-BRTs bus, the service has not been available yet. Trafi's logo was also shown in passenger information monitors on BRT stops. Comparing to the smart city website, created by city administration, this app which is supported by a private company, in terms of design (User Interface (UI)/ User Experience (UX)), was more comfortable to use by passengers (Beritajakarta.id, 2017). According to the passengers, the government's smart city website was crammed with too much unneeded informations. This impacted on the lower accessing speed which also would be a huge problem in daily commute (Jakarta Post, 2015). And in February 2017, Jakarta Smart City and PT Transportasi Jakarta (Transjakarta) collaborated with Trafi, to share data (Beritajakarta.id, 2017). The collaboration has created a number of privacy issues and these data should be well protected by the government. There has yet any other solution for this problem.



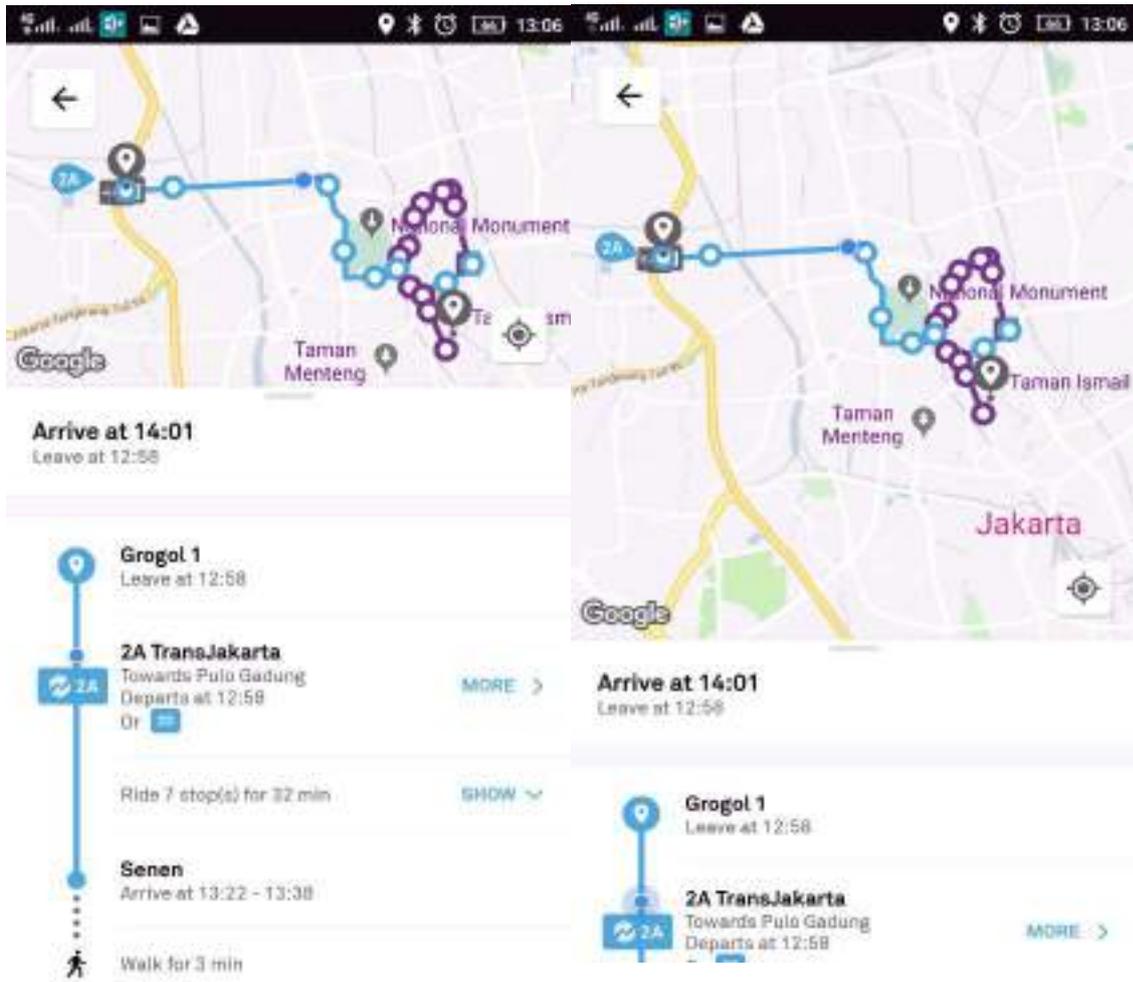
Trafi's clean and simple interface. (picture 2, screenshotted from Trafi application)

Trafi has a facility for passengers to plan their trips in “Get Me Somewhere” button as in “Stops Near Me” button too. These two buttons serve passengers in wayfinding and navigating in the transportations systems. We can select any modes of transportations according of our

preferences. Passengers can put in information where they want to start their trips and their destinations, and the application will provide them with adequate routes options (see picture 1). When passengers opted for one direction, it will give them the information on the availability of nearest stops, buses' ETA's, transits stops, and exit stops, our trip's ETA, fare, and time consumed on selected trip. There is also a map showed moving arrow in route's color to simulate the buses movement and arriving stops (picture 3, 3a, 3b, 3c). Visually, it shows sequential steps in presence of place and time, so that it has notion of gamification on digital wayfinding that felt close to augmented reality games. Passengers gathered sequential informations about two space in this gamification way, by correlating to digital space and reality space, in certain moment.

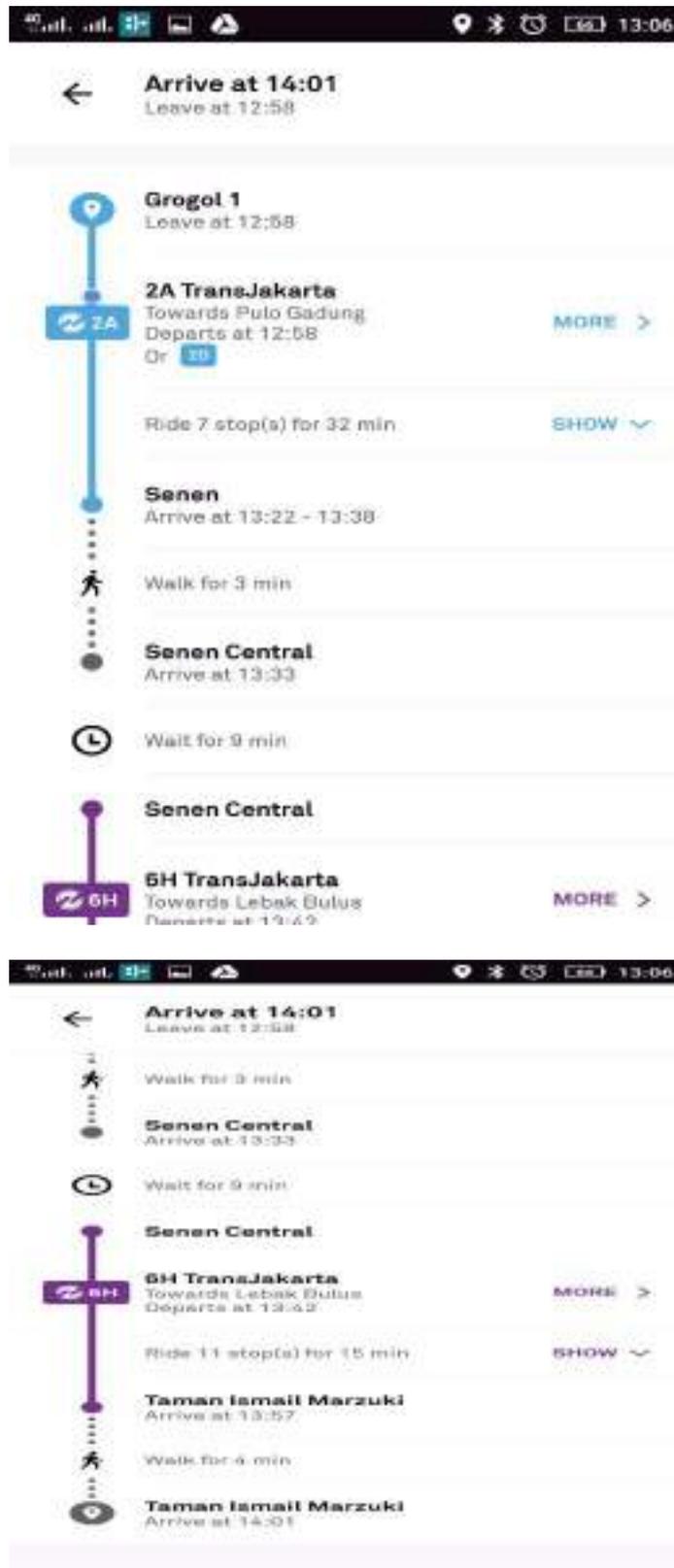


"Get me Somewhere" search result (picture 3, screenshotted from Traffi application)



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"Get me Somewhere" search result. (picture no. 3a, 3b 3c, screenshotted from Trafi application)

Discussion: Virtual Integration, Scattered Information

This digital wayfinding system, unfortunately, was not well suited to the physical conditions at stops nor inside the buses' cabins. The absence of significant cue and clue that informing passengers about two or more different routes on one stops, and four or more routes in transit stops, create another confusion. These physical cue & clue usually come in a form of printed signages (static signage) or monitors (digital signage), placed above the passengers' position at stops, near entrances or other place that need to reassure passenger about their next movements. In the absence of significant sign-system, passengers need to ask to another passenger or to the officers, to confirm their spatial knowledge. The confirmation were needed to assure themselves about decision making in the context of time and space. But in heavy traffic conditions, in the morning or evening, asking or looking for affirmation about routes is not easy at all, as everyone is going to rush into the bus to seek for their most comfortable spots. And the officers look too exhausted as they have to direct the passengers into the line, to scream loudly about the arriving buses, and to answer many similar questions. As the passengers did the confirmation, visually or verbally, they might not move to be able to focus on gather the information they need. This individual's delayed movement, bit by bit, would become a group delayed. Once it does happen, repeatedly on several stops, it would then harm the TransJakarta services. But on previous research, we found that the passengers expect TransJakarta to put more officers at stopping areas to provide informations (Sudaryanto & Kartikasari 2007), and how TransJakarta services scored lower value as the passengers not realize about available routes and stops (Globalmasstransit.net, 2012), could be debatable.

Obviously, digital wayfinding applications, like Trafti, when combined with major upgrades in static signages in Transjakarta stops, seems adequate to solve these issues. But things we found in "Live Updates" on Trafti, somewhat represent other things.

Live Update: a room for reporting problems has turned into a public space

In "Live Update" column, we find a button "Something's going on? Report!". This button has similar color with "Get me somewhere" button. As we interpreted this column, we can see that Live Update serve passengers to report a condition happened on the trips. For example, accidents in routes, heavy traffic conditions, traffic jam, rally, events that blocked routes, buses on trouble, or else. This would alert other passengers to avoid or change their planned trip. We can relate this to citizen journalism. People report things happened that could affect communities.

This report on Live Update should be on the context of informations provided by Trafti. And on reporting anything happened upon services and properties provide by TransJakarta, should be report on hotline number, email or TransJakarta official social medias. But here we saw how users use the space differently from what this columns should serve. Users tend to use this column for complaining or asking others informations about TransJakarta services. We can

read the complains especially about service quality in arrival time, long queue, crowded buses and stops, lack of informations on routes availability, lack of awareness on routes availability, poor service from driver or officers, payment methods, poor quality on JPO or halte, confusions in transit stops or routes. Users are not only complained about the services, but we also found users that complained about other passengers behaviours on buses or in stops. Some complained about how a passenger did not give way for other passenger who want to come down from a bus; how younger passenger pretend to sleep in order not to give the seats asked by priority passengers or the officers; how some female passenger choose to sits on anywhere on bus even they have their own priority area; how passengers on bus tend to stand near the entrance even though there is some area of the bus are still available, how younger womens asks for seats from older men, and how passengers tend to block buses entrance in the stops.. For sure this space is an instant gratification that users could type, rant, express, share, ask, and got response almost immediately, similar as verbal conversation.





Passenger complained about TransJakarta Service in "Live Update" (picture no. 4a, 4b, 4c & 4d, screenshotted from Trafi application)

We see how users use spoken words in written (typing) similar to what Walter Ong has referred to as oral culture (Ong, 2002). They type the words as they speak. Complaints existed in that specific moments when they saw something didn't go as promised or as they felt not right. And complaints should be spoken between two party, but here the complaints was raised in a forum so that every other user could saw and engaged on the conversations. The only one who was being absence in the conversations is the representative from TransJakarta. So we see that complains about services was raised in wrong space.

The users who raised complaints got any other solutions for their uncomforness, the words become obsolete and left residues in Live Updates. Then, some other times, when similar things would happen, again, other users would raised another issue or topics about similar things that has been solved before. We can conclude that the complaints as repeatedly unsolved problems, became words that raised only when things happened, to reduce the uncomforness feeling on certain occurrences. The complaints themself was never a social solution but rather served for self comforting actions.

From the Absence of 'power' to distributions of knowledge

Second thing we see on this column is how some users asked others about the routes or transits. These two should be obvious as it is the application is all about, providing information on routes and transits. But the question that is interesting is how can this happen, how the passengers prefer to do such things? What's their point of doing this?





Passengers ask others passengers about routes, stops and transits. (picture 5a, 5b, 5c & 5d, screenshotted from Trafti application)

On the context of buses as transportation system, these conditions can be correlated to previous habits. This habits originated from how passengers interact with angkots, metrominis, until oplets or trams since 1950 in collective memories. Those routes and availability must be asked to the drivers or *kernet* by passengers. Kernet often had to yell loudly to inform the passengers about routes, promised that the bus would leave soon, and the passengers must hurry to catch the bus. On that day, we had no modern, detailed and engaging visual signage or even application. So spoken words were the only dependable clue. We can debate about routes that visually written on front and back of the bus as routes were not fixed. Drivers had their own will to change routes in order to gain more income (*kejar setoran*) and the passengers were left helpless to do anything.

Trafti's Live Update represent the oral culture in visual age. We see the recorded conversations and language styles they used closed to the conversations found in social medias, Twitter and Instagram, as they share similar space for limited texts and pictures. We see these conversation habits as capitals that explain what happened in Trafti's Live Update column. With this assumption, we may argue about construction of modern transportation culture using busway system and stops' space as a form to discipline and order to educate society (Kusno, 2009). Now, in 2018, we still see those habits from previous systems still existing. The only order that obviously could be seen is that government pushed the private bus owners to integrate in the TransJakarta system. But when passengers were still struggling helplessly to form a new habit, to even understand the BRT system, TransJakarta has already applied some un-integrated and non-BRT system.

The knowledge, as we know from Foucault, is related to power. Understanding the system itself was a knowledge. It was transferred by operator using some static visual signages or maps in stops,

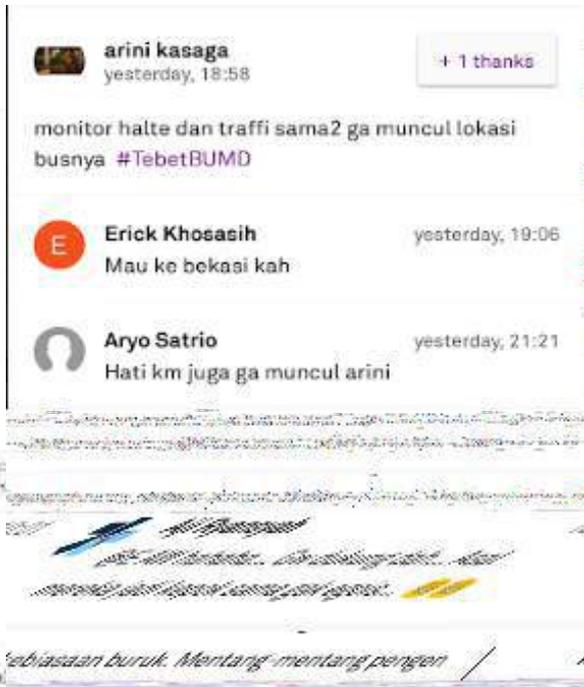
a huge map and partial routes maps that can be downloaded from Transjakarta official website, or by using digital wayfinding like Trafi or Google Maps. Users behaviours in Live Update that raised questions about routes, can be seen as some process of transferring knowledge. The words they use, as we see, are daily oral communication language in form of written digital type. And soon as the users who asked, got the answers, that words become a residue of an occurrence. The spatial knowledge that has been talked become meaningless for other passengers, so that there was only a single transfer of knowledge.

We can correlate these single transfer of knowledge into a learning system in oral culture. In the oral culture, student learn by apprenticeship - by experience things, by listening, by repeating, by combining and recombining what they hear, by participation (Ong, 2002). On the other hands, they who know the route has the affection to share their knowledges, either their affections to other passengers who were in needs, or affections to feed their self satisfaction by contributing to the society. These affections, we see similar to how power formed and distributed. This spatial knowledge somehow give them who know, a feeling of superiority to give or to contribute to them who don't know in a specific occurrence. And how Live Update was used differently than originally planned, give a certain space for this distribution of knowledge and feeling of superiority. Despite the spatial knowledge distribution on Live Update leaved residues as in written culture, the knowledge only distribute on specific passenger who raised the questions. As this condition similar to what was happened in oral culture, the superiority feeling was also being contested among the known.



Contestation among the passengers who know, happened in Live Update (picture no. 6a & 6b, screenshots from Trafi application)

Disciplines in distributed powers



Users reports others passengers who valued improper behaviour in stops or buses. And each report has each affirmed or contested by other users. (picture no. 7a, 7b, 7c & 7d, screenshotted from Trafi application)

These conditions are passengers everyday life inside the stops. A closed system without toilet nor drinking water facilities. As they were choosing TransJakarta as a modes, they invested their time and energy to reach certain stops, climbed up and down on JPOs stairs (Jembatan Penyeberangan Orang), tapped the electronic payment and waited certain bus. When they picked wrong stops, it could be a problem to climb up and down again. Or, when the bus they waited took time longer than usual to arrive, they might feel uneager to leave the stops to climb up and down again. Or, on another scenario, when they took wrong bus, though on this scenario they might need not to pay more as long as they were still inside the system. We can read these conditions that passengers have such a cut off condition from the outside world though they could see that world from inside the stops, the transparent glass space. Staging passengers on transparent glass space is a terms we took from Abidin Kusno concepts when he saw Transjakarta as a tools to create a discipline in transportation culture among people of Jakarta. The only activities are left to do while the passengers were waiting, was by doing nothing, watching other people, daydreaming, planning things to do after their arrival, reading books, or spending time in their digital space using internet and smartphones. Aside from Trafi, Transjakarta BRT system already seems similar to gamification, as there were efforts in energy and time, rewards and punishment. But somehow this gamification was far from forming discipline and order to passengers.

As we realize that most our daily life, social needs, play game, read news, or even work and study was done in this digital space. We see that this digital space, Live Update become an arena that users use to raise their voices, about what they see, think or feel about the service, in instant. But the unresponded complained, because of the wrong use of channel, known as for self comforting action than for social solutions. We can see too about how passengers respond to another passenger voice. They replying each other as the speak verbally, using how language they use on everyday conversations. Even, we see some passengers contesting each others on how their routes recommendations are the better one. Though these contests was unrewarded, but they look relieved when noticed by the passenger who raised the question. The knowledge about the system knowns as distributed power. It shifted from knowledge become self rewarding on gamification.

The operator should be able to see these phenomenons as opportunities to gain user as passengers' point of views. These data could be a comparison with the quantitative data analyst collected from Trafi or Smart City. But the absence of operator and/or regulator here in Trafi's Live Update column can be correlate to the situation happened on involutions of the sign-systems in stops. The conditions in field shows that there's no integration yet in passenger information system. But this topic will be discuss specifically in another research.

Orality in Digital Visual Space

We create space according on how we lived in social environment. Live practiced in certain environment (lived space) continually create spatial response for the users. This spatiality perceived by designer (perceived space) as based researches to represent a new spatial concept in cognition (conceived space). (Lefebvre 1991 in Setiawan, 2018) But as the design become a theory, practice in fields could be different from what planned before. This condition created a gap between designer's mind with the response of the design, the reality. TransJakarta as a BUMD in the relation with private operators, is a more dominant topics (Aminah, 2011) than from passenger point of view. Within the context of this, the users behaviour in Trafi's Live Update knowns as third space. This third space served as an alternative of space, an unofficial, unplanned, misused and exploited space by passengers. (Soja 1996 in Setiawan 2018). Live Update become a space for passengers to feel connected to each others, how they had some certain similar uncomfortable experiences. Spatial experiences somehow correlated to a series of sequential experiences in daily activities in public transportation. The experiences could be recognized as layers of visual in digital, visual in static signages, verbal in stops, and oral culture in digital space.

On live update, there is also a feature that allow users to report, in a form of photograph. Users used this third space to report others passenger behaviour that valued improper and to express their anxieties visually. This behaviour we see similar to what Foucault concept's, panopticon. The difference with Foucault's panopticon is that there was no single eye watching, but the distribute powers, made users as eyes to watch closely on how other behave inside the system space. The users with their camera on smartphone, mobile in space, watching and reporting behaviours. We may called this as mini mobile panopticons. This mini mobile panopticon can be found on social medias, so that they whom judged behave improper could have a masses judgment in digital life. Before social medias, this behaviour on watching others on certain space also happened in traditional and urban kampung streets. People tend to watch or ask what others do, and judge toward what they saw (Newberry, 2013). The replies also affirmed and contested the reports too. The words they used also closed to daily oral conversation, that morality valued based on religions, tradition or judgment by netizen. Some users also raised discourses about stricter discipline from operator and government, and some others tend to punish them, that behaved improper, by shaming them in public, particularly in digital space.

 **arini kasaga** yesterday, 18:58 + 1 thanks

monitor halte dan traffi sama2 ga muncul lokasi busnya [#TebetBUMD](#)

 **Erick Khosasih** yesterday, 19:06

Mau ke bekasi kah

 **Aryo Satrio** yesterday, 21:21

Hati km juga ga muncul arini

 **Danang C** 7 October, 23:15 + Thanks

kebiasaan nunggu lama.... mau boker takut viral... [#Harmoni](#)



-  **Ananta Ferdinand** 26 October, 18:49
- Azab suami istri yang gamau kasih bangku prioritas kepada Lansia 🤔🤔🤔
-
-  **Ratna Purnamawati** 26 October, 18:51
- Azab nya jenazah nyelip di bangku bus ketika akan di kubumikan 🤔🤔
-
-  **Kevin Nikita Adi** 26 October, 19:37
- Dia duduk di kursi prioritas emang?
-
-  **Jomblo Juga Prioritas** 27 October, 05:57
- Itu udah lansia atau belum?

Users used daily language in conversation turned serious matter into other things. (picture no. 8a, 8b & 8c screenshotted from Trafi application)

Visual codification and oral culture in passengers

The language used in Live Update is close to 'human' language than a programmed machine language, as it become the forum to connect user to other users. That the users were also passengers, they see similarity in each others. The forum become a place to support each others and a place to express, and to converse lightly. So, the interactions in Live Update column described the notion in communication among common passengers. They prefer somebody who can answer their question rather than read the maps or routes offered by the application. We see this as a great data for TransJakarta to upgrade their services in stops. But on the other side, the static signages in stops are essential for passengers who count on visual, like they who had hearing and/or verbally impaired persons.

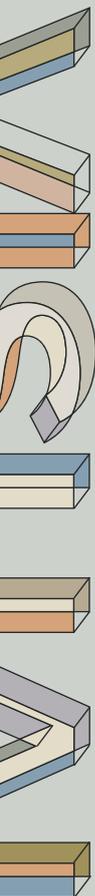
The conversation in Live Update column also represent that modern and visual culture were being prioritized but only portrayed on surface, what can be seen obviously. But in deeper layers, there is other wisdoms and kind of knowledges that were seem so different to what modernity in transportation was echoed. The language users used itself is based on daily modern oral conversations, the tools users used were also a high technology devices. Some users want to be modernized, modernized others, but others do greater tolerance as they use modernity only as a tools, visually.

The smartphones as devices to accessed Trafi, looks like a tipping point that separated to other points virtually. What users feel and think spark through their minds, their hands into the device, passed through internets corridors, connected to others points and create a form of tangled spider-web. Though in reality, users were standing in a system. And the system was also constructed in a form of spider-web either, that was stacked on previous system that was also in a form of tangled spider-web (Kusno, 2009; Insideindonesia.org; Theconversation, 2018) The spider web was known as presence of central points. But in Live Update, we see that there were absence of central point. The absence in central describes the inner emptiness in users and passengers, though the powers were shifted and distributed. The emptiness was constructed negligently, then this emptiness was instantly filled with an immediate response from other users. These virtual responses may only calmed the mind for a certain moments. As the time passed, these would lead to the next uncertainty, endlessly. And accepted as notions of daily life in public transportation system.

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Decorative Ornaments of Rumah Gadang As The Basic Idea for Designing Ethnic Typography

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Abstract

Indonesia has cultural diversity spread throughout the archipelago in the form of physical and non-physical cultures. Physical culture can be seen and maintained in its shape, composition and supporting decorative elements. Whereas non-physical culture is present through social norms and values. Traditional house represents as one physical culture sample and also the diversity of tribes in Indonesia, each has its own traditional house character along with its decorative elements, such as decoration.

Decorative elements in Indonesia has various forms and meanings. The motifs that generally found are in the form of plants, animals and some geometric ornaments that have certain meanings. In the *Rumah Gadang* decoration, there are many different variations of decorative forms generally in the form of tendrils as a decorative element of the traditional house. The various forms of the *Rumah Gadang* decoration are then used as design ideas to create ethnic.

Ethnic typography design which based on decorative elements transformation from the *Rumah Gadang* house can be used as the source for designers, typographers, and users in terms of introducing the distinctive character of West Sumatra and also can be used on customized design media.

Keywords:

Typeface, Decoration, Gadang House, Ethnic, Traditional.

Preface

Humans activities to gather information have actually been done since prehistoric time which is represented by creating symbols in the form of pictograms (images that explain an object) that can be simply understood by the observer. The pictogram can be found from cave paintings in the various form of animals, people, places, and objects dated back to 25,000 BC. The first writing system was believed by experts starting in 3200 BC in Mesopotamia created by the Sumerians as Cuneiform writing system. Then around 3000 BC, the Egyptians developed the Hieroglyphs. At the first Hieroglyph created in the form of a pictogram only and later the forms developed into a complex combination of pictograms, ideograms (symbols that explain abstract thoughts or ideas) and also phonograms (symbols that represent certain sounds).

Writing is known as a medium for communication. Human needs for communication media can be conveyed through a series of letters that form a word or sentence. The creation of letters similar to Modern letters themselves began in ancient Greece around 800 BC which adopted the Phoenician alphabet from the Mediterranean by making consonants and vowels. The need for communication media is not enough by creating consonants and vowels only but also created based on aesthetic terms. Humans are basically never satisfied and always create different types of innovations not only for personal satisfaction but also for economic values. In modern times, where letters can be traded for certain purposes always encouraging artists, typographers, and designers to create new variants in typography. The ideas are taken from what they see every day can be ideas from nature, humans, animals or ethnic elements. This activity is increasingly intense because there is a new form of trade on social media based on the need for new typeface variants.

Indonesia has a variety of typeface originating from tribes along the Archipelago. For example, in Java, it is known as the Hanacaraka letter but unfortunately, some part of these typefaces are becoming extinct because they are not well preserved. This then prompted typographers and designers to start creating new typeface variants which inspired from Indonesian ethnic elements.

Along with the development of times, the human needs for typography are increasingly diverse not only as a media conveying information as in print or electronic media but the meaning has shifted to represent certain expressions of a message in which typography can express atmosphere, describe situations through certain font characters. The more font variants created the more flexibility the user gets in applying the expression of the message he wants to convey.

This condition encourages typographers and designers creating various types of fonts which are then creating a new form of business which is not only bought and sold conventionally but has been traded online on social media. Many sites and applications provide font creation and sale services where buyers can then create fonts, enter competitions or choose and download typeface they like or need.

This form of businesses eventually developing very fast because providers of a specific application can get typefaces from creators everywhere at a fairly cheap price. For designers and creators of the typeface itself, this is certainly very beneficial because it can be done freelance and anywhere without large capital and get the benefits if their design is in great demand.

The idea of creating a typeface can come from anywhere, including the ethnic elements of an area. Indonesia has a rich variety of cultures from various ethnic groups living along the archipelago. Many ethnic elements can be taken as a basic idea for typeface design, one of which is ethnic decorative elements.

Decorative elements are components of art products that are intentionally added or made as decorations to have more value, both spiritually and materially. Often the decoration has symbolic value or contains certain meanings according to the purpose of the maker. In the end, the presence of a variety of decorations is not merely a filler of empty parts but is then associated with functions, including purely aesthetic functions, symbolic functions, and also constructive technical functions. The development of decorative elements into the basic idea of a typeface design is certainly very interesting.

Socio-Culture of the Minangkabau Community

West Sumatra Province is very synonymous with its rich culture, inhabited by Minangkabau tribes. The tourism potential of West Sumatra is supported by many natural resources such as mountain scenery and agricultural areas and supported by human resources such as the form of wood carving crafts, weaving crafts, traditional arts and others in part. The original Minangkabau area, formerly known as Luhak Nan Tigo, namely Luhak Tanah Datar, Luhak Agam, and Luhak 50 Koto are all within the West Sumatra Province.

In a brief history, Minangkabau is one of the villages in the Sungayang, Tanah Datar, West Sumatra District. The village was originally a field but due to the growing issue that Pagaruyung's Kingdom would be attacked by the Majapahit Kingdom from Java, so both kingdoms settled this issue for the peace treaty with buffalo fighting. The buffalo represents the battle of both kingdom and then after the Minang buffalo managed to win the fight, the word Manang Kabau appeared, which later became the name of the Nagari or village.

The Minangkabau people, the majority of the population make agricultural business as a basic livelihood but there is another side of livelihoods, which is namely carving. For some Minangkabau people, making a livelihood as a carving craftsman is the second source of income and the ability of the community as smart carvers affect the rural economy of the region.

The work of carving out a traditional house is not carried out continuously, but only if there is work. The status of a carving craftsman in the Minangkabau community is not too prominent, meaning that as a member of the community his position is the same as that of others in the communities. Thus a carving craftsman cannot be used as a basic livelihood.

In the ability to think symbolically, it can abstract its experience in a system that is full of meaning, so that one can pass on and communicate their experiences and thoughts to others.

Rumah Gadang for Minangkabau people

Rumah Gadang or Rumah Godang is known as Minangkabau traditional house of the West Sumatra province, whereas the people of West Sumatra, this traditional house is better known as Rumah Bagonjong. According to its original history, not all areas in West Sumatra can be built this traditional house. Bagonjong houses are only established in certain areas with Nagari status. For this reason, the existence of a Rumah Bagonjong or Rumah Gadang outside Minangkabau occurs because of the weakening of customary rules.

In general, Rumah Gadang has a very distinctive shape and uniqueness that lies in its architecture, one of which is the building pattern of the Rumah Gadang which is influenced by nature and customs values. The natural environment plays a dominant role in such a way to the shape and arrangement of the Rumah Gadang shape. The building pattern of the Rumah Gadang is not the same as the building pattern with other traditional houses or ordinary houses specifically the roof of the Rumah Gadang.

In terms of its distinctive shape, the Rumah Gadang is very different from other traditional houses, which distinguishes it from the shape of the structure of a house which is curved or formed like a ship. The formation of a pattern like a ship certainly has its own reasons for West Sumatra people. Based on a story that has been developed for generations in West Sumatra, the Rumah Gadang structure was taken from or imitated a sassy or ship shape and other uniqueness seen from a tapered roof and can be called or known as Bagonjong, because the roof is getting tighter and tighter. The form found in Minangkabau traditional houses has been commonly known everywhere which is symbolizes unique characteristic of West Sumatra. Luhak Nan Tigo is an area of origin of the Minangkabau people and also the center of Minangkabau culture. During the Dutch administration, the Luhak region was a territorial area of government called Afdeling headed by a resident; Minangkabau people still call it the luhak head of his government by the community called Tuan Luhak (Navis, 1984: 48). The Luhak Nan Tigo area covers six second-level regions, three districts and three municipalities, namely Agam district, Tanah Datar regency and 50 Koto municipal districts. Therefore the Minangkabau Traditional House has its own 3 Rumah Gadang form which is found in Luhak 50 Koto, Agam and Tanah Datar, each with a specific different color that represents the area in Red, Yellow and Black bases. The colors for the Tanah Datar Rumah Gadang are yellow, for the Agam Rumah Gadang is red and the 50 Koto Rumah Gadang is black. While the Rumah Gadang Istana Basa Pagaruyung is a traditional house of Luhak Tanah Datar, which represents the entire Luhak carving differences in Minangkabau.

The smoothness of the roof of the Rumah Gadang is related to the tambo story which states the victory of West Sumatra people in fighting buffaloes with the king of Java and to preserve the victory or event of the buffalo fight, the West Sumatran people make their house like a buffalo horn, but not only on the smoothness of the roof, in terms of carvings that are located in the body of the Rumah Gadang also has their respective meanings. The Rumah Gadang is not only used as a family residence but is also an institution in the big Minangkabau family.

As the times progress, it is increasingly difficult to find the Rumah Gadang due to the high cost required to build the Rumah Gadang compared to ordinary brick houses. Minangkabau carvings automatically began to be used no longer even forgotten their beauty. Basically, Rumah Gadang has a variety of names and in the naming, it is given according to the shape, size, and style of solubility and luhak style (less or less). According to its form it is also called “Rumah Bagonjong” or a jug house. In the tradition, the Rumah Gadang is family owned, but it can be said that it does not belong to individuals but a high wealth of pusako besides rice fields, fields, forests, and land that may not be traded or pawned.

The Minang people now generally modify their brick houses in addition to making horn roofs or can be called Bagonjong in their homes to keep showing the Gadang House or can be called the Modern Gadang House. Today’s Minangkabau people prefer to only use Bagonjong, while for the body parts they use brick.

Every decoration at Rumah Gadang can be marked as a class sign for the homeowner and has a good meaning in life. Because Minang people show a way of thinking inspired by nature.



Picture 1 Rumah Gadang at Minang Village Padang Panjang (Source: Author Documentation)

The shape of the Minangkabau Rumah Gadang is formed in a square that is not symmetrical but expands upwards. The outside pillars are not straightening up but slightly tilted outward. The roof of the Rumah Gadang is curved like a buffalo horn, while the sloping part of the house is like a ship. The length of the building usually varies from 3,5,7 to 9 spaces, even though there were 11,17 and 20 rooms, this was not common. The width is no more than 4 pounds. Rumah Gadang with three rooms are found in rural areas called “balah bubuang” or referred to as split bubung.



Picture 2. Rumah Gadang Istana Basa Pagaruyung (Source : www.situsbudaya.id)

In the past, shaking or canopy on the type of gossip on Minangkabau traditional houses was one of the hallmarks of the Minangkabau building, its founders had to be parallel to the lifting of the Andiko head so that the gonjong showed greatness in tradition and should not be used carelessly in buildings. But now the use of gonjong or artificial forms that resemble gonjongs of Minangkabau traditional houses is no longer showing greatness, but only for pleasure (Zainuddin, 2014: 54). Minangkabau traditional houses are used for living quarters and the implementation of traditional ceremonies such as the appointment of princes, marriages, deaths, and others. The Minangkabau traditional house is the work of the ancestors of the past, built according to the tradition which has declined. The physical form of the building, function or use and construction in the management of the use of building materials which is a self-portrait of one of the primary needs of the home.



Picture 3. Rumah Gadang Matur. (Source : Author Documentation)

Motifs and Philosophy of Rumah Gadang Decorative Elements

One of the most important things in Minangkabau traditional house carvings is the name of the decorative motif. The name of the decorative motif can be seen from the relation between the motive and the life of the community. Each motif symbolizes a phenomenon of life in the community that becomes a guideline in the implementation of the life of the Minangkabau community. The depiction of the life of natural phenomena can be seen from the names of decorative motifs derived from plants and animal names. While the depiction of the system of values of human life in society can be seen from the name of the carving that comes from traditional words.

The traditional Minangkabau ornament in West Sumatra is expressed in 120 kinds. But this is only in expressions, while those found in reality are only 60 kinds. This was motivated by a custom of the ancient Minangkabau people in expressing a very large number. The previous

person mentioned that the amount of goat food is 120 as well, while the traditional gulai (vegetable) herb in an area in Minangkabau says there are 120 shots, then the number 120 is not absolute.

Ornaments in Minangkabau are dominated by plant forms rather than animals or people. The name of the motif given is in accordance with the name of the animal but from its shape does not describe the shape of the animal, for example, the motives of Tatandu Bararak, Labah Manyirok, Itiak Pulang Patang and some of them will not at all see animal-shaped carvings. A distinctive feature of the Rumah Gadang decorative motif is its abstract nature. The state of nature, natural symptoms and part of it that want to describe the depth of the carving and depicted in the form of flowers, leaves, stalks, and roots (Yunizar, ahli ukir dan teknisi Wisata Istano Basa Pagaruyung).

The uniqueness of this Minangkabau ornament is its contradictory form of motif and naming. For example, the ornamental “Running Deer”, does not mean describing a deer that is running but more accentuate the floral form as a symbol of the embodiment of deer. The dominance of floral forms is thought to be a manifestation of Islamic influence in the 16th century. The strong influence of Islam, especially on the north coast of Java, Sumatra, and Aceh, is supported by the increasingly crowded trade routes in the archipelago, the ornamental elements of plants are increasingly enriched and rapidly developing, while the human and animal motives are getting less attention and even abandoned. Descriptions of living things that are avoided because of religious teachings are finally disguised as a figure whose symptoms have existed in the past, for example by means of very distillation so that the symptoms are more of a form of abstraction.

In the Minangkabau area, the ornamentation of highly developed natural-oriented engraving is very decorative. Nature is an example or example to be excavated and packaged into messages that are deposited in carved ornaments, according to the Minangkabau proverb “alam takambang jadi guru, cancan taserak jadi ukia” (the vast realm can be exemplified and every touch carved into carved ornaments). A blend of geometric motifs with straight-line elements angled and twisted curls of plant tendrils into a harmonious braid pattern, reminiscent of the Arabesque pattern.

Specific color template on the ornament in the Rumah Gadang must have 3 colors which are the same as the symbol of the “Merawa” flag consisting of red, yellow and black. In Tanah Datar the majority are yellow, Agam is red and 50 Koto are black. In tradition, the use of yellow is a property in Minangkabau.

The following is an explanation of some decorative items according to the book of Traditional West Sumatra Architecture contained in Minangkabau traditional house carvings:

Flora

In general, flora motifs are depicted realistically, namely imitating natural forms as seen. This is useful as a reminder for humans to see natural conditions as a guide for facing future events. The natural forms he saw were reproduced back into the form of carvings.

Fauna

The shape described is the actual form of the state and type of animal itself and is added to the natural conditions that affect the characteristics of the animal or the state of nature where the animal is located.

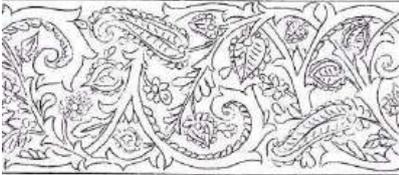
Nature

Apart from the names of fauna and flora, there are still more decorative motifs that are taken from the names of nature or objects that are often used in everyday life or that can liken the nature of one's disposition to be imitated or not used.

In general, the layout of the Minangkabau traditional house motifs is different from one house to another. The following are some examples of the location of the motif carving layout at the Rumah Gadang at the Basa Pagaruyung Palace according to the book from the Istano Basa Pagaruyung carving expert, among others:

| NO | MOTIF NAME | LOCATION | DESCRIPTION | PICTURE |
|----|-------------------|----------------|-------------|--|
| | House terrace | | | |
| 1 | Saluak Laka | Pereng rumah | |  |
| 2 | Labah Mangirok | Papan Galuang | |  |
| 3 | Kalalawa Bagayuik | Upper wall | |  |
| 4 | Salimpat | Papan Salangko | |  |

| | | | | |
|------------|--|------------------------------------|---|--|
| 5 | Tatandu Manyosok Bungo | Papan Sabalik Anjuang | | |
| 6 | Itiak Pulang Patang (Itik pulang sore) | Paso-paso rumah | Describes a relaxed life after trying and working everyday livelihood. Here we can see personality social systems as well as the values of life that apply in economic institutions, namely how the rules apply in an effort to carry out livelihoods. |  |
| House wall | | | | |
| 7 | Pisang Sasikek | Door head | |  |
| 8 | Aka Cino Sagagang/ Duo Gagang | Swing doors | |  |
| 9 | Sikambang Manih | Windows cushion or wall edge | |  |
| 10 | Kudo Menyipak | Windows cushion | | |
| 11 | Ukir tirai | Pada lambai-lambai di atas garebek | | |
| 12 | Kuciang Lalok Jo Saik Kalamai (Kucing tidur) | Windows mirror | Describing the condition of a lazy person like a sleeping cat, a cat when he is full he will lie down, but in the meantime, if there is delicious food taken too. This lazy nature is contrary to the Minangkabau traditional philosophy. In order for these qualities to be exhausted from the community, they were commemorated through the carving of Kuciang Lalok. |   |

| Public places | | | | |
|---------------|---|---------------------------|--|--|
| 13 | Pucuk Rabuang | Pada penutup ukiran | |  |
| 14 | Bungo mengarang Buah | Pada papan dinding | | |
| 15 | Sijamba Makan | Pada dinding | | |
| 16 | Bada Mudiak (iringan ikan teri ke hulu sungai) | Pada tepi ukiran / tempat | Carving on bada mudiak describes life as one word in community relations, there is no mutual conflict. If there is a conflict, it will be discussed together. Even though the number of bada is very large, the procession is not messy, everything faces upstream on a regular basis. |  |
| 17 | Alang Babega | Pada tuturan atap | | |
| 18 | Jalo Tataka / Taserak | Pada hamparan | | |
| 19 | Jarek Takambang (Jerat terkembang) | | This engraving symbolizes the dividing line between the legitimate and the innocent, between good and bad in society. In this case, the highest guideline lies in the teachings of religion, namely Islam. So the size of the bad according to the Minangkabau custom is not only according to our personal judgment but also must be judged well by others. |  |
| 20 | Kaluak Paku Kacang Balimbiang (gulungan pucuk pakis muda) | | Symbolizes that one's mother's responsibility towards a nephew in a parent's house, also as a father in the wife's house. In this case, the responsibility of both the nephew at home of the parents and the children in the wife's house is not independent. |  |

Thus it is reflected in the flexibility of using Minangkabau traditional house motifs in all circumstances and places.

Process and Design Concept

The design with the typeface concept based on ethnic typography was taken through the character of Minangkabau traditional house carving motifs. The characters contained in each of these carving motifs give their own meaning and philosophies in detail so that the meaning given can be understood by the target audience. The structures of designing this typeface is in the form of things that start from making letters transformation, letter arrangement, letter measurement and application to other media.

In these typeface design concept, the writer has more focus based on ethnic decorative elements, which was taken from the forms of Minangkabau traditional house carving motifs by taking a distinctive motif, namely Itiak Pulang Patang and the incorporation with other carving motif patterns that dominant with floral pattern. For this visual element, it will illustrate the theme by elevating elements from the Minangkabau characteristic, which are shaped in a carving. As for designing the typeface, it will be combined using attractive color combinations with its specific cultural colors so it represents the characteristics and aesthetics aspects for the target audience. The composition appearance of visual and text elements of the typeface design of this is 40% for visual or image and 60% for text or captions that explain some of these visual elements.

Creative Strategy

Positioning :

The making of this typeface was designed by combining several decorative motifs of Minangkabau traditional houses that have specific meaning and philosophy of the Minangkabau people. The characteristic of this typeface is the display type according to the characteristics of the decorative motifs of the Minangkabau traditional house.

Visual Strategy

The form of visual strategy in designing this typeface is:

Using several forms of dominant decorative motifs and then simplified again in order to create an appearance that still has the decorative side of the decorative motif

Integrate visual elements from decorative motifs into typeface so that they can still preserve the Minangkabau culture itself.

Providing colors of distinctive characteristics which are characteristic of the motifs of decorative motifs of Minangkabau traditional houses.

Keyword

Minangkabau

Is one of the cultures found in Indonesia. This typeface will later feature a traditional characteristic in Minangkabau and is combined with the characteristics of Minangkabau traditional house carvings

Traditional

With this typeface, it is hoped that it can provide traditional values that have become a part of life, especially for the Minang people, to be preserved

Carving

The complexity of the process of carving out decorative items on Minangkabau traditional houses requires patience and thoroughness, therefore making typeface is aimed at display type.

Motive

The motif is taken from several visual elements of the Minangkabau traditional house as the main reference that aims to show the typical motifs of Minangkabau traditional houses.

Key Visual

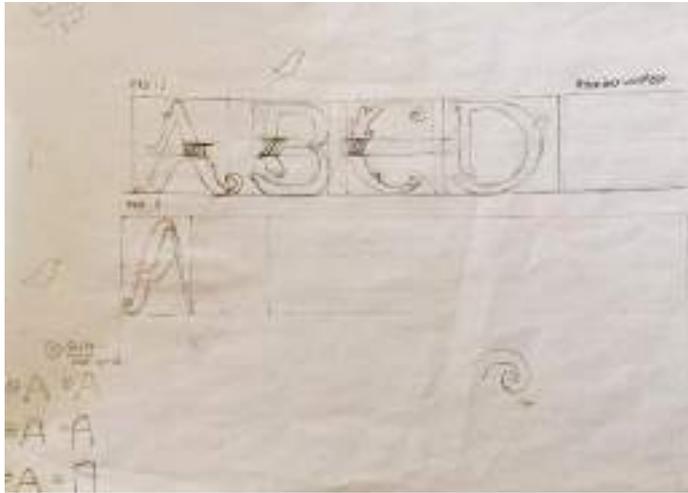
The key visual purpose of designing typeface is to make the shape of distinctive features of the Minangkabau traditional house become more attractive and functional according to the target audience point of view. Therefore this visual is to explain the knowledge and meaning contained in the motif of the traditional house's decorations.

Creative Design Process

1. Sketching Process

The preliminary process in designing this typeface is based on manual rough sketching. This aims to get a picture that can make a typeface merged from decorative motifs.

- Initial sketch forming the font character

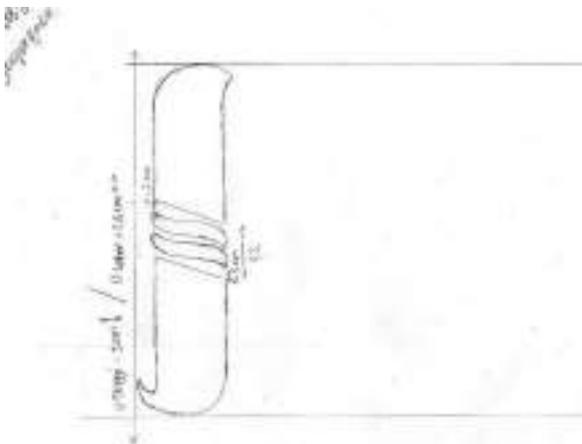


- Initial sketch combining decorative elements forming the font character using the serif typeface

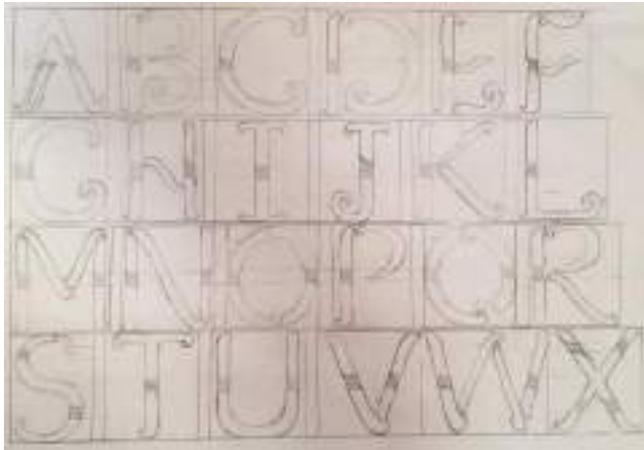
305



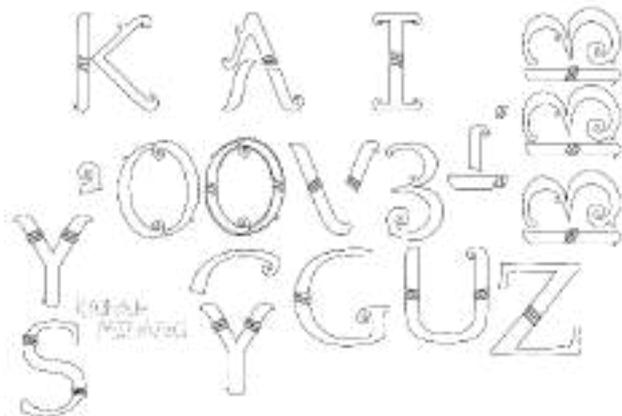
- Initial sketch of the slope formation of font characters



- Initial sketch forming the font specimens



- Digital sketch forming the font specimens



The characteristic form that will be used in the typeface design is taken from a well-known term which represents the carving motifs of Minangkabau traditional house motifs.

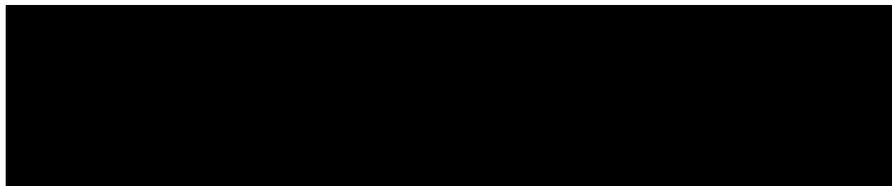


Figure 4 Patang Typeface . (Source : Author Design)

This type of letter specimen is taken from the elements of the “Itiak Pulang Patang” pattern by adding several elements of the floral pattern which represent all carved motif patterns. For naming this typeface is taken from the last name of the motif it is called “**Patang**” which means “Afternoon”. The initial term meaning of this motif is “Ducks Returning in the Afternoon”

means to describe a relaxed life after trying and working every day to fulfill their daily needs. This meaning is found in the daily lives of the Minangkabau people.

The following is an example of some pieces of engraving motif pattern taken for designing the typeface :

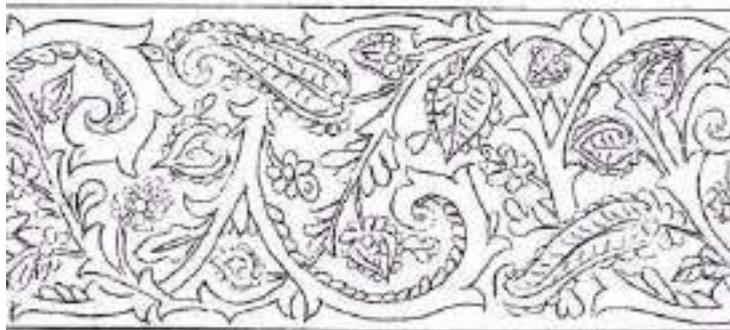


Figure 5. Carving Motif Element For Patang Typeface (Source : www.zulfikri.orgfree.com)



Figure 6. Carving Motif Element For Patang Typeface. (Source : www.zulfikri.orgfree.com)

In designing this typeface, the author places some accents on the typeface. The laying of accentuation is intended as a differentiator in an expression so as not to seem monotonous and boring. Another element is to describe the motives taken from “Itik Pulang Patang”



Figure 7. Patang Typeface Accentuation. (Source : Author Design)

In another explanation about the shape of the motif “Itiak Pulang Patang” presents a harmonious arrangement of shapes that is taken from the movement of the rhythm of the duck when marching home after searching for food. That meaning explains about:

- Alignment and harmony of life of the Minangkabau people with their nature.
- Governance in daily life among individuals in society
- Government system in order.
- The synergistic kinship relationship systems between mamak (mother) and niece.

- Perseverance in carrying out the principles of life, togetherness and cohesiveness in the life of the Minangkabau people.

2. **Typography**

The choice of typeface is adjusted to the character shape of the decorative motif. In the process of making this typeface it does not change the original form of typeface so that the messages and cultural values placed in this typeface can be conveyed clearly and understood by the target audience.

Palatino Linotype Light

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

.,:““!?”{}[]()&

Palatino Linotype Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

.,:““!?”{}[]()&

3. **Color**

The selection of colors on this ethnic typeface the author will give colors based on the colors of the “Merawa” flag which is the color of the characteristics of Minangkabau citizens of West Sumatra. The color of the Merawa flag is red, yellow, black. Of the three colors, they are located in each region of 50 koto, Agam, and Tanah Datar.

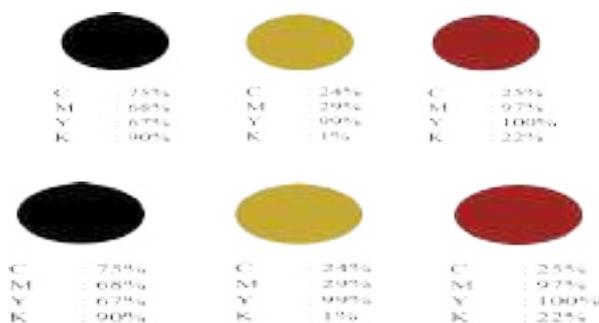


Figure 8. Patang Typeface Accentuation. (Source : Author Design)

The following is the meaning of the color of the bedera Merawa of the Minangkabau community

- Red: Dare and hold the test
- Yellow: Glory, brilliant, and shining
- Black: Eternity



Figure 9. Patang Typeface Alphabets

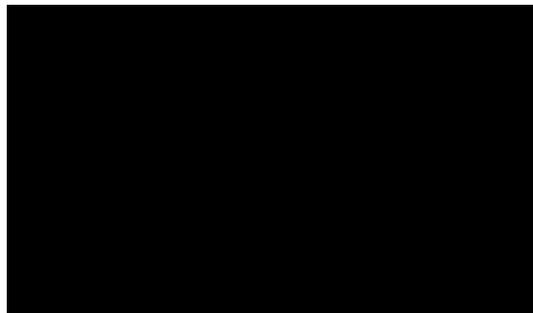


Figure 10. Patang Typeface Numbers

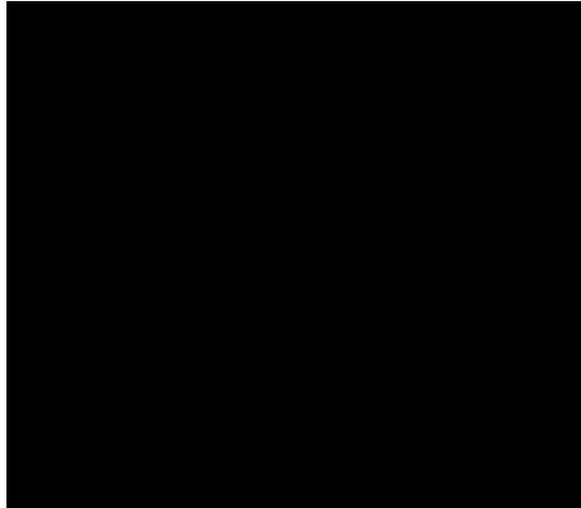


Figure 11. Patang Typeface Punctuation

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Pregnant Woman and Nebula

R.A. Heryani Wahyu Ningrum

ABSTRACT

Pregnant woman and nebula, both have similarity in pro-creation process: producing something new; where pregnant women will give birth to a child, while the nebula will produce a planet, star or other space object. This introductory of work combines the art of photography as documentation media, with the role of graphic design, to deliver fresh visual works of art, maternity photography. The visual works of art presented are the result of writer's professional experiences as a photographer and graphic designer until now.

Keywords:

pregnant woman, nebula, maternity , photography, graphic design.



Introduction

Photography is a medium that captures an event from life into an immovable image. Through photography, we can convey narratives with visual forms so that they can be interpreted by each individual who sees them. Photographic work is more meaningful as an explorative documentation work as a supporter of science because it has meaning and *scientific values* that can be used as study data. (Soedjono, 2007: 29)

Maternity Photography becomes a trending topic appearing on many social media, a lot of people shameless and looks around expose their huge tummy, and become a phenomenon and a trend (Newlifeimage, 2016). This trend making photographers and photo studios competing through unique and creative concepts.

The phenomenon of pregnancy photos popularized by many celebrities on social media, this has developed into a trend. Trends that can make people willing to spend large amounts of money to take pictures and choose photographers with the best portfolios, so that when capturing pregnant women can look beautiful (Ibu Sehati, 2018).

A lot of pregnant women capture the changes in their body shape with photos. The experience of pregnancy for every pregnant woman is a matter of momentum, such as a slim body change to become a distended stomach, or a clean white face becomes spotty. A privilege when a woman experiences an extraordinary experience to be able to become pregnant and become a mother (Muzakkar, 2015).

In 2009, it was my first experience in documenting pregnant women at a studio photo. This has become the trigger of my curiosity about pregnant women and the personal stories from each pregnant women become my stimulant to know more. Finding issues about pregnant women such as working pregnant women, how unstable pregnant women can be, the monthly changes of their body shape, the prohibitions food according to medical methods, the myths of pamali but only a few people believe in that, the seating privilege for all pregnant women in all public transportation, all the value relating of the pregnant women become my trigger to explore photos of pregnant women.

The pregnant women lose their privacy in her own body because of the interventions from people around them, the environment and medical technology. People often act, as if they have rights to regulate and know what best for the pregnant women (Hidajadi, 2000). Being around stranger people, their comments tend to be not just factual but judgmental, yet they are often dealing with areas where there is no single right standard of behavior. Those things become sensitive for pregnant women, and they can be offended. This interested me making photographs by learning about pregnant women and their perspective.

in 2010, after several photo session with pregnant women, observing the movement respond of the unborn baby inside the tummy, everytime exposed by the flashlights. This becomes my concern, is there any impact of being exposed to flashlights frequently to the unborn baby?

Or the pregnant women? Worrying about that, Investigation those problems, and it turns out playing light to the unborn baby has a good effect on the child. According to a journal of Dr. Jason. C. Birnholz (New York, Academy of Sciences, United States), he recommended make some interactions to the fetus inside the tummy such as, talking, play with the flashlight, or move from dark room to the bright room (Orchestra, 2010).

Pregnancy is a spiritual experience about the creation of humans, a special period that causes psychological and physical changes that have never occurred in the lives of pregnant women before. Changes in body shape, skin in certain parts of the body of pregnant women who appear physically, the shape of the stomach, skin color, signs of pregnancy (*stretch marks*). While psychological changes, from emotions that tend to be unstable, sensitive, spoiled, tired, and lazy to do anything, but not all pregnant women experience these complaints. This is because every pregnant woman has her own story that affects the development of her pregnancy both from within and environment.

The rise of photos of increasingly booming pregnant women triggered me to explore more deeply about pregnant women from interviews, journals, and books. I started with questions like, why are all photos of pregnant women always in the studio setting? Why do photos of pregnant women look thematically? Although there are also many themes that bring the impression of a house or *setting* as if their room, this is one of the causes makes me nervous for photos of pregnant women.

Photographic works that can reflect goals and concepts as expressions of the creative activities of photographers, without putting aside existing technical factors, so that an object can be addressed and flavored with the photographer's subjective values to become a work of art. (Soedjono, 2007: 102)

My basic education is graphic design, in this education introduction to basic graphic elements consisting of lines, shapes, colors, harmony, texture, space, and size. Whereas in photography, light is the most important thing to make a photo work. So in this work, I will combine these two scholarships to answer my anxiety in the form of photographs of pregnant women.

Working Process

This work process begins with making mind mapping so that the concept and creation of work can be more directed. Determining pregnant women who have entered the peak stage of maximum abdominal shape change, namely when the pregnancy enters the 3rd trimester of pregnancy (third) with womb age 29-40 weeks. This form change is good to explore and more visible when in photos.

Start working with a keyword form that I apply with silhouette photo techniques, by collecting facts and data about pregnant women personally by following the daily lives of pregnant women

for several days. At first, I applied the silhouette concept by utilizing natural *light from* the ceiling of one of the pregnant women. The choice of lighting can also create a strong spiritual impression, how humans vertically relate to the Creator.

So that the development of the concepts that I have done and looked from other references, I got new inspiration in mapping these initial ideas and concepts. Starting with sorting graphic elements (lines, dots, textures, shapes, patterns, and colors) that can strengthen the figure and body shape of a pregnant woman.

Re-exploration of mind mapping from color keywords, where colors can stimulate a person's psychological reflection of light. Color selection can cause someone to feel so that it can give a positive effect.



Figure 1:1 Nebula / Nebulae : A catalogue of HST publicly Source : <http://hubblesite.org/newscenter/>

An article about where women are identified with nature, while men are with culture. The process of breastfeeding Mothers and children form bonds and dependence, children are considered part of nature and close relations between mother and child make women closer to nature (Ardaneshwari, 2013: 26). So that makes me explore the visual nature that can represent a meaning from life or creation so that I find the visual Nebula.

Nebula comes from Latin which means 'cloud', so nebula is a process of the formation of the solar system or universe. The process in a large cloud composed of dust, plasma, and gas, due to the gravitational force of the cloud rotates to form clumps like balls and solidifies at the center of the circle, until the formation of planets and stars.

The process of the Nebula has a similar process with pregnancy, both have similarities in the process of forming something, the nebula formed by planets and stars, while pregnancy is a process of forming a child. In Nebula or pregnancy, the formation of children in pregnant women or planets in the universe cannot be repeated in the same process. So I combine these two things between the forms of pregnant women and visual graphics that are similar in a narrative.

The exploration process with these keywords for 9 months worked, I applied to 9 pregnant women with different sessions. Through interviews with 9 pregnant women, I found repeated

facts or new findings that I knew. One of my findings led me to the concept of this nebula, how the environment and around pregnant women affect and have the impact of psychological or physical changes for pregnant women.

Physical or psychological changes experienced by pregnant women is a process that cannot be repeated in the second or third pregnancy. The same thing that happened to the nebula, the process of forming planets and stars that filled the universe, never had the same or the same shape and color of the process. The nebula process is also much influenced by the surrounding environment, such as gravity, gas, dust, and plasma. Discovering the similarities in the second process of this became the starting point for me to start creating creative photos of's nebulae *Hubble*. A photographic work has a historical meaning because of its ability to capture an object, the result of shooting a Hubble lens about objects or planets in space has helped us to know the state of the universe that we cannot possibly see with the naked *eye*.

An obligation of a photographer to eliminate awkwardness between pregnant women, cameras, studio rooms, and photographers. Especially when some pregnant women I photograph, people I have never known before, so it is very important for me to make them comfortable or open to things that can be my findings in work. Melting the stiffness or distance between me and pregnant women because they don't know each other, I always start with snacks, coffee, and chat before, when and after the photo session is done.

Through photography, it has the advantage of bringing us closer to things that are distance, so that bridging photography can feel the joy or sadness that appears in pictorial information, namely photos (Soedjono, 2007: 28).

These works with the title "Pregnant and Nebula" are a medium of my expression in the process of art in works of art photography. Connecting/linking visual elements between pregnant women and nebulae into one element, so that implies various meanings contained in it into a form of photographic work.

Synergizing to all media that allows matching to represent and accentuate the earth in terms of shape and color. I tried to make an alternative photo frame with the theme of Film Roll. Esthetically, the frame wants to reveal the chronology between the first to seventh pregnant women, the continuity between the poses and the same set of styles wants to show the diversity of pregnant women. This photo frame is added with lights that can flicker, placed on two points, namely the face and stomach. The setting of lights that can flicker as a beat heart, reflecting the form of life in the stomach. Developing on other media to represent pregnant women poses that have many meanings, I tried a medium called 'Lenticular' (lenticular print). The picture on lenticular that I printed on, needed printed on A1 size, this will make people see the detail of the photos, to make more focus on the object, I adding a light bhind the lenticular and focus on the stomatch and head, so people can reconized the difference of preganant woman from the shape orf the face.

Result

Displaying photography works in a photo exhibition entitled “Bumil and Nebula”, a medium of expression that displays my identity in the process of creating art photography. This created work is a pure photographic art work (fine art photography), because of the appearance that emphasizes the expressive-aesthetic value of the art itself. Through this photographic work, it has the ability to bring us closer to things that are far from us so that we can feel the joy or sadness that is displayed in the pictorial information (Soedjono, 2006: 27-28).

Connecting/linking visual elements between pregnant women and nebulae into one element, so that implies various meanings contained in it into a form of photographic work. This is because photography can provide freedom in capturing moments without binding boundaries.

The role of graphic design elements plays a major role in my work, such as color, line, shape, format, and space into one unit in presenting the entire work. Color, I combine photos with the colors found in the nebula, so that it causes a psychological effect on pregnant women when I photograph. The line, through the front lines that I emphasize on the silhouette, so that it can show the characteristics/identity of the earth. The form, shows the moment of history for every pregnant mother I photograph, because every form of a pregnant mother's stomach that is experienced now cannot be repeated with similar forms in the future.

A lenticular is a media that speaks a lot of gestures/poses of pregnant women that I display. At each a lenticular, there are 3 poses/gestures from each pregnant woman who express the characteristics of each pregnant woman.

Personal stories about pregnant women that made me choose a number of poses, such as the first pose that featured a strong female figure. This is because pregnant women are still working until the pregnancy enters the ninth month. In the second pose, this pregnant woman who bends her head by holding her stomach. A Gesture I want to express a mother's affection for her prospective child. In the third pose, it is a proud expression of a woman whom God has entrusted her to be a prospective mother.

Every poses of pregnant will have different stories, the second pregnant woman have their different experience of life story. First poses as a pride being a mother and having this second child, second pose is the same as other pregnant women, showing affection for unborn child and the third pose, showing how pregnant woman was very conscious of recording the moment of her pregnancy and being a proud for her shape, this Gesture shows confidence in her body.

There's one pregnant woman that show different poses, when I discussed the concept of a pregnant woman's feeling, the collaboration of the poses given by her because she's a dancer. I ask her to express the feeling being pregnant woman. Shows how tired a pregnant woman does her daily work but never tired of thinking about the best for unborn child. Talking about the body physically changing the habits of pregnant women from motion to eating, to maintain the

health of unborn child, and showing the pride of pregnant women will be a mother.

With the dancer pregnant woman become an interesting collaboration, when filled with dance poses created by her. The limited movement of pregnant women felt by her when she moved on the poses she makes because her body began to fat, while I saw the movement of pregnant women very agile. In the photo session that I always ask to take a break and chat about posing ideas that can be done by her, and she develop the idea better than what I expected with previous pregnant women.

Conclusion

Through the process of exploring the work for 9 months, I did a photo with 9 (nine) pregnant women with the concept of a nebula. Because I have never had a pregnancy, so the findings of their life experiences about pregnancy are an inspiration to me. Knowing how pregnancy changes many things from pregnant women, such as food, habits, people's perspectives, to internal pregnant women who become more religious. Collecting feeling questionnaire data for nine pregnant women since before the photo, when shooting and looking at the photos, analyzing the feelings of pregnant women about their feelings when taken with the concept of the photo I submitted.

One of my findings led me to the concept of this nebula, how the environment and around pregnant women affect and have the impact of psychological or physical changes to pregnant women. Physical or psychological changes experienced by pregnant women, is a process that cannot be repeated in the second or third pregnancy. The same thing that happened to the nebula, the process of forming planets and stars that filled the universe, never had the same or the same shape and color of the process. The nebula process is also much influenced by the surrounding environment, such as gravity, gas, dust and plasma. Discovering the similarities in the second process of this became the starting point for me to start creating creative photos of's nebulae Hubble.

In the photo process, I selected a number of nebula images that have a certain dominant color, this is because colors can affect the psychology of pregnant women projected when the photo session takes place. Color is the easiest inspiration to find, the sensation caused by the brain as a causal wave of light on the retina, becomes an effective communication tool in expressing messages, ideas or feelings. Through the colors of the nebula that I highlighted, it has an effect when in photographs, such as the dominance of blue, red, and orange, it creates a feeling of confidence, optimism, and trust from the pregnant mother of the photographer.

Describing all the statement from the questionnaires and their attitude on the studio, felt so different. Feeling shy and unruly does not appear in the photo session. Likewise when the colors purple, pink, and green in other nebula images, how they make them calm, comfortable and stimulate them for poses other than those that I point or propose.

Behind their happiness to become pregnant women, many women have problems in self-confidence in the body's enlarged changes. This is because of the ideal reality of women, with the body looking slender with height and weight that is right (Hidajadi, 2000). So that changes in the body in pregnant women is a problem for some pregnant women, especially for women who easily gain weight (fat).

This photo of a pregnant woman is a big stimulant, this for pregnant women can see themselves as memories of one of their life's journey. Although not all pregnant women I photograph, have an awareness to perpetuate their body shape, so they are very open to accepting the concept of photographs of pregnant women with this nebula. Changes in form, emotion, and beauty, although the possibility of an enlarged body cannot return as before. With the colors of the nebula coloring the photos of her pregnancy, they can stimulate their psychological enjoyment of the photos.

Everyone has their own characteristics, this is what I want to show from every figure of a pregnant woman I photograph silhouetted. The focus of the silhouette photo that wants to display the characteristics of each pregnant woman is on 2 things, namely the shape of the face line and the shape of the distended stomach. So that every gesture or style of pregnant women I always point sideways, so that the facial lines (forehead, nose, mouth to chin) and the form of a distended stomach so that it can be seen a variety of differences in the body shape of pregnant women. Pregnant women who have a body shape that is very unique and can not be designed according to what we want, so that the body, especially the belly of pregnant women have stories and distinctiveness of each life.

Collecting data questionnaires for nine pregnant women since before the photo, when shooting and seeing the photos, analyzing the pregnant woman's feelings about their feelings when photographed with the concept of the photo I submitted. Especially the feelings of 4 pregnant women from 9 pregnant women who were accustomed to and happy with their portraits, when I showed temporary results with this concept I was very enthusiastic to immediately post the results of the photos.

After hearing and allowing all pregnant women to post their photos, this became new stimulant for me. Regarding the reaction of pregnant women or friend's of pregnant women for the results of my photos. What is the reaction of the environment and pregnant women who have become mothers proud of the results of these photos. Many of the findings in this work that I think are still widely developed into the next work. My interest in pregnant women and documenting them encouraged me to want to do other explorations in the form of works of art such as photographs and others.

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Innovation in classroom – Application of Design Thinking in Visual Communication Design class at Higher Education

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Abstract

This paper focuses on innovation in teaching and learning process with Design Thinking approach. The innovation process starts with a question whether there is a potential in achieving a more beneficial teaching and learning process for students who study Visual Communication Design at higher education. The study case presented in this paper highlights a couple of particular courses delivered at Sampoerna University; which are “Technology, Human and Society” and “The Origin of Design”. The methodology applied in this research is the Design Thinking. The resulted innovation in the case study went through a cycle of phases which passed three aspects that suggest the strength of Design Thinking approach, which are inspiration, ideation and implementation. The result also suggests that the inclusion of users, in this case the students taking the particular courses, provide a great potential as a source of innovation if they have the right tools and do certain methodology in the innovation process.

Keywords:

Design thinking, Higher education, Innovation, Learning process, Visual communication design.

Introduction

In today's age where people are closely related with technology, innovations are needed to support human's productivity; not just in workplaces but also in classrooms. Although teaching and learning process at Visual Communication Design programs in higher education nowadays are usually carried out with the help of tools and technology, new and better ways are often sought to make the process of students learning a productive one in classroom. A right methodology is therefore needed to drive this innovation process not only in education in general but more importantly also in classrooms.

Design Thinking is not a new approach applied in businesses and organizations. Brown describes that Design Thinking history rooted back in to a well known story of Thomas Alfa Edison when not only he created lightbulb but also then wrapped the the entire industry around it (2008:86). Brown then adds that Edison achieved this by doing innovation with user centric approach through a direct and thorough observation of what people really want; and this is what is seen in Design Thinking today.

Design Thinking has also the potential to contribute an important part in driving the innovation process in education. As an ideology with user centric approach, Design Thinking follows a framework with a set of process for problem solving that can lead to innovation (Gibson, 2016). The implementation of this framework with user centric approach, supported by a good understanding of human psychology, can deliver a solution that fulfill the user's need (Norman, 2013:219). The case study in this paper was, therefore, conducted with a question that challenged the framework for problem solving process.

The case study focuses on the innovation process carried out in Visual Communication Design program of study at Sampoerna University, Jakarta. The case study was driven by a question of whether the advantages of Design Thinking can also be extended in education, in particular higher education, and, if yes, how to achieve it. The study case was carried out to find a better way to the learning process of a couple of courses offered in the study program, which are '*Technology, Human and Society*' and '*Origin of Design*'. To start this, this paper investigated the existed Design Thinking models that has been implemented in education. This paper then presents the case study to elaborate on the process that was performed. Finally, this paper summarizes the case study result and outline the horizon of future work.

Previous Works on Design Thinking for Education

Design Thinking—a principle that places Human-centered Design on the front foot for creating innovations—has been applied by numerous companies and organizations to tackle problems that people face in everyday life (Brown, 2008: 86). In terms of creating innovation, it is also argued that Design Thinking focuses on user orientation in solving problems which produces innovations that have competitive advantages (Gibbons, 2016); and those advantages are:

It is a user-centered process that starts with user data as a base for creating design artifacts that address real and not imaginary user needs

It leverages collective expertise and establishes a shared language in finding solutions

It encourages innovation by exploring multiple avenues for the same problems

Design Thinking, not only successful for companies and organizations, has also been implemented by educators in schools. Teachers at Riverdale Country School has implemented this principle to create impactful solutions in their work (IDEO, 2012: 12). These resulted in not just curriculum but also spaces, process and tools and systems.

The presented case study in this paper, therefore, seeks to extend these significant advantages of Design Thinking to maximizes effective problem solving that results in innovation in classroom; especially in Visual Communication Design program of study in higher education. To accelerate the process, Design Thinking is often carried out with support of a specific methodology also known as Design Sprint. It is a process for answering crucial question through prototyping and testing ideas with users (Knapp, 2016: 35) and therefore is a practical way to support innovation.

The Innovation Process

Design Thinking, that acts as a methodology for innovation in this paper, consists of three phases. It starts with the inspiration phase, then the ideation phase and finally the implementation phase. With the support of Design Sprint technique, a more detail process was performed that included identifying a problem, setting up a clear goal and mapping a user journey in ideation phase. The next process, in ideation phase, continued with a brainstorming session with remixing existing solutions and sketching. At the final phase, prototype testing was performed that lead to the result implementation. Full description on the whole processed is presented in figure 1 below.

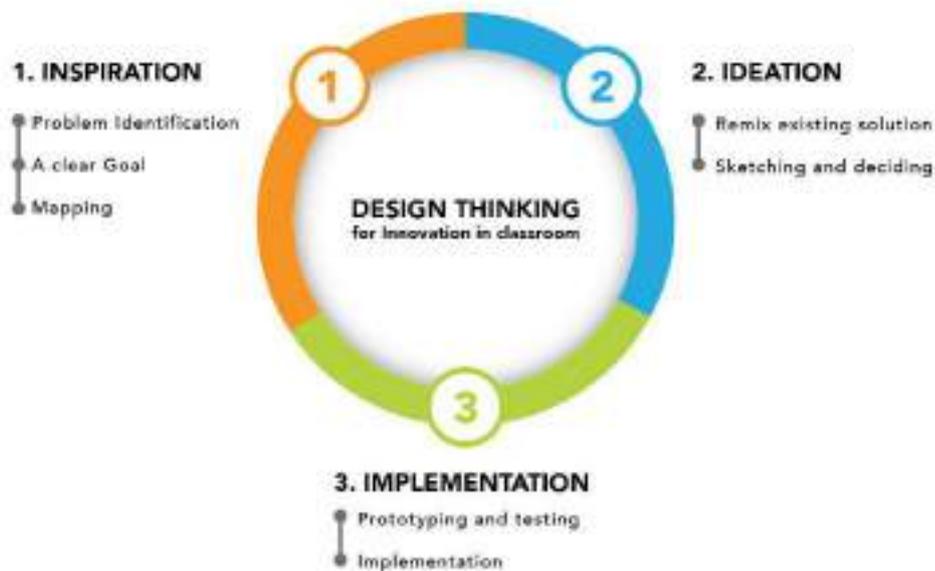


Figure 1. The Design Thinking methodology that was carried out in the case study. Source: Knapp, 2016.

Inspiration Phase

This phase is where all of the informations about the users, in this case the students, was gathered to get a whole understanding of students needs. In order to achieve this, the case study started the inspiration phase with identifying the problem to focus on, then setting up the goal, and finally creating a journey map.

Acumen suggested this phase should be started with emphasizing on users and needs that arise, being open for creative possibilities and solution findings that suit users needs (2017). After a group discussion session was performed with the students, it highlighted the informations about students and their needs as the following:

- the problem to be focused on was how students could know and view weekly topics for a particular course before they go to class easily
- the goal was to build something that could be accessed both by students and the lecturer so that the problem above could be solved
- it was mutually decided by students and the lecturer that the tool needed that could answer the goal above was a prototype of a mobile platform that they both could accessed easily

With the main problem clearly identified and the goal was set up, the final aspect in this phase that needs to be addressed early before moving forward is a map in which the entire innovation process will be carried out. This particular map is meant to be a simple map to narrow the challenge into a specific target for the process. Knapp argues that this simple map provides

structure for future steps, which are sketching ideas and prototyping (2016: 158). The map consists of lists of users on the left and the end goal that the users would like to accomplish on the right. In between the endpoints there are arrows that represents actions the users need to do to accomplish the goal. The structure of the map that was used as a guidance for the case study is presented in figure 2 below.

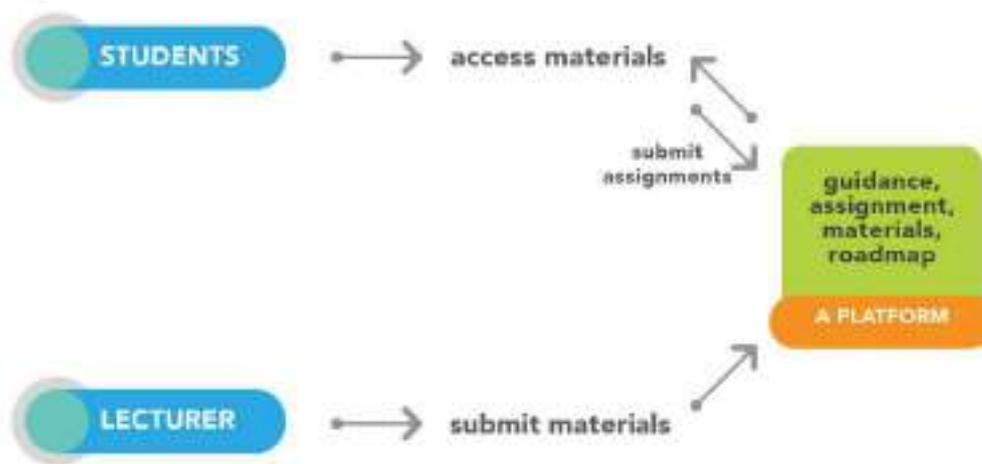


Figure 2. The map which acts as guidance throughout the process performed in the case study. Source: author's documentation.

Ideation Phase

With the structure of the map above was clearly defined, the next phase to be carried out is the ideation phase where informations that gathered from previous phase were then transformed into ideas that will be created to build the desired solution; and this is achieved by remixing the existing solutions, sketching the possible solution and deciding the final solution. Based on the group discussion session with the students, the following ideas were agreed to be developed as a guidance for building the prototype of the platform:

- based on the problem identification on the previous phase, it was agreed that the overall view of weekly topics inside courses is an important feature that needs to stand out and be clearly visible for the students
- based on observation on the similar existing solutions and tools, ideas needs to be translated into sketches that will be turned into a prototype that will be tested by the users, in this case the students and the lecturer

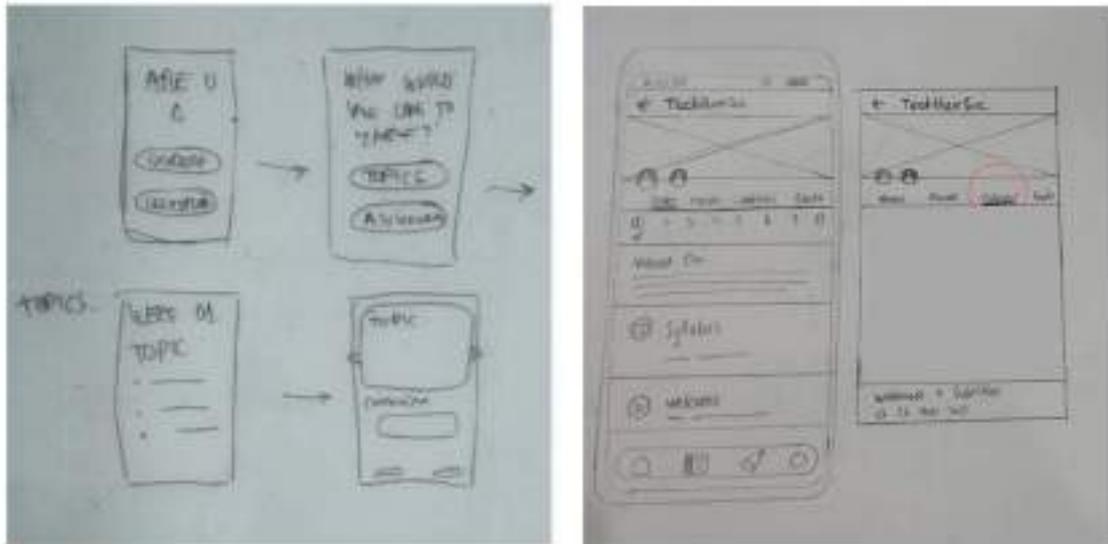


Figure 3. The brainstorming session that resulted in sketches that will be used to build prototype for the desired platform. Source: author's documentation.

Sketches are one of the most important aspect in Design Thinking. It allows users involved in the process to transform abstract ideas into concrete solutions fast and easy (Knapp, 2016: 274). The sketches are also important because they are needed to decide the final idea or solution. Based on the numerous sketches that were conducted, the final idea was then decided to build the prototype in the next phase.

Implementation Phase

Based on the final idea that was decided, a prototype was then built so that the idea can be shared and be tested on the students to get feedbacks, learning and refinements toward a final and ideal form. Knapp suggest that a prototype is not a real product, it just needs to appear real (2016: 416). Based on that, figure below is the prototype for the desired solution.

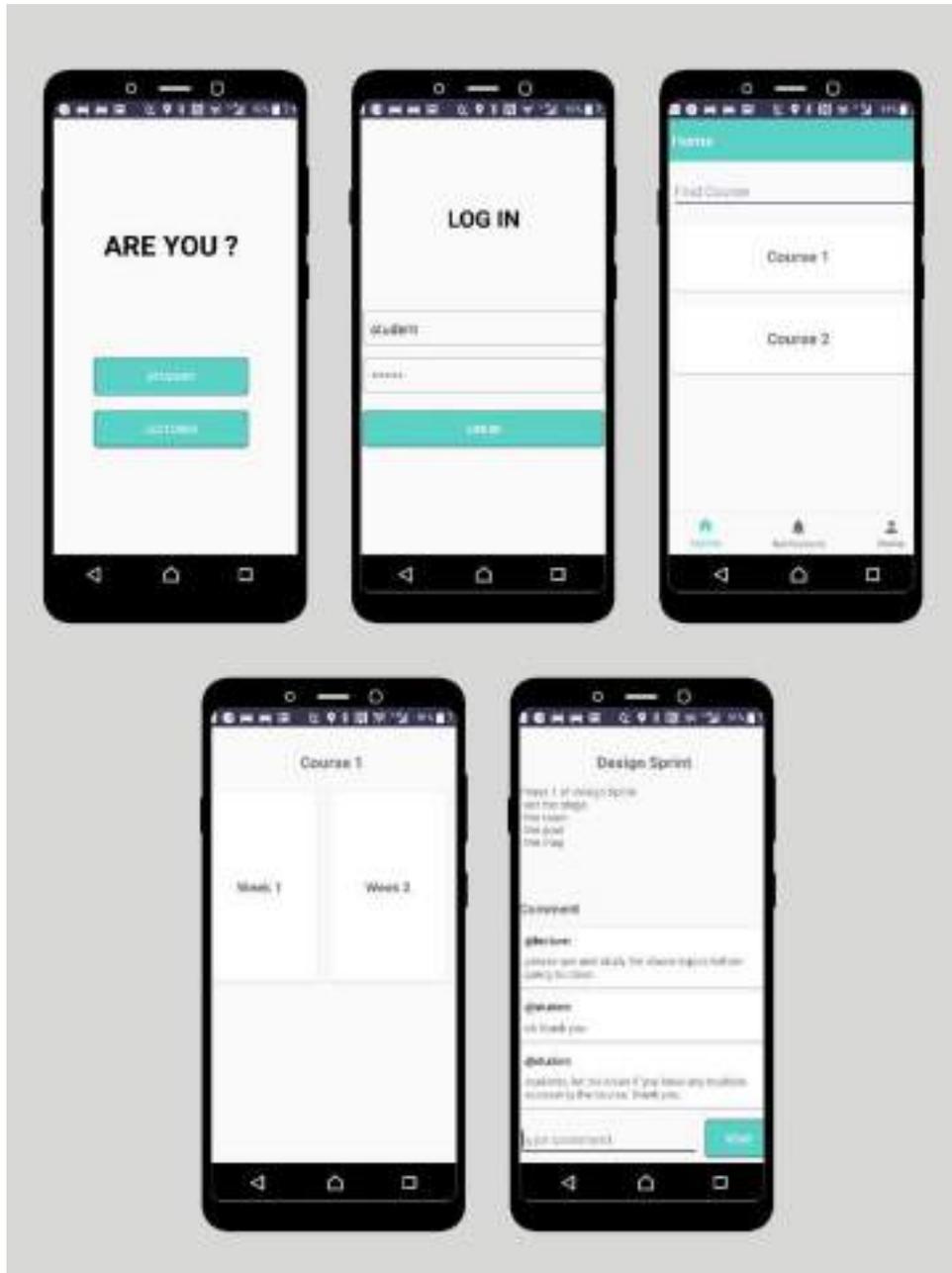


Figure 4. The prototype that was built to be tested on the students. Source: author's documentation.

The figure above shows that the prototype was built upon the final idea that was driven by the sketches which was done in previous phase and accommodating the structure that was shown in the map created in the first phase. The prototype was built so that the idea can be shared and be tested on the students to get feedbacks, learning and refinements toward a final and ideal form.

The prototype was then tested upon the students to get the useful feedbacks needed to build the final prototype. The tests were accomplished by interviewing two groups of students as

the real users for the prototype. Norman suggests that tests should be conducted in the form of sequential small tests to groups of 5 users to get the best result (2000). The initial test was conducted so that the students could get the feel and experience of using the prototype.

At the time of writing the tests are still being conducted to get the necessary feedbacks to find important patterns that are crucial. Knapp suggests that these patterns are needed to see important points that need to be considered to get the final form of prototype (2016 : 418). Norman also argues that iterative design approach is needed to accommodate the running of multiple tests to improve the design of the prototype and document its weaknesses (2000). These iterative designs and tests are the final steps of the process of the application of Design Thinking carried out in this case study.

Conclusion

Based on what was shown on the innovation process that was performed, there are a couple of conclusive ideas that can be drawn. First, students can be involved in an attempt to do the innovation in classroom at a higher education level. In fact, they are the main component that acts as a guide and inspiration to do the innovation process. The case study presented in this paper suggests that students, if involved in the right methodology in attempt to find solution in classroom, can contribute significant parts into the problem solving process which leads to solutions that suit their needs

The final conclusion is that a right methodology is needed to boost the innovation process and Design Thinking proved to be a potentially beneficial to achieve the desired goal; even in a higher education level. This methodology is not just applicable in businesses and organizations, but also applicable in classroom. The nature mindsets of Design Thinking support not only a specific set of people to spark innovation but can be applied to many users, including students, that may have a natural aptitude for Design Thinking. The case study in this paper showcases an innovation process that resulted in a tool to support the teaching and learning activities in classroom that the students and lecturer can actually use regularly.

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Customs Directorate's Video Explainer Visual Storytelling as a Medium to Express Policy Programs towards Investors

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Abstract

The Directorate General of Customs is an institution of the Indonesian government that serves the public as regards customs. A combination of factors have held back investors from investing in Indonesia. The Directorate of Customs needed a concise, clear and interesting method to express their information, including investment procedures for investors and government officials. A video Explainer is an animation product in the form of a short-duration video, with the purpose of describing a product and helping to explain it. The video explains, in general terms, the product or idea that is put forward by the company or institution. In this case, The Directorate hired *Amphibi Studio*. This is because this media is audio visual, and uses a combination of picture and sounds, mixed in a certain way. So that government officials and investors can understand investment procedures. This paper's purpose is to describe the graphical elements of visual storytelling used in the videos. This paper will also discuss a visual experiment method used by Amphibi Studio in order to convey information in a clearer and unique way that is different from previous videos. In connection with the Fourth Industrial, this video is a product of design in audio visual form that can be easily accessed through the internet due to its short duration. Investors and government officials can receive information on procedural ease in investing and the Customs' policies in a quicker manner.

Keywords:

video explainer, Bea Cukai, visual storytelling, motion graphic



Introduction

The Directorate General of Customs is Indonesian government institutions that serve the public in customs and excise. During this time investors are confused and hesitant to invest in Indonesia, due to various factors. Therefore, Customs has made a new policy regarding customs facilities and products in the form of fiscal facilities and procedural facilities. Customs requires a short, clear and interesting method to convey information, in the form of investment programs and procedures aimed at potential investors and Indonesian state officials.

Video explorer is an animated product in the form of short videos, intended to explain a product and helps to understand it more easily. This type of video is included as an educative and informative audio-visual media, broadly explaining what products or ideas are offered by a particular company or agency with sound and image elements. Video explorer itself is included as a new media (New Media), because it uses digital technology innovations and access that is facilitated by internet networks. New media includes a communication technology mediated by digital computers (Creeber, Digital Culture, 2009).

The video examined by the author is a video explainer entitled Customs Investor edition, made by Amphibi Studio which is located in Bandung. The method used by this studio to introduce the Customs program to potential investors is to use motion graphic. This method is a combination of footage from videos, photos, 2D or 3D designs, and typography that uses animation technology, combined with audio (Betancourt, 2012). The elements of image and sound contained in this video reinforce each other in their function as the delivery of messages. Customs chose a combination of motion graphic and experimental media methods to produce a unique visual approach, so that the target audience became interested and willing to listen to the contents of the video.

Amphibi studio as the appointed agency to introduce policies regarding the programs and facilities owned by the Customs and Excise Directorate, using experimental media in the form of cardboard cartons and corrugated cardboard paper for unique visual creations compared to video explainer in general. Therefore, a video explainer Customs Investor edition with a duration of approximately 5 minutes was made, which can be accessed by the internet.

This paper explain visual storytelling methods or visual narratives of messages from the Directorate General of Customs and Excise regarding new programs and policies to investors. The research material was taken in the form of a screen capture from the Customs explanation video. Submission of narration in this video is discussed by analyzing visual appearance, audio content, and the use of experimental media on it. Visual storytelling itself is a way to convey messages visually in a sequential media. The use of storytelling as a method of recording history, education, and entertainment, has been the same as human civilization itself (Caputo, Tony C. 2003).

To determine the boundaries of the problem, a qualitative research methodology was chosen

by collecting data in the form of interviews, field observations to related studios, and literature studies. Data obtained from the results of visual analysis and interviews with related studios, will be the answer to the research statement. Following are the research questions compiled from the 5W1H analysis of the video explainer Customs Investor edition.

| No. | 5W1H Analysis | Research Questions |
|-----|---------------|---|
| 1. | <i>What</i> | <input type="checkbox"/> What reasons does the directorate of customs have in creating this video? <input type="checkbox"/> What kind of message does the directorate of customs try to convey through this video? |
| 2. | <i>Where</i> | <input type="checkbox"/> Where does this video from the directorate of customs can be accessed and from which media platform? <input type="checkbox"/> Where do the issues over customs and excise practices occurred for the investors? |
| 3. | <i>When</i> | <input type="checkbox"/> When do the issues likely to occur for the investors? |
| 4. | <i>Who</i> | Who are the intended audiences for the video about the introduction of the new customs policy? |
| 5. | <i>Why</i> | <input type="checkbox"/> Why do these issues over customs and excise practices occur to the investors in Indonesia? <input type="checkbox"/> Why do the experimental media being chosen as a method to introduce the new program policies for the customs video? |
| 6. | <i>How</i> | How do the department of customs and excise attempt to resolve the investment issues? |

Table 1. Analysis of 5W1H Kipling video explainer Customs Investor edition.

Discussion and Analysis

The research object explained on this paper is a video explainer that has audio and visual elements. From each element of image and sound has its own plot and hierarchy in delivering message content. The scene in the video is divided into several sequences where certain messages from Customs are started to be delivered. Video analysis is dissected from all visual and audio content related to the content of the message conveyed to the audience.

| Sequence | Visual | Audio |
|------------------------------------|--|---|
| 1 Duration 00:01 to 00:10 | <p>Visual and Experimental elements: Cardboard, 3 mm yellowboard, cartoon illustration, handwritten texts.</p> | <ul style="list-style-type: none"> ☐ voice over; female narrator explaining about an investment background in Indonesia and its difficulties that potential investors might be facing. ☐ Music background |

Table 2. Scene 1 video explainer Customs Investor edition.

The table above is an opening for the video explainer entitled BEA CUKAI - INVESTOR made by Amphibi Studio. Visual enrichment used in making this video uses experimental media, using 3 millimeter paperboard and corrugated paper. In this scene, cartons are cut and shaped like a map of Indonesia. Around the cardboard is a map, surrounded by a caption hand held by hand, bearing the potential of Indonesia, such as: ‘The largest population in the region’, ‘2015 GDP of USD 936,243 M’, and ‘The most skilled labor in the region ‘ The hand movements that hold the cardboard caption are shown to give the impression of dynamic motion. Cartoon-style illustrations used to describe prospective investors consisting of various races, according to the visual attributes.

| Sequence | Visual | Audio |
|------------------------------------|--|--|
| 2 Duration 00:11 to 00:22 | <p>Visual and experimental elements: 3 mm yellowboard, cartoon illustration, speech bubble, handwritten text</p> | <ul style="list-style-type: none"> ☐ voice over; female narrator explaining about the difficulties that is faced by the potential investors in Indonesia. ☐ Music background |

Table 3. Sequence 2 video explainer Customs Investor edition.

In the following figure, investors are faced with problems, ranging from the stages of the procedure to open investment in Indonesia, to fiscal imposition even before the investor's business starts operating. In the frame there is a word balloon that explains the problem if you want to enter imported goods or build a factory, you will be subject to import duties and taxes. The expressions on the faces of investors were shocked by the rules of the procedure offered.

The shooting process is done in the studio, with the use of a white cloth backdrop as the background image. This is intended so that the view of the audience is more focused on the text and visuals that are on the video frame. The type of font used in text captions is freehand style. The experimental media used in this scene was a 3millimeter thick yellowboard carton, which was cut into a map of Indonesia.

| Sequence | Visual | Audio |
|--|---|--|
| 3 Duration 00:50 to 00:58 |  | <ul style="list-style-type: none"> ☐ <i>voice over</i>; a female narrator explaining the convenience of the new policies and facilities that are provided by the directorate of customs. ☐ <i>Music background</i> |
| Visual and experimental elements: <i>cardboard</i> , 3 mm <i>yellowboard</i> , cartoon illustration, handwritten texts | | |

Table 4. Sequence 3 video explainer Customs Investor edition.

The table above shows the facilities provided by the Customs and Excise Directorate to investors, after going through an evaluation process. The facilities provided in accordance with the written caption are in the form of 'fiscal ease', customs facilities, and procedural facilities. The narrator explains that this facility that provided by the Directorate of Customs is intended for investors so that they are interested in opening investment in Indonesia. The experimental media in the form of using 3-millimeter cardboard and cardboard paper folded into a Customs building and a large enough size. After opening, from inside the chest issued a text effect that read 'customs facilities'. Voice over from the narrator explains the facilities and programs resulting from the evaluation meeting that support the ease of investing in Indonesia.

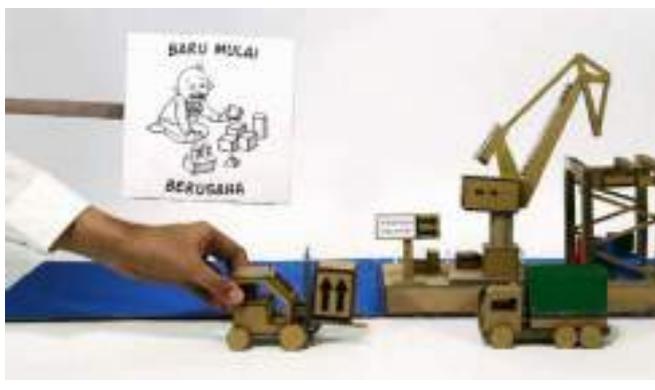
| Sequence | Visual | Audio |
|------------------------------------|--|--|
| 4 Duration 01:00 to 01:08 |  <p>Visual and experimental elements: cardboard, 3 mm yellowboard, cartoon illustration, handwritten texts</p> | <ul style="list-style-type: none"> <input type="checkbox"/> voice over; female narrator explaining about the obstacles that are experienced by the potential investor in Indonesia over the import tax and import costs. <input type="checkbox"/> Music background |

Table 5. Sequence 4 video explainer Customs Investor edition.

This table shows the facilities provided by Customs for new investors who will start a business. This is shown by the illustration of a playing baby, accompanied by the text ‘just starting to work’. Voice over from the narrator explains the facilities provided in the form of import duty relief and import tax for potential investors.

The visual element in scene 4 consists of a cardboard card folded into a port shape, in which there are operational vehicles such as forklifts and trucks which are also made of cardboard painted in green, using poster paint media. The background of the image is white so that the audience is focused on the scene on the video.

| Sequence | Visual | Audio |
|---------------------------------|--|---|
| 5 Duration 01:11 to 01:26 |  <p>Visual and experimental elements: cardboard, 3 mm yellowboard, cartoon illustration, handwritten texts</p> | <ul style="list-style-type: none"> <input type="checkbox"/> voice over; female narrator explaining about the obstacles over import tax and import cost and the facilitated solution that is being offered for the potential investor in Indonesia <input type="checkbox"/> Music background |

Table 6. Sequence 5 video explainer Customs Investor edition.

The table above shows a combination of visual elements between cardboard illustration and cardboard folds that support each other's narration in the video. The visual in the scene illustrates the conditions in the industrial area owned by an investor. Illustration drawings explain a foreign investor who is thinking of the tax burden that will be borne by the business being undertaken, symbolized by the word balloon illustrating the factory image accompanied by the text 'customs' and 'tax'. The background image is white from the fabric of the backdrop in the studio so that the audience is focused on the video scene. The port condition is reinforced by a 3 millimeter blue cardboard, which represents the color of the sea.

| Sequence | Visual | Audio |
|--|---|--|
| 6 Duration 01:58 to 02:28 |  <p data-bbox="400 1227 1182 1279">Visual and experimental elements: <i>cardboard</i>, 3 mm cardboard, cartoon illustration, handwritten texts</p> | <ul style="list-style-type: none"> <li data-bbox="1203 786 1401 1032">□ <i>voice over</i>; female narrator explaining about the bonded warehouse facilities given to manufacturing companies in an industrial areas. <li data-bbox="1203 1066 1353 1122">□ <i>Music background</i> |

Table 7. Sequence 6 video explainer Customs Investor edition.

In this table, there are visual elements in the form of illustrated images that are combined with a 3-millimeter cardboard or cardboard fold. The cardboard is formed to resemble a factory environment, according to the narration described in voice over. Illustration elements illustrate bonded facilities granted by Customs to investors who have manufacturing companies, with the conditions indicated in the caption.

The text element contained in this video scene is in the form of a caption that reads: 'Has a minimum area' and 'fenced in'. This refers to the terms of fiscal relief in the form of suspension of import duty and tax deferral that will be given by Customs to prospective investors.

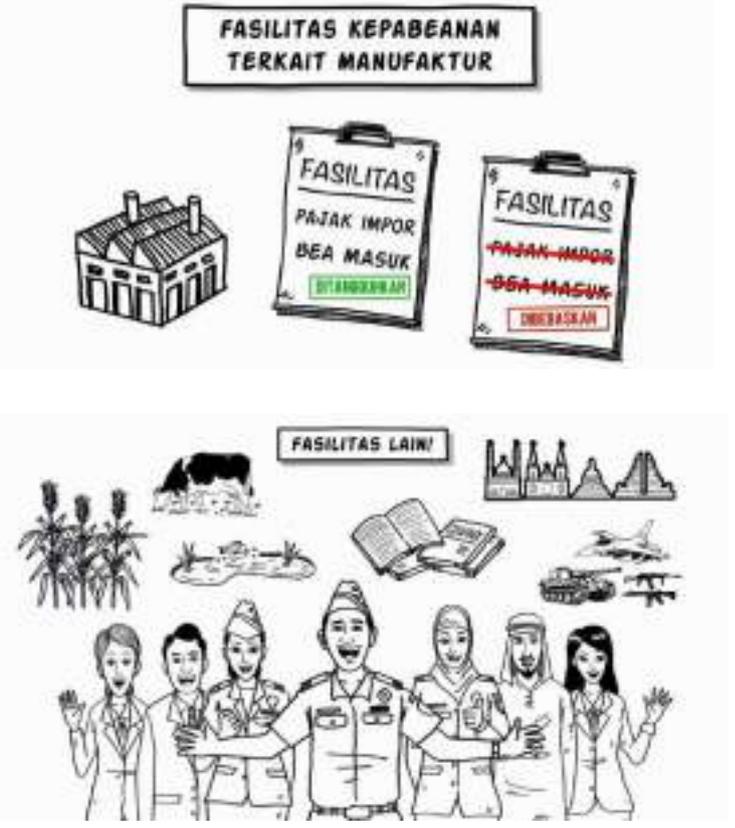
| Sequence | Visual | Audio |
|--|---|---|
| 7 Duration 04:00 to 04:25 |  <p>Visual and experimental elements: cardboard, 3 mm cardboard, cartoon illustration, handwritten texts</p> | <p><input type="checkbox"/> voice over; female narrator explaining the customs facilities which is related to manufacturing that were given for the prospective investor in Indonesia.</p> <p><input type="checkbox"/> Music background</p> |

Table 8. Sequence 7 video explainer Customs Investor edition.

This table show sequences that describe customs facilities related to manufacturing, such as deferring import taxes and import duties. In addition there are also investment support facilities with seed fiscal, livestock, and fisheries represented by illustrations of rice, cattle and fish illustrations. After that, there is a facility for exemption from import duty for educational needs which is represented by a picture of a pile of books, religion represented by an icon of a house of worship, and a defense field represented by vector illustrations of tank and fighter aircraft.

The text in the caption reads 'other facilities', which refers to the ease of investment. Such as fiscal facilities for seeds and seeds for agriculture, import duty exemption facilities for educational, religious and defense and security needs. Voice Over from the narrator invites potential investors to take advantage of customs facilities and opportunities that have been provided by Customs.

| Sequence | Visual | Audio |
|------------------------------------|---|---|
| 8 Duration 04:26 to 04:50 |  <p>Visual and experimental elements: cartoon illustration, handwritten texts</p> | <input type="checkbox"/> voice over; female narrator calling out and invites the prospective investors to take the opportunity to open a business and invests in Indonesia <input type="checkbox"/> Music background |

Table 9. Sequence 7 video explainer Customs Investor edition.

The visual element in the table above is an illustration depicting investors who are gathering at the dining table, with raised hand poses and faces depicted smiling with satisfaction. The text in the caption is persuasive, with the sentence that says 'Mari Berinvestasi di Indonesia!', which means 'Let's Invest in Indonesia!'. Voice Over from the narrator invites potential investors to take advantage of customs facilities and opportunities that have been provided by Customs.

Conclusion

The video explainer of the Directorate of Customs and Excise aimed at prospective investors and officials was deliberately made using a combination of experimental design methods and motion graphics. This makes video content loaded with unique visual information and execution. Through an analysis of audio visual elements contained in each scene, a number of conclusions can be drawn from the research questions as follows:

| No. | 5W1H Analysis | Research conclusions |
|-----|---------------|---|
| 1. | <i>What</i> | <input type="checkbox"/> What are the background that made the directorate of customs and excise in creating this video? The imposition of import tax and import costs that incriminate the investors and entrepreneurs who are interested in having a business in Indonesia. <input type="checkbox"/> What kind of message does the directorate of customs and excise try to convey through this video? The facilities for customs and two other products in the form of "fiscal and procedural convenience" and "import concession for export purpose" |

| | | |
|----|-------|---|
| 2. | Where | <p><input type="checkbox"/> On which media platform does the video can be played and accessed?</p> <p>The video created so that it can be played through YouTube and video playback that take place at a product launching events that is held by the directorate of customs and excise.</p> <p><input type="checkbox"/> Where do the issues over customs and excise practices occurred for the investors?</p> <p>Customs issues in the industrial area which are owned by the investors in Indonesia</p> |
| 3. | When | <p>When do the issues likely to occur for the investors?</p> <p>The issues on customs started from the moment the investors building their business in Indonesia. Whereas they are being subjected to an import tax and import duty.</p> |
| 4. | Who | <p>Who are the intended audiences for the video about the introduction of the new customs policy?</p> <p>Investors or companies who are about to run their business in Indonesia and entrepreneurs who are already owned a business contract.</p> |
| 5. | Why | <p><input type="checkbox"/> Why do these issues over customs and excise practices occur to the investors in Indonesia?</p> <p>Customs issues occurred because of an import tax and duties that are too incriminating. These includes fiscal charges, which even started before the business start to operate.</p> <p><input type="checkbox"/> Why do the experimental media being chosen as a method to introduce the new program policies for the customs video?</p> <p>The method of combining a digital media with a cardboard as an experimental media are used to create a different and unique way in delivering the message about the directorate of customs and excise product.</p> |
| 6. | How | <p>How do the department of customs and excise attempt to resolve the investment issues?</p> <p>The directorate general of customs and excise is using an approach through a media by producing a video explainer that contain the new program and policies, that is intended for the prospective investors and government official as a policy holder.</p> |

Table 10. 5W1H Kipling analysis conclusions on directorate of customs and excise video *explainer* – Investor edition.

The use of a video explainer from the Customs and Excise Directorate can provide a shorter explanation to investors. This is because this video is made in the form of audio visual, in which there are elements of images and sounds that mutually reinforce the contents of the message. This visual element in the form of illustrated images and video recordings in the form

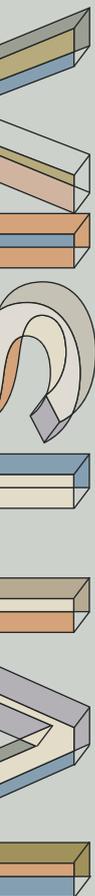
of corrugated paper and cardboard folds, aims to convey information about Customs policies informally, but still interesting. The selection of the motion graphic method combined with experimental media, makes this Customs Investor edition video more unique compared to other video explainer.

This video can be accessed easily via the internet network, because in addition to playing in every launching event held by the Customs, this video is also uploaded to the Youtube social media platform. Information that is made short and solid makes the duration of the video quite short. Investors and state officials will also be faster in getting information about procedural conveniences in investing and new customs policies.

By using audio visual elements and unique manufacturing methods from experimental cardboard media, video content will attract the attention of prospective investors and customs officials. In addition, the development of supporting software technology in audio-visual design, makes the opportunity to process creatively broader. This technique can be applied to other government institutions, in introducing the institution's programs and policies to officials and the general public.

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Collaborative Design Method on Indonesian Folktales in the Perspective of the Digital Natives Generation

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Abstract

Folktales are Indonesian cultural heritage serve as binder of relationships within family and society. The moral message in it is the utterance of kindness towards behavior in society. Along with the changing times, family and society no longer use tales as a means of conveying these moral messages. The Digital Natives generation is a generation that grows along with the development of digital technology. This has an effect on their thinking and behavior which is difficult to separate from these technological devices. The virtual world seems to have become the real world for the generation of digital natives. This phenomenon also occurs in Indonesia. This study aims to find solutions to the two problems above, the role of folktales and the digital natives generation that are increasingly dependent on technological devices. Through the collaborative design method, the digital natives generation plays an active role in making Indonesian tales in accordance with their perspective. The results of the research are validations from Indonesian folktales made through the collaboration of the digital natives generation in the form of impacts that will arise in that generation.

Keywords:

Indonesian Folktales, Collaborative Design Method, Digital Natives Generation

Introduction

The term digital natives generation is a label given to generation Z as a generation that was born, grew and developed in line with the development of digital technology. The birth span of this generation was between 1995 and 2010. The distinctive features that distinguish the digital natives generation from previous generations are; 1. Identity, 2. Privacy. 3. Control and Freedom. Of the three, it can be concluded that the digital natives generation is a generation that has open freedom and privacy as an identity that always wants to be recognized through a virtual world with complete control.

A psychologist named Elizabeth T. Santosa in her book, titled “Raising Children in Digital Era” notes the existence of 7 characteristics of this generation born into digital era. One of the seven characters is the hard desire to get recognition. The character in question is in line with the characteristics of the generation of digital natives who want to be involved in making a decision.

Indonesian folktales are a medium used to strengthen the relationship of a family since the days of our ancestors. However, along with the times and activities of the folktale for digital natives generation, they no longer fulfill their function as the binding media. One of the reasons why the digital natives generation no longer use folktale media is that they are not bound by existing Indonesian tales. As a generation that always wants to be involved in every decision making, it is necessary to have further research on tales that involve the active role of the digital natives generation themselves, so that the role of folktales can return to optimal and apply to that generation.

The research entitled, “Collaborative Design Method on Indonesian Folktales in the Perspective of the Digital Natives Generation” aims to test collaboration as an appropriate and effective method and technique in visualizing Indonesian folktale characters by actively involving the digital natives generation.

Method

Collaborative design method used in this study to find the right method in designing a visual character of Indonesian folktales according to the perspective of the digital native generation. It is an up-to-date method of participatory experimentation that involves users actively in designing something.

Some advantages of using design collaboration methods include; 1. Knowing the needs in the field better, 2. Creating real expectations in the target market, 3. Having the strength of a group, 4. The key and purpose of design collaboration is collaboration between children and adults in designing together same model as the main idea. In its application there are several ways to use this design collaboration method, including: Collages, Context Mapping, Storytelling, Inspiration Cards, Modeling, Paper Prototyping and Sketching.

This study applies the paper prototyping and sketching technique to the experimental group for design collaboration activities, so that researchers can capture the ideas and imagination of each member of the experimental group. The number of members of the experimental group who participated in this study were 5 people, consisting of; Banyu, Hazel, Kei, Liyana and Najwan. The five were members of the experimental group who had participated in several experiments with researchers. In this experiment, the researcher prepared speakers to provide material about character visualization accompanied by 4 assistants. In addition, researchers also present an academic and child psychologist to help analyze the perspective of the generation of digital natives in the experimental group.

There are several stages in this research. In the first stage, the researcher reviewed the results of previous experiments to remind the experimental group of the final objectives of this study. After that, the researcher explained the experimental activities which would last for approximately 4 hours on Sunday, December 16, 2018 at 09.00-14.00 (1 hour break for lunch and prayer). The researcher tells a short tale of each character that will be visualized by the experimental group. Researchers also insert Pancasila values in the Indonesian fairy tale character



Figure 1. The researcher tells a short tale of characters that will be visualized by the experimental group (Source: Personal Documentation)

The next stage in this study was the experimental group received debriefing material about the visualization of characters from the speakers, Tati Damanthie, an illustrator. This session aims to assist the experimental group in determining the steps of character visualization. The resource person also directly discussed one by one the characters who had been given instructions by the researcher. Each character is given visual support to build character in the form of a mood board.



Figure 2. Character Visualization Material given to the Experiment Group (Source: Personal Documentation)

The experimental group continued the research activities by practicing the visualization of Indonesian tales characters based on Pancasila values. Each member of the experimental group has 2 hours to complete the visuals of these characters. In the end it will be selected from the results of visualization of Indonesian folktale characters which will then be responded by researchers to become a character that fits the ideas and imagination of the experimental group as a digital natives generation perspective

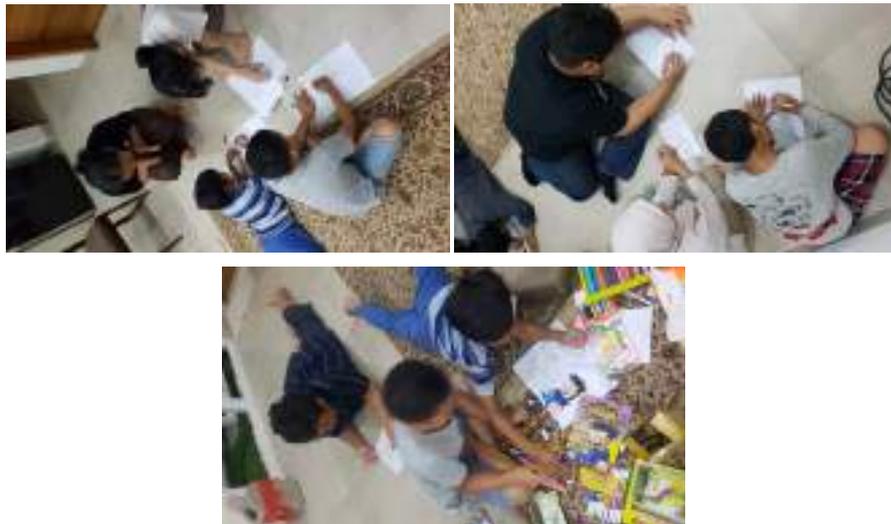


Figure 3. Activity Visualization of Indonesian Fairytale Characters by Experimental Groups. (Source: Personal Documentation)

Result And Discussion

In this research collaborative design method the experimental group was asked to visualize new characters from Indonesian tales created by researchers. The new characters represent the five precepts of Pancasila as the basis of the Indonesian state. In addition, the new characters have a relationship with several Indonesian folklore characters.

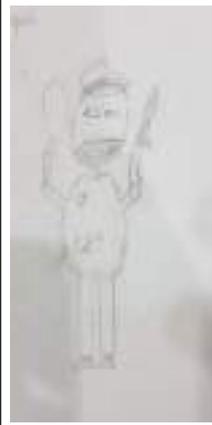
Table 1. Mapping the New Character of Indonesian Tales based on Pancasila

| Pancasila | | Origin of Folktales | New Character of Indonesian Folktales |
|-----------|--------------------------------|--|---|
| 1 | Belief in the one and only God | North Sulawesi: Datu Patona | A 12 year old boy, a little fat with an always trendy appearance. Easy going and very wise. Short hair, thick eyebrows and always wear accessories on his head. |
| 2 | Just and civilized humanity | South Kalimantan: Dewi Luing Lindung Bulan | A 10-year-old girl, small, straight, long and always ponytailed. Feminine. |
| 3 | The unity of Indonesia | Jambi: Livelihood of the King of Jambi | An 11-year-old boy, tall and athletic. Long and irregular hair, smiling and dignified, and very fond of physical activity |

| | | | |
|---|---|---|--|
| 4 | Population led by Wisdom in Representative Consultation | Papua: 4 Kings Story Maluku: Crocodiles and Copper | Twins; an 11 year old male and female. Boys love sports, especially soccer. Black, thick and curly hair. Whereas girls have a tomboyish nature, IQ is above average and always follow technological developments |
| 5 | Social justice for all the people of Indonesia | Banten: History of the Terate Udik Mosque of Oath NTB: Putri Sari Bulan | A 10 year old child, tall and thin. Quiet, shy and tends to be mysterious. Never express face directly and clearly |

The Datu Patona tale from North Sulawesi represents the first principle of Pancasila. Tells the story of a Hindu immigrant, named Lelealu in Sulawesi. Living peacefully and side by side with residents, have a high tolerance. The researcher created the character of a 12-year-old boy of Lelealu's descent who had excellent abilities in responding to nature. Traditional life is very attached to him even though it keeps abreast of developments in modern times. The following are the results of character visualization from the experimental group that represents the first principle of Pancasila.

Table 2. Results of Experimental Group Visualization for First Precepts of Pancasila

| Banyu Artwork | Hazel Artwork | Kei Artwork | Liyana Artwork | Najwan Artwork |
|---|---|---|--|---|
|  |  |  |  |  |

The results of the experimental group's response to the first moral character of Pancasila are in the table above. The experimental group has a different imagination from each other. From the instructions about the new character of Indonesian fairy tales directed by researchers, the visual work of Kei is the closest work to being chosen and then responded again.

Dewi Liung Lindung Bulan's folktale from South Kalimantan represents the second principle of Pancasila. The story of a leader in Kampung Datar named Datu Beritu who was very wise, sincere and willing to sacrifice for the prosperity of the community in his village. The researcher created the character of a 10-year-old girl descended from Datu Beritu who had a high sense of empathy. Although quiet, but this little girl is very clever to mix drugs to cure all kinds of diseases. The following are the results of character visualization from the experimental group which represents the second principle of Pancasila.

Table 3. Results of Experimental Group Visualization for Second Precepts of Pancasila

| Banyu Artwork | Hazel Artwork | Kei Artwork | Liyana Artwork | Najwan Artwork |
|--|--|--|---|--|
|  |  |  |  |  |

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Proiding

The results of the experimental group's response to the second moral character of Pancasila are in the table above. The experimental group has a different imagination from each other. From the instructions about the new character of Indonesian tales directed by researchers, the visual works from Liyana are the closest work to being chosen and then responded again.

The folktale of the King of Jambi Livelihood from Jambi represents the third principle of the Pancasila. Tells about a traveler who likes challenges and has a leadership attitude that unites his community. The researcher created the character of an 11-year-old boy who was very fond of physical and field activities. Even though his appearance is a bit runny but has a peaceful soul and always prioritizes common interests. The following are the results of character visualization from the experimental group representing the third principle of the Pancasila

Table 4. Results of Experimental Group Visualization for Third Precepts of Pancasila

| Banyu Artwork | Hazel Artwork | Kei Artwork | Liyana Artwork | Najwan Artwork |
|---|---|---|--|---|
|  |  |  |  |  |

The results of the experimental group's response to the third principle of Pancasila are in the table above. The experimental group has a different imagination from each other. From the instructions about the new character of Indonesian fairy tales directed by researchers, Hazel's visual work is the closest work to being chosen and then responded again.

4 Kings tale of Papua and the folktale of Crocodile Copper from Maluku represent the fourth principle of Pancasila. Both fairy tales are the reference material for researchers to create the character of 11 year old twins. Boys love sports, especially soccer, black, curly hair and have high leadership skills. Whereas girls have tomboyish, tanned skin, frizzy hair and have intelligence above the average normal child. Its technological capabilities are very high. The following is the result of character visualization from the experimental group that represents the fourth principle of Pancasila.

Table 5. Results of Experimental Group Visualization for Fourth Precepts of Pancasila

| Banyu Artwork | Hazel Artwork | Kei Artwork | Liyana Artwork | Najwan Artwork |
|---|---|---|--|---|
|  |  |  |  |  |

The results of the experimental group's response to the fourth principle of Pancasila are in the table above. The experimental group has a different imagination from each other. From the instructions about the new character of Indonesian fairy tales directed by researchers, Banyu's visual work is the closest work to being chosen and then responded again.

History of the Sate Terate Mosque from Banten and Putri Sari Bulan from West Nusa Tenggara represents the fifth principle of the Pancasila. The two folktales are the reference material for researchers to create the character of a 10-year-old child who has a quiet, shy and mysterious nature. Its strength in its sixth sense is very strong and its ability to communicate with other creatures other than humans. The following are the results of character visualization from the experimental group which represents the fifth principle of Pancasila.

Table 6. Results of Experimental Group Visualization for Fifth Precepts of Pancasila

| Banyu Artwork | Hazel Artwork | Kei Artwork | Liyana Artwork | Najwan Artwork |
|--|--|--|--|--|
|  |  |  |  |  |

The results of the experimental group's response to the fifth moral character of Pancasila are in the table above. The experimental group has a different imagination from each other. From the instructions about the new character of Indonesian fairy tales directed by researchers, the visual work of Najwan is the closest work to being chosen and then responded again.

The next stage of this research is to respond to the results of character visualization that have been made by the experimental group and chosen by the researcher. Each character visualization is also developed by researchers based on the results of discussions with each member of the experimental group so that researchers can accommodate their desires and imagination without reducing their creative basic ideas. The following are the results of the response from each of the new Indonesian characters.

Table 7. Response Results of Experimental Group Visualization

| Character from | Visual Experiment Result | Response Result |
|---------------------------------------|---|---|
| 1 st Precepts of Pancasila |  |  |
| 2 nd Precepts of Pancasila |  |  |
| 3 rd Precepts of Pancasila |  |  |
| 4 th Precepts of Pancasila |  |  |

| | | |
|---------------------------------------|---|---|
| 5 th Precepts of Pancasila |  |  |
|---------------------------------------|---|---|

This collaborative design method was applied when the researcher accommodated the ideas and imagination of the experimental group members in the visualization of Indonesia’s new fairy tale characters. The discussion was conducted as the researchers responded to the results of the character visualization they had done. Even ideas and imagination developed during the discussion. The table above shows the development of visual ideas from each character. This was done by researchers to find out the perspective of the experimental group as a digital native generation to Indonesia’s new folktale characters.



Figure 4. Results of Responsiveness of Character Visualization of Indonesian Tales (Source: Personal Documentation)

Conclusion

The conclusion of the research entitled, “Collaborative Design Method on Indonesian Folktales in the Perspective of the Digital Natives Generation” is a method of collaboration in design process which can be applied to the visualization of Indonesian folktale characters by actively involving the generation of digital natives.

This research proves that through design collaboration, ownership of something will arise in the generation of digital natives, including Indonesian tales. So that researchers can find out how Indonesian tales should be based on the perspective of the digital natives generation. The researcher realizes that this research is an initial conclusion so that further in-depth research is needed to find a solution for solving existing problems.

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Using Visual Metaphors to Obtain Student Feedback on Changes in Teaching Practice

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Abstract

Questionnaires usually provide student feedback on the quality of teaching and learning at the end of the semester. Few studies have been conducted into considering more student-centred approaches to gaining feedback which may provide more vibrant and more useful feedback.

This work is part of a more extensive study to assess how safer learning environments can be created in Indonesia which could enable graphic design students to be more creative and reflective. Tutor approachability had been identified as playing a vital role in this.

This study looked at the usefulness of visual metaphors in gathering graphic design students' feedback on their tutors. A visual metaphor uses one or more images that represent a direct association between two things. A feedback approach using visual metaphors was investigated as a means of identifying perceived changes in tutors behaviour and teaching methods to increase tutor approachability.

Six tutors participated in an intervention through action learning sets (ALS) to improve their relationships with students by being more approachable. Eighty-nine students described their tutors' character and behaviour by creating visual metaphors depicting the tutors' character and behaviour before and after the intervention.

The student's visual feedback before and after the intervention was used to encourage tutors to recognise their strengths and weaknesses then reflect on the changes students saw in them. This study demonstrates that visual metaphors could be a useful approach to measure change over time and to provide a more exciting and insightful means of gaining student feedback.

Keywords:

Visual metaphors, Student feedback, Tutor approachability, Graphic design pedagogy.



Introduction

This study is a part of a survey of approachability to discover a way to improve the implementation of student-centred learning (SCL) in higher education. Reflection is essential in fostering SCL, and a safe learning environment is vital to enable reflection (Moon 1999). The critical aspect of approachability in creative practice/design education emphasised to how tutor builds a design studio culture that promotes a style of learning that is based on continuous dialogue, conversation and critique on each other's work (Vyas et al. 2013).

This paper focuses on the exploration of visual metaphors as an alternative to gaining feedback from the students. However, research in visual metaphors as the alternative method to obtain useful and meaningful feedback is rarely found. The typical way to get feedback from students is gained through a questionnaire, usually by applying a Likert-scale measurement. However, the form of the questionnaire might be less meaningful when it is done poorly or when there is no follow up to address the issues that were gained from the student feedback. For example, sometimes the number or percentage that represents the quality of good teaching failed to convey the message or meaning appropriately. Thus, it would be useful to try a new way to obtain feedback that is more meaningful and could create a change for improvement, because information nowadays is meaningless because the information from the world that falls onto our different senses could mean anything (Lotto 2017).

This study aimed to investigate the usefulness of visual metaphors in gaining student feedback at the end of the teaching and learning process and to evaluate the potential of this method to be developed as an alternative to a traditional questionnaire during data collection.

Visual Metaphors

The role of metaphor might not be the best way of looking at the issue. Moreover, it seems closer to the truth to believe that some metaphors can constitute reality, while others do not (Kövecses 2000).

Exploration of the nature of metaphors used in magazine advertisements, e.g. how they may be differently interpreted according to an individual's perceptions, interests, experiences and motivations (Proctor et al. 2005).

Visual methods offer a range of alternative, diverse and creative possibilities that will expand and support the shifting orientation of social science research. Ultimately, advance knowledge as visual methods can provide an alternative way to encourage more in-depth and more effective reflection on all things that are displayed in visual forms. Thus, it enhances our understanding of sensory expression and communication, and hence reflect more fully the diversity of human experiences (Prosser and Loxley 2008).

Metaphors are important in visual communication as it can be used to express such ideas visually (Ingebretsen 2013). The article is attempting to provide new insights into the use of visual metaphors. Image metaphor is one of the types of metaphor in drawings when two mental images are brought into agreement by the superimposition of one image onto the other.

Visual representation as self-expression in pedagogical practice: possible explanations of adolescents' symbol drawings (Hortoványi 2014).

Methodology

Research Paradigm

A social constructionism research paradigm was used as this study focuses on the interpretation of subjective meaning and shared knowledge that is developed through interaction (Savin-Baden and Major 2013: 22). ALSs were used as Kleef and Fischer (2016) studied how groups shape emotions and vice versa. In ALSs, the participants learned from each other to improve themselves as individuals, and it implemented in a safe-friendly atmosphere to enable the participants to share their issues.

As this study focuses on what works, a pragmatic qualitative approach was applied to gain more honest-useful feedback from the students and the participants could recognise their strengths and weaknesses and could have a willingness to change their teaching practice after they received the student feedback.

Visual metaphors as a research method may be included in arts-based approach. Arts-based research has emerged as construction that occurs both across and between art and social science to reflect diverse human experience, as in the early studies researchers using and following their creative methods as their research method. Thus, arts-based research developed through the relationships that early artists/researchers had with their creative processes and their beliefs that letting research and creativity unfold together would cause both art and research to emerge as outcomes. The focus of this approach is on exploration, understanding and meaning-making (Savin-Baden and Major 2013: 290). In any visual research design, data collection is relatively easy compared to the more complicated task of analysis. There are five visual analysis techniques: compositional interpretation, content analysis, thematic analysis, pictorial metaphor analysis, and conceptual analysis (Hartel and Noone, 2016).

Research Design

A qualitative method was used in gathering data—tutors involved in ALS as a form of intervention. The students were asked to provide feedback that was designed to be implemented twice. The first, which is called pre-test feedback was performed in the class before the tutor participated in ALS. In the last meeting, students were asked to provide post-test feedback. The term pre-test and post-test were used in an intervention setting.

Six tutors participated in an intervention through action learning sets (ALS) to improve their relationships with students by being more approachable. The participation was voluntary, to make the study remains objective. Eighty-nine students described their tutors' character and behaviour by creating visual metaphors depicting the tutors' character and behaviour before and after the intervention.

In this study, qualitative content analysis was used to analyse the visual metaphors data. Content analysis seeks to demonstrate the meaning of written or visual sources by systemically allocating their content to pre-determined, specific categories, and then both quantifying and interpreting the outcomes (Payne and Payne 2011).

Results

Comparison of students' pre-test and post-test feedback

Some specimens of positive changes (see these figures below) were obtained from student's visual feedback after the intervention. This approach was used to encourage tutors to recognise their strengths and weaknesses then reflect on the changes students saw in them.

Figure 1 shows that the student concerns the changes in facial expression of the tutor. Before ALS, the student saw the tutor as a wild animal (a lion) with a cold expression, while after ALS, the same student drew the tutor differently, with a milder face expression (a cat). It displays a positive change on the tutor's physical behaviour that is needed in a safe learning environment and regarding be more approachable.

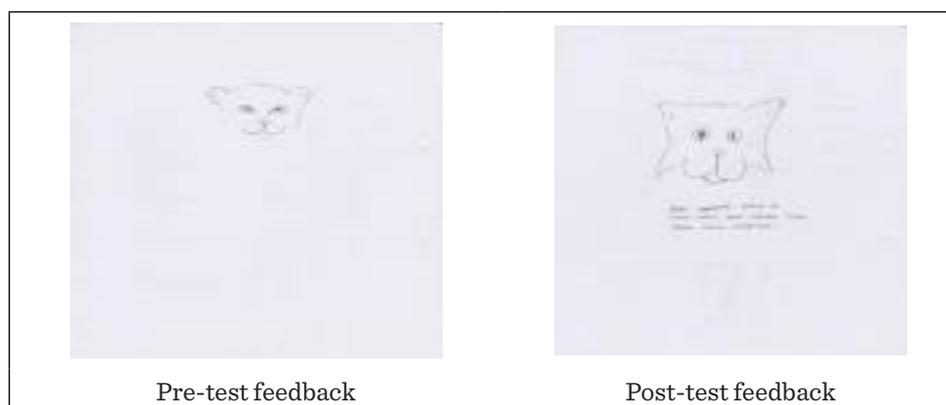


Figure 1. Visual metaphor feedback of tutor 1 by student 4 (Private document 2014)

Figure 2 shows the changing perception from the student of seeing the tutor. Before ALS, the student saw the tutor was like a search engine whom the student can ask anything. After ALS, the student emphasised the change he/she noticed from the tutor from the person who we can ask anything to the person who can encourage students to get the ideas.

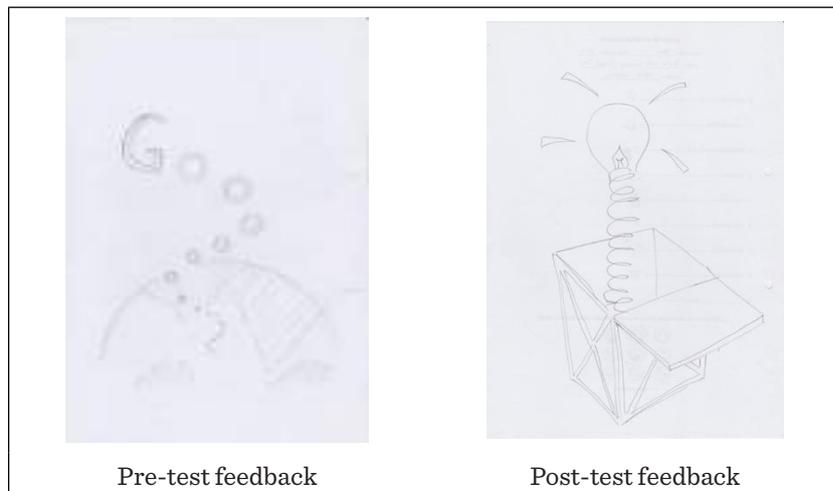


Figure 2. Visual metaphor feedback of tutor 2 by student 6 (Private document 2014)

Figure 3 provides the different visual metaphors that student made. The student used candy to describe the learning was enjoyable although sometimes it was confusing, just like a spinning pattern that displayed on the candy. However, after ALS the student found that the tutor became like a book that is knowledgeable.

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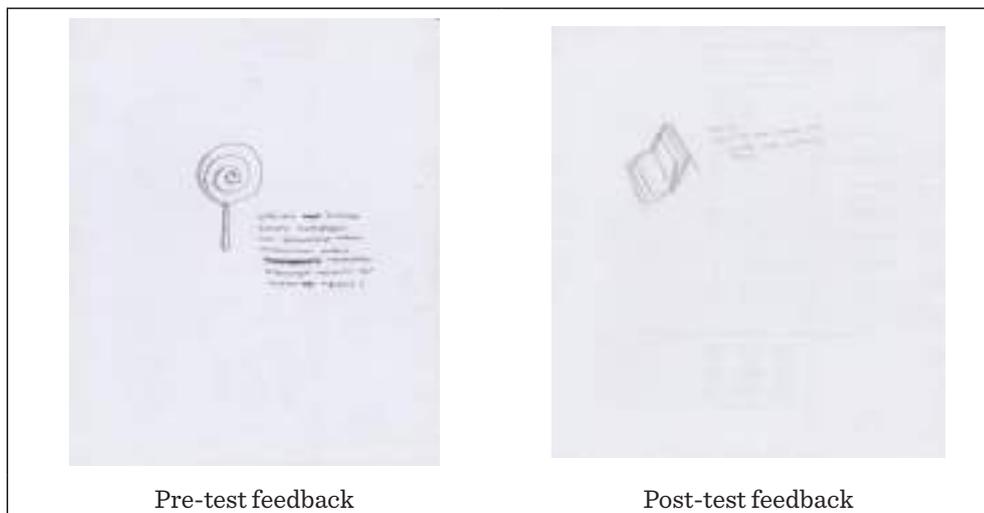


Figure 3. Visual metaphor feedback of tutor 3 by student 2 (Private document 2014)

Those samples of positive changes that tutors made during the intervention revealed that the student feedback is quite useful and give more meaning to the tutors. The total number of feedback that was collected from the student feedback can be seen in Table 1. It shows that the number of students who completed both pre-test and post-test feedback was various, although, in the beginning, all tutors had 30-40 students in their classes to teach. Because the participation of giving the feedback was also voluntary, the students could not be forced to fill both pre-test and post-test.

Table 1. The number of students who made changes/no changes on post-test feedback

| Tutor | The number of students who made changes/no changes on post-test feedback | | | | Total Students |
|--------------|--|----------|---------------------------|----------|--------------------|
| | Changes have been made | | No changes have been made | | |
| | (A) | (B) | (C) | (D) | |
| Tutor 1 | 6 | - | 4 | - | 10 students |
| Tutor 2 | 11 | 1 | 7 | 3 | 22 students |
| Tutor 3 | 3 | 2 | 3 | - | 8 students |
| Tutor 4 | 8 | 2 | 8 | 1 | 19 students |
| Tutor 5 | 5 | - | 1 | 4 | 10 students |
| Tutor 6 | 11 | 2 | 7 | - | 20 students |
| TOTAL | 44 | 7 | 30 | 7 | 89 students |

Codes:

(A) The changes from pre-test to post-test that student made were increasingly positive and as expected

(B) The changes from pre-test to post-test that student made were decreasingly negative

(C) The feedback remains neutral or positive on both pre and post test

(D) The feedback remains negative on both pre and post test

The results provide more positive changes that students made (see column A) and although no changes have been made (see column C), the students already perceived their tutors positively. It means that the tutors who participated in ALS were quite approachable. However, the visual metaphors reveal that the method has been useful to give meaningful information for the tutors on their teaching practice, especially concerning providing a safer learning environment.

Qualitative content analysis to explore the tutors' approachability

Table 2 provides a qualitative mapping of the attributes which emerged from the previous study of approachability that occurred in each tutor based on student post-test feedback. The items are presented regarding their frequency (the number of Xs is to show the frequency of the attributes that were captured in the visual metaphors).

Table 2. The attributes of tutor approachability that were obtained from student feedback

| Attributes of Tutor Approachability | Tutor (T) | | | | | |
|-------------------------------------|-----------|----|----|-----|-----|-----|
| | T1 | T2 | T3 | T4 | T5 | T6 |
| Encouraging | xx | xx | xx | xx | xx | xxx |
| Kind-hearted | xx | xx | xx | xx | xx | xxx |
| Reachable | xx | x | xx | xx | xxx | xx |
| Communicative | xxx | x | x | xx | x | xx |
| Positive body language | xxx | x | x | xxx | xx | xxx |
| Open-minded | xxx | xx | xx | x | x | xx |
| Authentic | xx | xx | x | x | x | x |
| Professional | x | xx | x | xx | xx | x |

Table 2 shows that each tutor develops different attributes of approachability. Tutor personality plays a role in improving their characteristics and their efforts to be more approachable. The result from this method was only to give a description and recommendation to the tutors on recognising their attributes of approachability. For example, tutor 1 was perceived as communicative, displays a positive body language, and open-minded; while tutor 6 was identified as encouraging, kind-hearted, and also shows a positive body language.

Discussion

This study has been successfully implemented in graphic design courses, which both tutors and students were familiar with this method because it is a part of an area that is taught in graphic design, particularly in advertising and visual communication. The result of this study aligned with the visual metaphors as art-based research that produced a meaning-making (Savin-Baden and Major 2013) and how the students perceived their tutors differently based on their interpretations and experiences (Proctor et al. 2005). Content analysis is appropriate to analyse the visual metaphors data, aligned with Payne and Payne (2011) as it can be both quantified and interpreted to get the meaning from the visual data.

Conclusion

From the findings, it has been found that visual metaphors as an approach to gain the student feedback were accepted by the tutors, and the results were understood as the honest and meaningful feedback. This study demonstrates that visual metaphors could be developed as a useful approach to measure changes over time and to provide a more exciting and insightful means of gaining feedback on teaching practice. Therefore, visual metaphors as an alternative approach to obtain feedback can be replicated to either the same field in art and design. The replication to other disciplines other than art and design might be challenging as both tutors and students might not be familiar with visual analysis.

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Designing Visual Characters In The Preservation of Culture Through Social Media For Youth (studi case: Bali Culture)

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Abstract

Communication is an absolute means for human beings, a new trend in communication between the technology around the world and the rapid development of mobile technology. The communication medium, Blackberry messenger, Instagram, using pictures or stickers rather than text. Through visuals, youth argue that they can increase the emotional expression in communication. New traditions emerge when smartphones can display complex visuals, and even become behavioral in the communication method. Of course this is an opportunity and encouragement of the emergence of a creative economy in creating Indonesian visual characters and also means of introducing and preserving Indonesian culture, to the young generation of social media users. The attention of researchers to introduce the culture of Balinese character with a contemporary approach to youths around the world. Researchers used a method of facial expressions as part of emotions combined with general visualization in sticker depictions. Semiotic theory is part of the method, because there is a simplification in creating visual characters to get visual characteristics that are in accordance with Balinese culture. Previous research on the visual arts of Indonesian culture and contemporary art as visual basic, so that good visualization can be applied and become a means of introducing and preserving social media application users, namely youths around the world.

Key word:

Trend social media, Chatting sticker application, Bali character, Semiotic Visual, Culture, Aesthetics.



Introduction

The communication process is divided into two stages, namely the communication process in primary and secondary. The primary communication process is a process of conveying one's thoughts and or feelings to others by using a symbol (symbol) as a medium. While the secondary communication process is the process of delivering messages by someone to others by using tools or facilities as the second medium after using the symbol as the first media (Onong, 2003: 11 & 16).

The development of modernization is characterized by communication and information technology that is developing rapidly, this also influences the development of communication. Communication is now so easy without being limited by boundaries and boundaries between countries, where the loss of distance separates between individuals and other individuals (Liliweri, 2011: 854).

Without realizing it, internet technology has brought a big revolution to the mindset of change from all aspects of life, making the community informative and communicative. This is welcomed by various elements of society in urban and rural areas (Harara, 2016). So from the description that can be concluded Communication and Information Technology has the understanding of the application of knowledge and skills that are used by humans in flowing information or messages with the aim of helping to solve human problems (social activities) in order to achieve communication goals. The factors that underlie social change with the emergence of developments and trends in text-based communication then developed into icons known as emoticons, emoticons in oxford dictionaries have the meaning of a representation of facial expressions such as smile or cemberu, formed by various keyboard character combinations and used in communication electronics to convey the author's feelings or intended tone.

Emoticons are used in different social contexts to symbolize one's feelings, especially for humor expressions (Derks, et al., 2008), it is still unclear whether intimate relationships can be developed and felt by using emoticons in different emotional contexts. With the development of technology that is increasingly developing the delivery of messages becomes easier, faster and lighter in complex visual forms. Emoticons eventually developed into sticker chat. Illustrative Visual Trend is an advantage and added value to chat stickers compared to emoticons in general, so that they can express themselves more than words because of the various characters available. At present, various types of chat applications can be found, such as WhatsApp, Kakao Talk, Line, WeChat and Face Book Messenger. But only three chat applications are the most popular according to a technology survey on device research, the three applications include: BBM application, WhatsApp application and Line application.

Line is made by Naver, which is located in Japan. Line has been around since 2011 but has become famous since 2012 because Sticker—Sticker emoticons represent emotions, interpersonal expressions and personalities are the message givers and recipients of messages that we call

communicants, in exploring expressions that are difficult to express in words or language. Line application continues to grow since it was launched on June 23, 2011 which presents a range of features ranging from sound, video calls, to Sticker. Now the popular application already has 300 million users worldwide. Many users, especially teenagers who decide to use Line Application, are based on a variety of stickers and facilities, the ease of using Line application.

The author in deepening the fundamental division of emotions conducts research from various figures, namely Kurt Fischer, Daniel Goleman, Florence Littauer and describes, where emotions are divided into: desire, love, joy, wonder, sadness, anger.



Figure 1 (source: psychologytoday.com/us)

Seeing the opportunity that the writer has made the decision to work creatively with the motivation to preserve Indonesian culture through sticker chat media, this was based on the introduction of a culture that was eroded by technological developments for young Indonesian youth. The case study raised is about Balinese culture, Culture is a priceless inheritance for this nation. Culture must be preserved, maintained, and utilized, Wulandari (2011: 190-191). Nowadays Balinese culture is increasingly marginalized because of technological developments and as is well known that Bali is a tourist area, so Balinese teenagers are increasingly unaware and indifferent to their culture, this is due to the development of entertainment in Bali, so that norms and cultures are increasingly abandoned (Tabroni, 2012: 157). Through sticker chat, it is expected to introduce, remind and grow the culture of Bali that has been eroded.

The author examines and conducts the acculturation process in a form and visual manner, the problem formulation is assessed by growing a sense of belonging to the Balinese cultural heritage that is less inherent in Indonesian teenagers, especially young generation. Therefore the approach through new media in the world of chanting is one of the solutions in introducing, reminding and re-growing Balinese culture by emphasizing the delivery of expressions and emotions of communicants.

The author's goal in reviving Bali culture eroded by modernization is to introduce Balinese culture to the world, and to introduce and re-remind it in a contemporary form to Indonesian teenagers, besides that writers can produce stickers chatting Bali culture for communication purposes, especially to represent the emotions of sticker users chat. The author hopes to be able to raise the Balinese culture creatively through the latest technology increasingly rapidly developing.

Research Methodology

The method used in this study is to use qualitative research methods by discussing the trend phenomena using sticker chat as a medium of communication among teenagers, a brief discussion of greetings and Balinese culture in determining the sticker chat category. Discussion of visual semiotics in the visual design of Balinese culture, explanation of nonformal forms and contemporary visual styles, in chat applications.

The author carries out a description analysis as a reference in visual design, where the analysis includes chat sticker trends which include expressions, emotion. In addition, analysis and description of semiotics, in which there are semantic, syntactic and pragmatic elements. In adjusting to the target, an analysis and description of the Balinese culture was carried out in the application of metaphor, starting from sketches, vectorization to simplification.

Results and Discussion

Along the development of communication and information technology has a significant impact in the communication process, where the communication process is carried out with the help of the internet as wireless and portable media facilitates interaction without knowing distance. Submission of communication also developed from a text base to an emoticon and finally became a sticker chat, where the emotional elements and expressions contained in the message were delivered. The role of delivering a message accompanied by emotions and expressions is expressed in visual character.

Chat applications developed in Japan significantly where the chat line application appeared, Line became one of the applications that interest and become the best application. Research in the field of social science conducted by Lim (2015); found that users of Line chat sticker application strategically and dynamically chose the right and good type for themselves from various forms of digital stickers, to express emotions, opinions, and intentions to keep communication flowing.



Figure 2. Line Store (source: Creator.line.me)

A study conducted by Millward in 2013 said that Line applications are used by 300 million people worldwide, this is based on Line's active breakthroughs and application development including: Line sticker Maker, Line cameras, line Deco and unique game play. Because of the intense development of applications, the target market for adolescents is becoming increasingly useful. Line also creates events, opens a shop specifically for selling dolls and line character merchandise.

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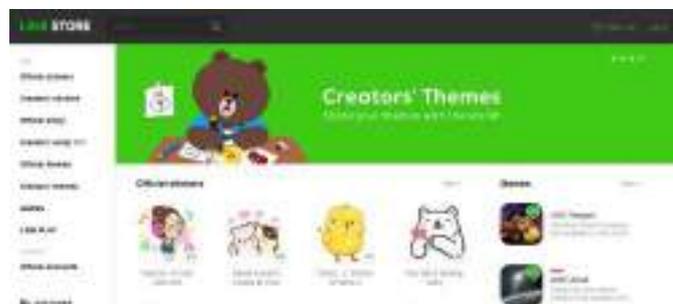


Figure 3. Line Store (source: store.line.me)

Chat applications that were created in Indonesia have not yet been created, but the process of making sticker chat that elevates Indonesian culture can be found, among others, on the Blackberry messenger and Line. The character of sticker chat that represents Indonesian culture can be found even though it is limited to Cepot or Astrajingga characters where sticker visualization is taken from the characterization of the Wayang Golek characters in Sundanese puppetry, in stickers using batik ornaments, sarong usage and attributes that represent Indonesian culture, Sundanese puppet. The character of Deden Si Jajaka Sundanese is represented by Sundanese cultural ornament through the worn accessories and koko clothes, the Sundanese Language Animated character further highlights the Sundanese language, as well as the Batak language chat sticker.

The development of the Balinese culture in Indonesia does not yet exist in chat line stickers, even though the Balinese culture has a variety of cultures and cultural sociology. Almost all sides of the life of the Balinese people can be an inspiration to be an attraction, not even a few domestic and foreign tourists finally settled and made Bali an inspiration. Almost everyone likes to visit Bali. Dry wood can be made with various interesting carvings and high artistic value, greetings in Balinese language that are often used by tourists and speakers (greetings can be seen in figure 4). Unique Bali is very deserving to be developed, not to be defeated by technological advances.



Figure 4. Greetings in Balinese. (source: author)

The author makes the Balinese cultural character by choosing a female character as a representative of the expression stickers and personality characters. Because Balinese women are a “living fortress” for tradition, customs and culture, as the successor and guardian of the Balinese traditional and cultural heritage, the female figure of Bali is a skilled person in the kitchen, supporting the family economy, sewing, customs and ceremonies as well as in hoeing work in rice fields, mowing (*ngarit*) grass for cattle, building laborers to carry heavy loads on the head.

Ferdinan de Saussure (1857-1913) in relation to the semiology of visualization or semiotic visualization, Balinese cultural research divides semiotic into 3 types, namely semantics related to visual language, syntax related to the visual and pragmatic systems related to visual applications with their environment. In the creation of this chat sticker character, the author makes female characters into emotional categories and expressions that include happy (happy), surprise (shock), angry (angry), sad (sad). With character references taken from Littauer, namely in the plus personality book where there are sanguinis (cheerful), melancholy (feeling), kholerik (regulator), and plegmatist (peace-loving) characters. The selection of expressions and emotions in the creation of sticker chat characters is based on events that occur through language assertion, therefore the expressions made for Balinese culture are expressions of pleasure, and are shocked by the sanguine and pleasing personality.

This research was carried out with a contemporary approach to the visual side, where the proposition of human anatomy was based on the visual style deviation of the stylations triggered in sticker chat by Japanese and Korean countries, then forwarded by the authors into semiotic visuals divided into semantic, synthetic and pragmatic.



Figure 5. Expressions and emotions (source: psychologytoday.com)

In semantic visual, the author tries to classify the mimic position for the category of happy, surprise (shock), as well as the personal categories include: sanguinis (cheerful), and plegmatist (pacifist). With a positive expression, the author believes that chat stickers will be more acceptable and can give a positive impression of Balinese culture. In the syntax the same visual style approach is performed on each character. sketching process, similarity visual style or commonly called system unity has begun to be applied. Although visual sketches are performed to represent certain emotional expressions. In the visual process, there is a shift in form which visually still becomes a unit of the visual system; namely syntactic. In addition to the sketching process, the digitization process (vectorization) is also carried out on a unified system in its visual style. Even though it is implemented in various colors and shapes, the visual style can be achieved with the same light-dark tones in various colors, and visual characteristics in lines and volumes in shape.

Pragmatics is done by adding color circles as accents and similarities to the visual style of the sticker. With this addition, the resulting chat sticker becomes easier in its implementation in the chat interface display media. Of course this also really requires the support of other facilities and clarity such as in the navigation and legibility interface of a chat application.



Figure 6a. Results of Chat Stickers in vector form (source: author)



Figure 6b. Results of Chat Stickers in vector form (source: author)

Bali language addition is done to reinforce semantic, syntactic and pragmatic. The language used is:

Om Swastiastu, which has a common sense of greeting used by Balinese people, particularly Hindus, when they meet people, start a speech, or open a ceremony. When people say this greeting, it means that they wish for all goodness and blessing to be given on themselves and the people meet.

Matur Suksma which means the way to say thank you in Balinese. The shorter way to say this is taking out the word Matur, and just say “Suksma”.

Extinct Gatra?: which explains expression is equivalent to the sentence “How are you?” In English. Extinction means how or why, and Gatra means news or words. This also has the same meaning as Balinese expression “Kenken kabare?”, But the one in this illustration is politer.

Simpang Dumun which means some form of greetings for inviting people to their house, and this is one of them. The simply means visit intersection, and by saying “*Simpang dumun*” it is the same as saying “Please come and visit”.

These Bali culture chat stickers are provided free of charge in downloading, and the duration of use and use in the chat process. This is based on the author’s intention to preserve culture through social media as part of the new media that is attracted by teenagers in Indonesia.

Conclusion

A step in designing a chat sticker for the Balinese culture of Indonesia to introduce and preserve Balinese culture through the delivery of expressions, emotions and personalities in using the chat application. depictions of expressions, emotions and personalities that are in accordance with the targets to be achieved, will increase interest and use of chat stickers which will ultimately increase interest in downloading. For this reason, the right sticker can be a medium for introducing culture to both Indonesian teenagers and international teenagers and participate in preserving the culture. This research is not finished here, because not all categories of expression, emotion and personality have been visualized, but the continuation can be done with the same method with different variants. For this reason, the authors suggest the continuation of this research in the upcoming period.

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Digital Imaging Crafting of Nokia Handphone Print Ad in 2009

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Abstract

The industry of advertising in Indonesia is vastly developing, which can be seen from the creativity that is supported by the digital technology that has entered the area of visualization. Digital technology has brought a new discourse in the matter of producing visual advertising. The production of advertising has had a significant change in terms of execution. The advancement of manipulation becomes a strong element that is calculated in the visual execution process of a print ad design nowadays. The expertise in this area becomes an important position in the work process that has to be maximized by every advertising agency, and of course the involved practitioners. This research is done through the method of direct observation by analyzing a sample ad, the ad of Nokia phone. It finds that the visual of ad can build a manipulated new reality from the mind of a digital imaging designer to the mind of a reader (target audience) of the print ad. The manipulation of digital imaging requires a concept of art direction, because the power of visual that is produced by the advancement of digital imaging can change society's thinking pattern towards the messages in the print ad and it influences the mind and desire of the consumers to buy the product. Therefore, a digital imaging designer has to train their sense of art direction.

Keywords:

advertising, digital imaging, manipulation, new reality



Introduction

Digital imaging crafting is the process of modification of media, such as photos, films, or videos, by using graphic computer software, for example *Adobe Photoshop*, to produce new high quality images. The development of computer technology has made it possible to produce an optimal image. Nowadays, the technology of digital image crafting is also highly accessible. Anyone with the help of the software can easily be an image crafter. Problems arise when the manipulated visual images are considered as reality. This becomes a dilemma between ethics and moral.

The advance development of media technology has created the potentials to distort perceptions, behavior, as well as to change reality. The reality within the world of photos, in the beginning, is made to persuade the readers (the target audience) who usually do not realize the changes happening around them. The existence of digital image crafting or photo manipulation can create a new reality that blurs the truth. Digital manipulation directly influences society, who doesn't realize that the visuals that often appear are actually not real, because of the exploitation of this digital manipulation.

In today's development, the digital expertise of manipulating images or photos could be done by anybody, regardless whether or not they have the professional background in visual communication design. The technology has made it possible for anyone to do so. What is left is whether or not the result fits the expectation.

In the advertising industry, imaging is done by mainly using the visual, so that the readers can easily understand. The visual of an advertisement influences the thoughts and desires of consumers, so that they are moved to buy the products. The well-thought concept of communication in advertising based on good research could fail if the designers or executors who create the visual do not have knowledge in digital imaging. This manipulation of digital imaging becomes important because it has the power to create new reality, according to the purpose of advertising.

The advertisement for Nokia can be considered as one of the successful ones. It is based on a well-done research that manifests in the right communication concept with a well-done execution in the work of digital imaging that serves the purpose. In this paper, the advertisement of Nokia becomes a case study that will be elaborated, on how the manipulation of digital imaging can create a new reality.

Discussion And Analysis

The manipulation of digital imaging is a working process (expertise) in manipulating images according to certain purposes. The result of Crafting Digital Imaging is determined by the understanding and expertise in several elements (see Picture 1), such as: File Management (understanding needs); Knowledge (understanding references); Raw Material (understanding analogue/digital); Work Pattern (understanding technology); Output Imaging (understanding prepress).



Picture 1. Elements of Quality in Digital Imaging (Saut Irianto Manik)

A work of digital image manipulation requires an art direction concept. In an advertising agency, there is an art director who is fully responsible in managing and directing the art for the sake of the company's creative venture. The one thing that needs to be prepared by digital imaging designer is practicing their sense of art direction.

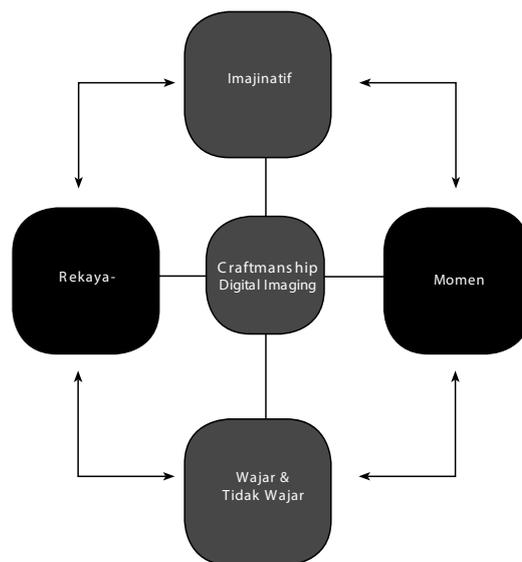
Fundamentally speaking, digital technique and manipulative technique is included in the expertise of a digital imaging designer. They also need to possess knowledge in design, photography, illustration, as well as having a strong sense of creativity. What a digital imaging maker does or works on when designing visual images could vary. The following are recounts of what two experts in digital imaging experienced when creating.

Anton Ismael, a photographer and image-maker for advertising, says that the creative process that he goes through is, in principal, the same. The order of the work begins by receiving briefs from an art director or a creative director from advertising agencies who need his services. The brief usually comes as a "dummy" (an example draft) of the design of the advertisement that has been approved by the client. Responding to the brief, he provides "photographer treatment". Here, Anton Ismael prepares references that will be used or proposed to the agency, according to the given brief. The next process is the brainstorming with the teams to begin photo shoots. As an image-maker, he has the full authority in choosing equipment, including the type of camera, the lenses, and more. After the photo shoots are done, the project enters the digital imaging step, if needed. In summary, digital imaging is a part of its own; it can be done when needed.

Meanwhile, Thorbjorn Ruud, a digital imaging designer, shows a very complex process when creating a digital image. He starts with a sketch of the imaging, with a theme of a block of a city being (sedot). The atmosphere of the city block is then mixed with different images. After

everything is done, there is also a 3D modeling process. The function of the 3D image is to make the quality of the picture dense.

An image that has been manipulated through digital imaging (crafting) can result in many ways. It can result in imaginative images, it can create new moments, and it can be seen as a normal reality, or even an abnormal one (see Picture 2).



Picture 2. Result of Crafting Digital Imaging (Saut Irianto Manik)

NOKIA – GPS Ad “Medical Officer”

The advertisement for HP-GPS ‘Petugas Kesehatan’ is clearly an advertisement that is resulted from a total digital manipulation work, which shows the possibility of a new reality produced by the expertise in digital manipulation (crafting). This advertisement is designed by the agency JWT Indonesia for the handphone brand, Nokia. This particular Nokia product has the feature of GPS technology (to scan map/area). This advertisement was shown in 2009 and published in magazines. The advertisement to the Nokia-GPS shows a rescue officer who is seen looking at the screen of a Nokio-GPS phone, with the background of a slum area (with the foundation dismantled) (Picture 3).



Picture 3. Nokia – GPS Ad (Saut Irianto Manik)

Here is the analysis for the advertisement of Nokia-GPS ‘Petugas Kesehatan’, which is part into three variables: 1. Visual Manipulation Process; 2. Advertisement’s Components; and, 3. The Relation between Message (in the ad) with the Result of Crafting.

Analysis on the Visual Manipulation Process

In principle, the process of visual manipulation consists of these following steps:

Visual Direction

Visual direction process. This part mainly emphasizes on the visual sensitivity: the ability to translate new logic from a message of a brand into visuals; the ability to direct the desired visual reality; the ability to create and to find new settings. In the advertising world, this becomes the responsibility of an art director.

Composite Crafting

The process of merging or composing visual materials into the framework of manipulation technique between images that will be produced through photos, 3D illustrations, or even 2D, with the help of the technology of imaging software. Composing visual materials that are provided based on the art direction becomes the essence of digital imaging craftsmanship.

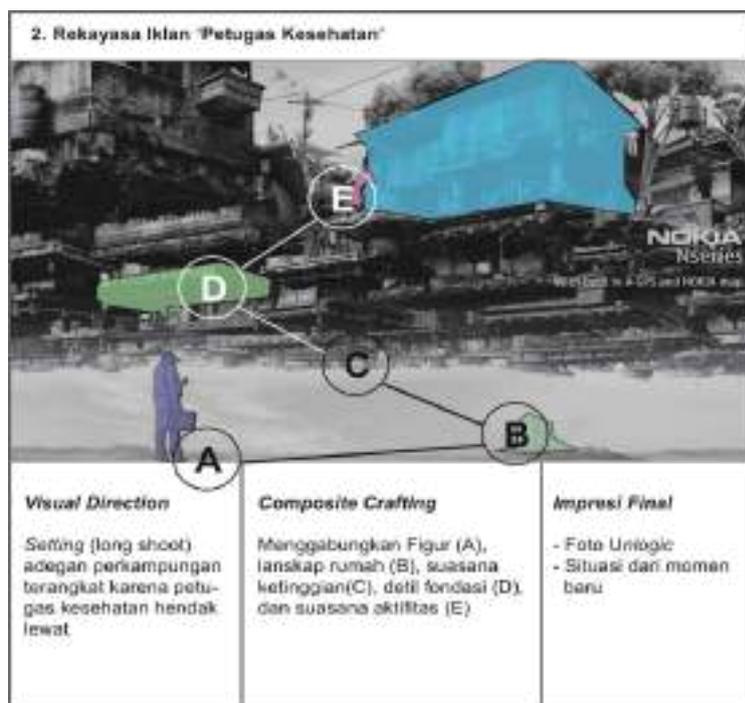
In the context of visual manipulation for print advertisement, the requirement is the ability to create realistic images based on the personalities and character of a message, which in the end result in something normal, but also can represent new reality. This is why the knowledge print imaging technology and a sense of art is a must for the craftsman of digital imaging. This expertise is similar to what the painters in the realist style possess.

Final Impression

The end result of the photo or the image that has been manipulated has to be in tune with the objective of the visual advertisement. This end result, of course, has to give impressions, such as: bringing up new logic; by disturbing the logic, it makes it memorable for the readers; its mission

is to deliver a story-message that will be perceived by other layers of stories, freely interpreted by the readers; perfect as the final presentation of a high quality advertisement visual design.

The process of visual manipulation in the Nokia advertisement is as followed: 1. Visual Direction: long shot setting, the scene in the slum area is picked up because the medical officer is about to pass; 2. Composite Crafting: merging figure (A), house landscape (B), high position (C), foundation detail (D), and the atmosphere of activities (E); 3. Final Impression: illogical photo, there is a new moment (new reality). For more details, see Picture 4.



Picture 4. Process of Visual Manipulation in Nokia – GPS Ad (Saut Irianto Manik)

Analysis on Advertisement's Components

In principle, an advertisement consists of several components, which are: Creative Visual Digital Imaging, Description of Reality, and Advertisement Message. In the context of the Nokia advertisement (Picture 5), the elaboration of the 3 components is as followed:

Creative Visual Digital Imaging: *“Manipulating the floating slum area from below.”* The manipulation process attempts to create an atmosphere of a dynamic moving location, because the housing complex is lifted up, the foundation beneath the houses is clearly seen. The setting and the angle of this floating housing complex expose two objects with the background of a clear sky. Those objects are a medical officer and a house.

Description of Reality: *“A floating slum area, flying. An officer is checking his phone.”* A very imaginative moment, outside of the logic of the actual event, but the situation of the landscape, the house property, foundation, and the background seem normal, from the materials and its

realist shape.

Advertisement Message: *“With Nokia GPS technology, every goal is easily reached.”* As a phone with advanced GPS technology, the Nokia phone can help its users to easily find the location they are trying to reach. It is even made to look that as if the location can directly be reached, even when the area has a difficult situation that becomes a hurdle for the Nokia phone user.



Picture 5. Components in Nokia – GPS Ad (Saut Irianto Manik)

The Relation Between the Message and the Crafting Result

The analysis related to the end result of the crafting and the message tries to show how the end result of crafting digital imaging manages to deliver a strong message, unveils the product's advantages, as well as elevates the brand itself.

The creative strategy of this advertisement is in its exaggerated message. The crafting concept builds a scene of a floating slum area that is seen from an extreme point of view, with details of house foundation, activities, living creatures, phone users, and the desired location is seen in an out of place tone manner; it is fantastical, it floats but looks real (see Picture 6).

This advertisement shows a rescue officer who is looking at his Nokia GPS phone screen, with the backdrop of a slum area with its foundation lifted up and deconstructed. The landscape background brings a different atmosphere, because other than seeming to be far and wide, the background also provides a contrast. The meaning of the complexity of an urban slum area can, in an instant, disappear.

The image shows a message that everything becomes easily accessible, especially as an objective for the rescue office. The element of thought manipulation appears because the message of the visual advertisement is delivered through a short narration. The atmosphere of the house from afar is made to look as if it has been expecting the rescue officer for help.

An idea of floating a slum area for an advertisement surely requires an in-depth study and research, as well as references about the structure of a foundation, what kind of effect will

happen if it is lifted up or deconstructed, and what is the material composition of the foundation. The power of digital manipulation in this advertisement is outside of the normal logic.

When the reader looks at the visual of this advertisement, there is an interaction between the images sending the message with the reader's mind. When they agree with what is delivered by Nokia, they will agree to buy the product.

Having said that, seeing a new reality delivered by an advertisement that has gone through a visual manipulation will bring a variety of understanding among the readers, because their sense of imagination is different; some will straightforwardly understand the message of the advertisement, some will not. A variety of interpretation will appear when interacting with manipulated visual.

The advertisement offers a dream, and the craftsmanship molds that dream. The crafting of manipulating visual elements in an advertisement determines the sense of surprise that can disturb the readers' logic of thinking. A concept that is outside of the logic is an area where a visual advertisement always plays in. The design has to be different from the existing ones. Logic-disturbing visual context is actually an old style within the format of advertisement, but it is still used by crafting digital imaging, by emphasizing in the power of manipulating images to become illogical.

2. Tabel Iklan Nokia

Ide • Kampung Melayang (Headline • With Built in A-GPS and Nokia Map.)



Picture 6. Nokia – GPS Ad; Relation Between Message and Crafting Result (Saut Irianto Manik)

Conclusion

The creativity of concept in digital management and visual manipulation of print advertisement represents the skill and intelligence of the designers in reducing the message through visuals. Similarities of effects in digital management can appear, but the difference is the success of visual strategy that supports a strong concept of digital imaging, the sense of present, and the level of communicability. The power of visual does not only appear in the end result that

surprises the readers, but also something that can disturb their mind. In this regard, Nokia GPS advertisement is included in the category.

The reality that is to be realized in this advertisement has a similar route with the situation of the medium of film. In films, special effects are used to direct the audience's imagination to something pleasant through a certain condition. This pleasant situation is produced through imagination that disturbs the consciousness towards a new reality that can be enjoyed. Advertising that uses the skill of crafting does visual manipulation to give pleasures to the consumers. It disturbs the imagination through existing visual references. Visual manipulation in advertising brings something that disturbs the logic and is odd to the normal reality within society.

The situation of advertising production during the digital era gives permission for the designers to be free. Through digital imaging, the designers attempt to keep creating new realities that can disturb the mind of the readers. Manipulation in terms of delivering a message through visuals still has to consider the reader's agreement. The designers are expected to explore their creativity, which has become more complex in ideas, but still has to be simple in comprehension.

With the development of visual culture and technology, crafting digital image for the print advertisement also goes through some changes. The digital technology devices that produce the visual through many media can influence each other, be it print media to film media or to audiovisual, internet, and more. The advance development in media technology has created to potentials to distort perceptions and behaviors, as well as change reality. The magical formula for advertising, film, computer and animation is: 'Everything is possible.'

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Learning Process for Special Needs Students Case Study of Deaf Students of Communication Visual Design Department of Faculty of Fine Art Jakarta Institute of Arts

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Abstract

Students with special needs of persons with disabilities, have got the right education and achieve its goal of being a quality human being, self-contained, and could benefit the wider community. Communication is main main obstacles of deaf students (deaf), which require special care in the implementation of the learning process,so that students can run a good education,to the maximum extent that the learning out comes of the course. Research case study methods with a qualitative approach to study the subject, object, and learning process. Research to see the right learning services for deaf students (deaf) includes learning methods and systems. How is the relationship between the role of the lecturer, and the learning process to wards the learning outcomes. Subjects in research; 4 deaf students (deaf) from Communication Visual Design Department with the courses research object with 4 credits, that is Basics Visual Communication Design, Graphic Design Publication (Specialization in Graphic Design), Associative Illustration (Specialization Illustration). Communication problem can be overcome by using multiple methods and teaching aids. Deafness affects the development of language, the ability to socialize, interact, and cooperate. It is necessary to form a Student Service Unit with Special Needs to improve accessibility in learning services, writing training for deaf students, sign language training for the academic community, improve lecturers' competencies, and build awareness of the academic community.

Keywords:

learning process, deaf students, communication.



Introduction

Every citizen has the right to get an education and achieve his aspirations to become a quality person, who is independent, and can benefit the wider community. The same is the case with students with special needs with disabilities (persons with disabilities), namely students who experience disruption or obstacles to carry out activities in carrying out the learning process in Higher Education. There fore, it needs the services, tools, means of special facilities and environments that facilitate mobility and accessibility in carrying out its activities on campus, include learning activities and other activities. As stipulated in some education laws related to the right to education, the right to receive services in the learning process and facilities, as well as other matters related to the needs of students with special needs in carrying out their education in higher education.

Since 1998 the Faculty of Fine Arts has received 1 deaf student to become a special student, namely students who take classes with 10 credits divided into 2 semesters. This special student program is intended for individual who are interested in attending education by only taking courses that are in demand, and as a sign of completing the program the student gets a certificate, the program is now gone. Further more FSR IKJ again receive deaf students in 2006, to 2018 noted that the FSR IKJ already received 22 students deaf. From the over all deaf students in FSR IKJ, it is known that the students DKV up to now 10 students and four students have graduated with the average achievement index above 3.00. The problems that arise during this time, was a factor in the process of communication learning for deaf students. Therefore, it is necessary to understand and easy communication with each other between lecturers and students.

Based on the exposure to the background and so that students with special deafness in DKV study programs carry out their education well then approaches are needed that include the problem of methods and appropriate learning systems for these deaf students. Because there is a connection between the role of the lecturer in increasing acceptance, response and assessment of deaf students. In addition there are positive influences of the methods and learning systems applied related to intellectual ability factors, and emotional factors include feelings, interests, attitudes in the learning process.

The role of the lecturer in how to provide learning material becomes important, so that the material uptake and the achievement of learning outcomes are in accordance with the intended learning outcomes of the course. Further more, how to process learning methods and systems in addition to understanding the level of obstacles, as well as the potential and ability of independence and social interaction of students with special needs deaf. From the description, it can be formulated, as follows: "How is the learning process for deaf students in DKV study programs."

The purposes of this Research are: 1) Knowing the right method in the learning process for deaf students in DKV study program Improving lecturer competency in teaching for deaf students in the DKV study program; 2) Build awareness of lecturers in DKV study programs in learning services, as well as other advisory factors, such as concern for education staff in academic administration services, and students who are not deaf as college friends or as *volunteers* for deaf students; 3) Knowing the way of learning services for deaf students in improving their achievements and potential.

Theory And Methodology

Andreas Dwidjosumarto in Somantri, T. Sutjihati (2007: 93) argues that: someone who is not or less able to hear sounds is said to be deaf. Deafness is divided into two categories, deaf and low hearing. Deafness is those whose senses of hearing experience severe damage to the level of weight so that hearing no longer functions. Where as less with are those whose sense of hearing is damaged but can still function to hear, both with and without using a hearing aids.

Mufti Salim, in Somantri, T. Sutjihati (2007: 93-94) concluded that: Deaf children are children who experience a lack or loss of hearing ability caused by damage or malfunction of some or all of the hearing instruments so that they experience obstacles in the development of their language. He needs special guidance and education to achieve a decent inner life.

To find out the degree of hearing ability used a measuring instrument or an audiometer instrument. Based on the measurement results of the audiometer instrument with a decibel (dB) size, it will be known the level or classification of someone's deafness. Level verification or classification according to Gregory S in Delphi, Bandi (2006: 102): a) 0-26 dB still has normal hearing; b) 27-40 dB have difficulty hearing light levels, are still able to hear distant sounds. These individuals need speech therapy; c) 41 - 55 dB including the middle level, can understand the language of conversation. These individuals need hearing aids; d) 56 - 70 dB including medium level. Less able to hear at close range, requires hearing aids and requires special speaking exercises; e) 71 - 90 dB including the heavy level. These individuals include people who experience deafness, only able to listen to loud sounds that are approximately one meter away. Difficulty in distinguishing sounds that are related to sound permanently; f) 91 - and so on, including individuals who experience very serious (severely) deafness. Unable to hear sound. Strongly needs intensive special assistance, especially in conversation / communication skills.

This research qualitative use descriptive method, which is used for researching a group college student with needs Special deaf in the study program Visual Communication Design (DKV). Object research is learning process in 2 semesters, at major subject 4 credits are followed by students deaf DKV, with something ide a thought method and system learning applied. In a manner special method Descriptive used is through studies case, because in this method try to get an effective learning method and system for deaf students in the DKV study program.

In research field education, then approach method research studies case needed for knowing learning process deaf students in the DKV study program. So that obstacles or obstacles experienced, and could do late developer in method and system that must be applied to deaf students such as completeness process learning for progress education. For doing research studies case related with problem learning process deaf students, the emphasis in the communication process in the learning process, then need do something strategy in research.

An design strategy needed as steps from procedure research is structured, with aim for facilitate the research process this. Strategy research is as the following; 1) Design Studies Case; questions related with the problem of the learning process deaf students. How obstacles or obstacles experienced, and way or methods applied in facilitate the learning process for improve aim education for deaf students. In design studies case designed based on component research; deaf students as the subject research, subject practice 4 credit, under taken deaf student, process learning, and research processes. Design studies case made into frame work for stage research in process the data, how measure data and analysis, in order to describe, identify, analyze and concluded; 2) Data Collection; preparation of the data in systematic for got picture and interpretation from the subject and object research based record data there is in a manner complete, through observation empirical to the subject. Determination variable and indicator as tool measuring in analyze will could identify principal problem that research related with learning process deaf student in under go eye college practice; 3) Data Analysis; observation and study to problem in a manner careful in the learning process on subject practice, with limited conclusions on deaf students in the DKV study program. Research analysis based on measured data collection instruments, for produce conclusions that can used corresponding the context. While data collection and information obtained from observation, for produce study more Specific in a manner descriptive about process learning deaf students in the DKV study program.

Activities research do through a gradual process; begins with get reference, determination the subject and object research, observation, data compilation, as well as data analysis.

Data obtained from various source library and reference data from source other than that needed approach with some source who knows or working in in are as related problem student with needs special deaf; experts, managers school specifically deaf (SLB), teachers, and deaf students. Process approach do with planned through the FGD (Focus Group Discussion) designed corresponding with principal research and aim research. Data obtained from source made in to ingredients base theory in preparation analysis and conclusion.

In this research this involving 4 deaf students from the DKV study program, from specialization Design Graphic (3 students) and specialization Illustration (1 student). Is being object research is subject practice 4 credits accordingly with eye lecture followed the deaf students for 2 semesters; 1) Sarah Nur Amalia (Deafness level: Ear right 115 decibel, left 85 decibel); 2) Rafaela Gita Larasati (Deafness level: Ear right 90 decibel, left 100 decibel); Garry Rachmawan Guntoro

(Deafness level: Ear right 60 decibels, left 110 decibels); 4) Ferdinand Simbolon (Deafness level: Ear right 105 decibels, left 100 decibels).

Discussion and Analysis

The implementation of the learning process carried out by lecturers in dealing with deaf students through several methods and delivery systems. In preparing subject matter for deaf students and other students a like, with the same subject matter to achieve the objectives of the intended learning from the course. Things that can be done by lecturers who do not have expertise in sign language, communicate with various channels and ways of communication, which are most likely to be understood by deaf students, including: 1) Explain in class/studio; 2) Provide lecture contracts; 3) Provide assignment sheets consisting of job descriptions, technical restrictions, assistance columns; 4) Face to face and or assistance with how to write in the paper, send an email or WA or SMS or Line; 5) Write on the board or on paper or on your cellphone/laptop/iPad; 6) Draw on the board or on paper or on the iPad; 7) Shows facial expressions and body movements; 8) Catch the rhythm of the vibration from the sound; 9) Display visual material through films, *power points*, videos and more; 10) Suggests searching for references through libraries and or online media.

To be able to find out the methods, systems and learning climate in the DKV study program, observations are needed through review and observation of: 1) Learning design; to find out the design programmed learning and must be lived deaf students (deaf); 2) Methods of learning systems; to find out the learning methods and systems, the techniques used, and the implementation involving all human resources in the DKV study program; 3) Learning Activities; to find out the various stages of learning activities undertaken by deaf students; 4) Socialization on campus; to find out how socialization carried out by deaf students in carrying out the education process; 5) Facility facilities and HR (Human Resources); to find out the completeness of the facilities and facilities, as well as existing human resources as supporting implementers in the learning process activities.

Each existing data and observation in the learning process is evaluated and analyzed for each subject, each following a practical course as an object of research, each week consisting of 14 meetings. It is to know the problems, difficulties or obstacles or barriers, and the progress made in subject, and learning outcomes of the subject in following the course of practice. In addition to knowing the ability to adapt to the learning climate in the classroom or studio. The results of the evaluation are then used as analytical material based on variables or points of research.

In carrying out the research some factors related to the learning process were drawn up as the basis of the analysis of the final results of the study, in the form of communication skills variables, learning methods and systems, and subject learning outcomes. To be able to analyze the research, indicators are determined as instruments for measuring instruments in analyzing.

Based on the research subject, then created the variables associated with learning problems of deaf students of DKV-FSR IKJ. Variables in the form of items statement as follows: 1) Variable communication skills, the ability of the subject, as well as tools or ways to communicate in the learning process; 2) Method variables and learning systems, methods and systems used by lecturers in delivering material and methods and systems used in the learning process in accordance with the achievements of the course; 3) Learning outcomes, the final value obtained based on evaluation of evaluation in accordance with the applicable assessment system provisions.

Based on the 3 research variables, the research indicators are made in the form of statement items, including the way the subject communicates, the ability to understand the lecture material, and the assessment components to produce the final value. The points of the statement are: 1) How to communicate with lecturers and friends (not deaf), reading lips, writing, drawing, expression and gestures; 2) Auxiliary media and communication channels used by subjects in communication, namely Paper (for writing or drawing), WA, SMS, Line, Email; 3) How to deliver subject matter, lecturers explain in front of the class, give hardcopy or softcopy of assignment material or lectures, write or draw on the board, visual presentations (power points, films, etc.), and explain specifically; 4) Learning outcomes, namely the Final Value of the Course in the form of cumulative assessment of the components: Task Value, Mid Semester Exam Value, Semester Final Exam Value, Attendance Presence.

The data from the results of the research process are compiled, and processed to be analyzed based on research principles, which are based on variables and measured through predetermined indicators.

Observation of the subject meant to find out more about the character, activities and abilities of the research subject. Observations are made by approaching the subject, through communication, recording, documentation, and participating or relating to learning activities of each subject, as well as methods and learning systems that are carried out in the learning process of the subject inside or outside the classroom or studio while on campus.

In overcoming problem in the learning process communication constraints or obstacles, methods and use of auxiliary media are commonly used by research subjects.

Table 1. How to Communicate with Lecturers or Non-Deaf Friends

| No. | How to communicate | Sarah | Rafaela | Garry | Ferdinand |
|-----|------------------------|-------|---------|-------|-----------|
| 1 | Reading lips | V | V | V | V |
| 2 | Write | V | V | V | V |
| 3 | Draw | | | | |
| 4 | Expressions & gestures | | | V | |

Table 2. Media That is Used to Communicate With Lecturers or Friends Who Are Not deaf

| No. | Media Supported | Sarah | Rafaela | Garry | Ferdinand |
|-----|-------------------|-------|---------|-------|-----------|
| 1 | Paper for writing | V | V | V | V |
| 2 | WA | V | V | V | V |
| 3 | SMS | | | | V |
| 4 | E-mail | V | V | | V |
| 5 | Line | | | V | V |

While the opinions of the research subjects on lecturers in planning lecture material are outlined in the form of lecture contract sheets and assignments, as well as delivery, explanation, and guidance in the learning process related to the readiness of time and lecturer care in motivating.

Table 3. Planning Subject of Visual Communication Design

| No. | Students name | Subjects of Visual Communication Design | | |
|-----|---------------|---|------|------|
| | | Very good | Well | Less |
| 1 | Sarah | | V | |
| 2 | Rafaela | V | | |
| 3 | Garry | | V | |
| 3 | Ferdinand | | V | |

Table 4 Lectures in Delivering, Explaining, and Guiding Subject of Visual Communication Design

| No. | Student name | Subjects of DKV Basics | | |
|-----|--------------|------------------------|------|------|
| | | Very good | Well | Less |
| 1 | Sarah | | V | |
| 2 | Rafaela | V | | |
| 3 | Garry | | V | |
| 3 | Ferdinand | | V | |

Table 5 Lectures in Planning Subject of Graphic Design Publications and Illustrations Associative

| No. | Student name | Publication Graphic Design Course | | |
|-----|--------------|-----------------------------------|-------------------|---------------|
| | | Very good and complete | Good and complete | Less complete |
| 1 | Sarah | | V | |
| 2 | Rafaela | V | | |
| 3 | Garry | V | | |
| No. | Student name | Associative Illustration Course | | |
| | | Very good and complete | Good and complete | Less complete |
| 1 | Ferdinand | | V | |

Table 6. Lectures in Delivering, Explaining, and Guiding of Subject Graphic Design Publications and Illustrations Associative

| No. | Student name | Publication Graphic Design Course | | |
|-----|--------------|-----------------------------------|-------------------|---------------|
| | | Very good and complete | Good and complete | Less complete |
| 1 | Sarah | | V | |
| 2 | Rafaela | V | | |
| 3 | Garry | V | | |
| No. | Student name | Associative Illustration Course | | |
| | | Very good and complete | Good and complete | Less complete |
| 1 | Ferdinand | | V | |

Table 7 . Lectures in Motivating Deaf Students

| No. | Student name | Very motivated | Self motivated | Less motivated |
|-----|--------------|----------------|----------------|----------------|
| 1 | Sarah | V | | |
| 2 | Rafaela | V | | |
| 3 | Garry | | V | |
| 3 | Ferdinand | | V | |

In accordance with the learning material from each subject, which can be done to produce learning outcomes there are several methods that are specifically carried out, related to the assignment material from the course, among others: 1) Explain and/or discussion in task assistance, or express problems in the learning process, most often done through WA and most effective for students and lecturers. There are structured, well-structured conversational sentences in WA, some of which are not well structured; 2) Explain and feel the sound vibrations/sounds of music from the speaker, then discussed and analyzed the shape or character of vibrations that arise from the rhythm of music as a visual element. Cadence elements become visual element compositions applied to CD cover; 3) Explain and/or discuss in task assistance, by writing on paper.



Students feel the sound of music to be able to visualize the sound of music on the task of DKV Basics

From the subject learning outcomes, the four deaf students, through 2 practice subject 4 credits. Subjet of Visual Communicatian Design for the four deaf students, subject of Graphic Design Publication for three students with specialization Graphic Design, and subject of Associative Illustration for one student with specialization in Illustration. The results of the achievement seen from the acquisition of the final score obtained for each course, are good and very good (special). The results of learning outcomes from the course

Table 8. Final Value of the Subject

| No. | No.Students | Student name | Subjet | Final score |
|-----|-------------|------------------------|-----------------------------|----------------|
| 1 | 3150250118 | Sarah NurAmalia | DKV basics | A- (very good) |
| | | | Graphic Design Publications | B + B+ (good) |
| 2 | 3160250093 | Rafaela Gita Larasati | DKV basics | A- (very good) |
| | | | Graphic Design Publications | A- (very good) |
| 3 | 3160250044 | Garry RachmawanGuntoro | DKV basics | A- (very good) |
| | | | Graphic Design Publications | B + B+ (good) |
| 4 | 3160250040 | FerdinanSimbolon | DKV basics | A (very good) |
| | | | Associative illustration | A- (very good) |

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Procciding

In accordance with the learning outcomes of deaf students in the courses under taken, below are some documentation of the assignments that they have done. The value of assignments is one component for the final assessment (Final Value) of the course



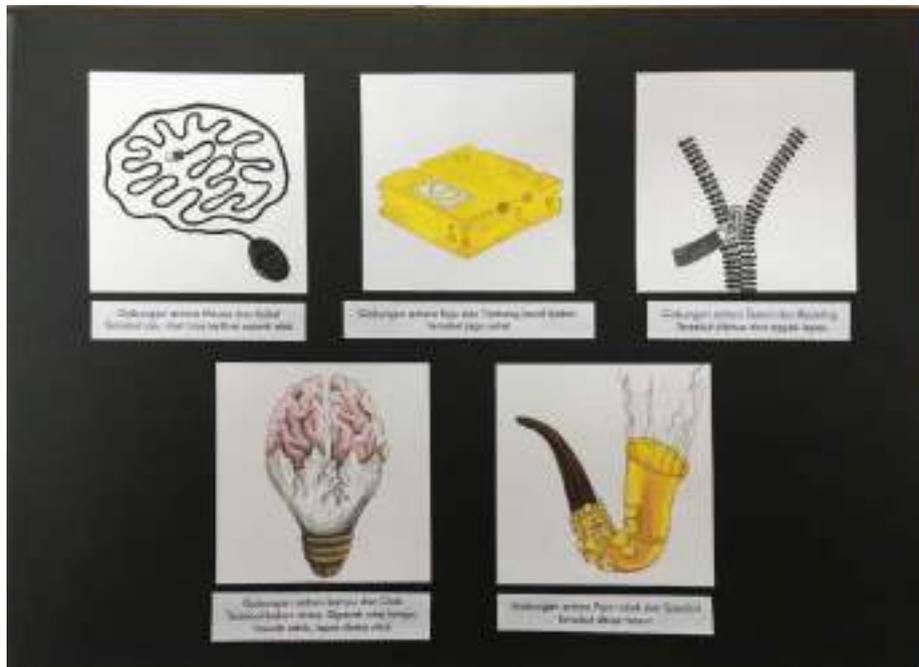
Design of a music CD cover for Rock - Metalica, by Garry. A loud noise, heaving and breaking, like explosions together.



Tasks of a non-fiction book design, by Sarah.

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The Task of Associative Illustration by Ferdinand (The combination of mouse and cable is an idea, complicated can look like a brain, The combination of cheese and weight scales is healthy, The combination of ants and zippers is closed and not loose, The combination of lights and brain is stress free. Broken down on cracked down lights, loose above the brain, The combination of cigarette pipes and saxophones is blown fragrant)

In the study of the learning process for students deaf done through case studies in Communication Design course Visual, with descriptive research methods. The processed data results are analyzed based on the research points (variables) associated with, 1) research subjects, is four deaf students, 2) methods or methods in the learning, process with implementing lecturers. 3) research objects, is subjects with a 4 credits (Basics of Visual Communication Design), and subjects according to the subject matter of interest (Graphic Design Publications or Associative Illustrations).

Communication Ability: 1) Level or classification of deafness of the four varied students, and each also has a different level or degree of deafness between the right and left ears. The deafness of the four students was included in the category of serious/severely, heavy level, and one student with medium level deafness only on his right ear; 2) Ethical level affects language development and composes words in sentences, and uses conjunctions, prefixes and endings. Deaf students who have a hobby of reading and are active in socializing to compose sentences in writing are better and understand able for those who read them, have the ability to compose sentences in better writing and can be understood for those who read them; 3) The way to communicate with lecturers and classmates who are not deaf, is generally done by writing, reading lip movements, and expressing and gesturing. Media help in communicating are generally used with me gadget (cellphone), paper for writing, laptop or computer, with communication channels through WA, Line, SMS, and Email; 4) Deafness impact on the ability to socialize and interact with faculty and classmates who are not deaf. Working together can be done in group work with classmates, and in communicating using writing on paper or on cellphones. But there is also a deaf student who occasionally may cooperate with friends in the class/studio; 5) Learning services and the lecture environment are good, and can adapt. The issue of socialization and interaction did not affect the four deaf students to continue to enjoy studying at the DKV FSR IKJ.

Ways or Methods in the Learning Process: The way the lecturers deliver the learning material is difficult to understand, because it is difficult to read the lips of the lecturers in speaking, especially lecturers who speak 'high' language, speak quickly and have unclear lips, and the position of the lecturer is not facing and does not give expressions and body movements to help increase the understanding of deaf students; 2) In general, the four deaf students thought that the lecturer planned the lecture material well and completely, in the form of lecture contracts, and assignment sheets consisting of job descriptions, technical limitations, assistance columns. Lecturers can also explain and provide guidance for all courses very well and well, through various ways of using communication channels; 3) The learning process will be less able to be absorbed if there is no explanation sheet or notes in the form of writing (hands out) either hard copy or soft copy, or the lecturer does not write on the board, especially for lecture material through power point, film or video; 4) Not all lecturers have more time to explain specifically the learning of subject, as well as time for face-to-face assistance, writing on paper or on HP/laptop/Ipad, drawing on the board or on paper or on Ipad, and or email or WA assistance or

SMS or Line; 5) In the learning process the four deaf students felt very motivated and quite motivated by lecturers in carrying out their lectures.

Learning outcomes: 1) In general deaf students meet all components of the assessment, which consists of: Attendance Presence (10%), Task Value (40%), Mid Semester Exam Value (20%), Semester Final Exam Value (30%). The cumulative component of the assessment is the final grade of the course; 2) Achievement of the final value of the eye that is followed shows that deaf students can try and work hard to follow the learning process and achieve the final grades well (B +) and very good or special (A-and A); 3) Judging from attendance as a requirement to be able to participate in the Final Semester Examination (UAS), all deaf students attend good lectures; 4) Judging from the completeness of the assignments as a requirement to be able to attend the Semester Examination and Final Exam (UAS), all deaf students do their tasks and meet the requirements.

Conclusions

Based on the research design, the research implementation process, observation, learning process and learning outcomes, it can be concluded with a focus on the learning process for students of deaf DKV with special needs.

The main obstacle of deaf students is communication problems, which in essence can be overcome by various means of communication channels, and communication aids media. Each student has a different level of deafness, as well as abilities or preferences or habits of various ways of communicating in addition to using sign language.

Deafness levels also affect the development of language skills in composing sentences correctly according to the rules of Indonesian. Another thing is because not as many vocabulary references from individuals who are not deaf, as well as in understanding the use function of the prefix, suffix, and conjunctions.

Another impact of deafness is the ability to socialize and interact with lecturers and friends who are not deaf, and in collaboration. Misunderstanding factor means the meaning of the conversation or information conveyed in communication can be overcome by writing. Initiatives using communication channels can be from both parties to help smooth communication.

Although there are communication constraints, in general deaf students can adapt to the campus environment, and feel happy in conducting lectures.

Factors on how the material is presented by lecturers slows down the understanding of deaf students, such as in the way of speaking, providing notes in written form, both on the board, hardcopy, softcopy, and impressions.

Absorption of learning material is helped because lecturers plan the lecture subject and complete job descriptions in hardcopy, and if necessary, can get the softcopy. Up take of learning

subject can be helped if the lecturer gives a complete lecture planning and job description in hardcopy, and if necessary can get the softcopy.

Not all lecturers have time availability or have a strong desire to spend more time explaining and guiding specifically to deaf students.

Factors of acceptance, attention and willingness of lecturers to interact and communicate through various communication channels have a positive influence in motivating learning.

Communication constraints of deaf students are not a reason to get good or very good learning outcomes, if all the requirements are met to achieve the final grade.

Attention, completeness subject in the learning process, as well as the persistence of students deaf affects the outcome of the learning itself.

To increase the potential for deaf students, not only seen from the acquisition of the final value of a course, but should also motivated other potential associated with the field of study, socialization ability, and other activities. It is necessary to practice with appropriate and continuous guidance, and be supported by a variety of infrastructure, as well as friendly facilities for deaf students.

Provide training for deaf students in the ability to write sentences with the correct structure according to the rules of Indonesian. To enrich the vocabulary, the lecturer accustoms to explaining and answering with the correct sentence structure, using the right words, and through several communication aid media. Language skills and writing sentences correctly so as not to make it difficult when deaf students must make seminar proposals, practical work reports, and introductory works or studies for the final assignment, which must be scientifically written.

Another thing is that lecturers give group assignments so they can improve their ability to compose sentences, in collaboration. socialize, interact with fellow students.

When speaking in class the lecturer does not turn his face away from deaf students, to make it easier for deaf students to capture information from lecturers through how to read lecturer lip movements. In presenting subject courses, lecturers while write down that thing the act out and or in demonstrate, and or and or practiced, and or aired. Therefore, wherever possible students are deaf accessible sit at the front and facing teachers, so they can read lips, body language and expressions of the lecturer.

So that communication can be understood, the lecturer must avoid the words that are too fast, 'high' language, and complex sentence. Where as for deaf students are allowed to explain their thoughts and or his ideas by showing the results of his work or presentation with written languages other than being allowed while using sign language equipped with writing other than may while using sign language.

Even at any time if absolutely necessary may use a companion or volunteer, or a sign language interpreter.

Evaluation of the achievement of student learning outcomes, not only based on the final value of a course, but also seen from student activities or group activities carried out on campus. Lecturers and / or friends who are not deaf must want to motivate and increase the number of deaf students in terms of improve learning outcomes, and socialize and interact with the academic community.

Related to evaluating the learning achievement of deaf students, faculty and institutes need to establish Student Services Unit with Special Needs or Disability Service Unit, given the enactment of regulation number 8 of 2016 concerning Persons with Disabilities, as well as the need to fulfill facilities, infrastructure and facilities in campus environment. Other than that accessibility in learning services, administrative services, data collection about the number and types of disability students, and socialization to all service units, so that they can be anticipated in serving students with disabilities. So that the academic community also has a positive knowledge and attitude towards students with disabilities and understands their special needs and the factors that become the problem.

Jakarta Distract: Research Practices and Artwork Development

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Abstract

Art as an activity that experiences jump and zig zag from the life of social reality that is run by through art. Art combines reality with imagination as an effort to find what is the expression in seeing socio-cultural realities, as a form and value found in self when in the lives of its people. While the reality of life lived by human life in the reality of socio-culture is not as easy as what is thought and planned, because the reality of human life experiences jumping and zigzagging in carrying it out to achieve what is the goal and ideals, as a form of art and life. Distract a picture of the condition of socio-cultural reality where the people who experience inability to do things properly, in the face of problems that exist in their lives. This attitude of art as a form of research practice and developer of artwork with the terrain that is made. As a method of making fine art works. The practice of scrutiny and the development of research are carried out by making basic concepts of work, sketches and works. Among the concepts of works, sketches and works of art found what is called the practice of research and development research. Linda Candy Practice Based Research and Borg and Gall with research and development.

Keywords:

art, distract, research and development work in art



Preliminary

Making art works does not rely on technical abilities in work, but also how to explain in the process of work. In explaining the work process this is always a problem, because the research method model in the work has never been used. Explain the work based on what is done, so that the development and discovery in the work are not detected well and clearly. In the Jakarta Distract exhibition it was an opportunity to be able to observe and conduct initial research about making research models for fine arts that are in line with visual arts activities.

Based on the discussion at the IKJ Pure Art teaching forum, it gave a psychocritical view, that the work of art for an artist is based on the psychology of artists in developing conscious realms into working consciousness in a problem about the socio-cultural reality of the people of Jakarta. The problem becomes internationalization as a result of absorption as an art actor in socio-cultural realities, where these artistic activities have become part of his life.

Becoming a fact of the socio-cultural reality of the arts that is cultivated by the art actors who have the same background, as instructors, lecturers of pure art IKJ. The idea of seeing the environment of Jakarta's socio-cultural reality with its own as an internalization of the results of reflection and actively working on art from one idea to the next so that the material and forms are exploratively and experimentally worked on. Seen as an indicator of the practice of research and development in the work of art.

Discussion of Fine Arts Research Methods

As a practice of working research that emphasizes on the basis of creative research that develops and discovers revealed elements in the practice of creative research, by Carole Gray as Practice-led research. The practice of research and development research in fine arts as a model of the art research method. In using the term research-led practice, it refers both to artwork as a form of research and to the creation of works as generating research insights which can then be documented, theorized and generalized, although individual contributors may

As a research practice, the basis of work research has not found clarity in research activities as scientific work. Thus it has not found a research model in art that can be recognized, it has not yet developed an art research model that is a formulation in art education. Research on art works as an introduction to work. The art work research is not a paper called a thesis and a dissertation, art works seen in aspects of the work seen in technical abilities and expressions are not ideas.

The art works exhibited with the theme Jakarta Distract represent how life in the city of Jakarta in the social reality of urban culture, has a variety of visual languages presented. For this reason, a pure art teaching forum facilitates how art works with the practice of research and development in fine arts. Where that stage becomes part of the research of brainstorming, problem identification, problem analysis, ideas and ideas of work, described in the explanation

and sketch of the work to be made. The development process was carried out with sketches and works of art and an evaluation was held by presenting at an art exhibition with the theme Jakarta Distract, in time to explain. This began in the practice of research work, then continued with writing. In this writing activity it has not been accommodated as the practice of research that works in art that is not written in the results of research, as a form of dissemination to things that are generally feasible, as scientific information. As this publication, it can be understood or known that the practice of working research is part of art research activities. To be understood and appreciated by other fields of science or educational institutions and government institutions.

In practice, it can also use research and development (R & D) by Borg and Gall, a process used to develop and validate products. The steps of this process are usually referred to as the R & D cycle, which consists of studying the research findings related to the product to be developed, developing the product based on these findings, the field of testing in which it will be used eventually, and revising it to correct deficiencies found at the stage of submitting the test. In programs that are more stringent than R & D, this cycle is repeated until the test data fields show that the product meets the objectives.

In the IKJ Pure Art discussion forum, it was then found a link between Jakarta's social cultural reality as an urban culture in the facts of art as Jakarta Distract. Making Jakarta an urban city raises undue social culture because of the psychological, social, cultural, economic and development aspects of the information technology industry. Dividing, separating in a common sense of social reality strengthens as urban aesthetics that pack in urban cultural artifacts. As a form of Jakarta Distract, as a socio-cultural reality. Cause social conflicts that cannot be avoided in the daily life of Jakarta. But the people have their own ways which are finally not commonly understood in the cultural traditions that exist in Indonesia, Jakarta distract.

In the creation of works of art equipped with the writing of the concept of artwork, it is a step for the activities of research and development of artwork that can be better explored and understood. Although the writing of his artwork concept only complements the presented artwork in the exhibition to the wider community. Making the writing incomplete in explaining the stages of the pratek research and development work of art. Because it is not equipped with the proper theoretical and research methods, to support the presentation of artwork in an exhibition that will be held. Although this is one step validation on the expert and stakeholder.

One of the titles of Means Means, ideas, Jakarta are inflating in industrial artifacts and information is a waste of people's lives, so that it becomes inherent in the personal life of the Jakarta community, that waste has become part of itself, not waste but waste metamorphoses into fashion waste articulated in life and behavior. As if his life had experienced a chaotic thinking and perspective in his social life, he could no longer be able to distinguish between waste, artificially and naturally. What is seen in the order of life of the people of Jakarta in aspects of social, cultural and economic life.

Jakarta Problems in Fine Art

Jakarta as the capital city of the Republic of Indonesia, illustrates the diversity of peoples from ethnic groups in Indonesia. Jakarta as a city of transactions in economic trade, politics and cultural arts representation of development as a country with all economic and socio-cultural facilities that are in line with Jakarta policies. With Jakarta as a city with the complexity of people's lives as a place of urban society as a contemporary culture. Hetrogen culture, a complex blend, digital culture constructs an attitude of adaptation to chaos, violent struggle, honesty to poverty and artificial imagery. The aesthetic form that packs people's lives as daily aesthetics as a form emerges from the dynamics of society in explaining its socio-cultural reality, so that people who grow and develop do not reflect the truth.

Life is a socio-cultural reality as a form of organizing naturally in giving birth to the best, most aesthetic form. This is because humans as socio-cultural realities represent their own aesthetics. This is if you want to see the beauty of art according to Eli Siegel, that art is life, living art according to him is the unity of the most contradictory things. The beauty of works of art as a simple form and complexity, as the beauty of something of the nature of reality that is complicated and has the complexity of feelings and values

Is it in line with what Louise J Kaplan said, The Aesthetic of Conversion in the form of developing scenarios in the style, procedures and use of objects that trick people who see. In Conversion Aesthetics there is destruction of existing codes, through piracy, misuse or marking. Making artwork is marked by an object as if it were fake: as if it were classic, as if the artwork, as if it were feminine, seemed masculine. But because of social mechanisms that clash in growth, as a form of division, the separation from something that is not normal in the socio-cultural realities of the community.

Distract Artwork

Indeed, if you want to see the understanding and understanding of Distract as an adjective, as something that is considered unable to behave, and reacts in a normal way, such as worries, regrets, or the like; irrational; disturbed. Whereas Distract is in a verb (used with objects), to give a pleasant diversion to; entertaining; Entertaining: to separate or divide by dispute or dispute. A reality of behavior outside the rules and norms, in line with there is a form of diversion by dividing problems in entertainment in an entertainment that occurs in urban society.

Distract is considered unable to behave in a normal way, to separate or divide by dispute or dispute. Jakarta is the capital city of the government where the community is based on hope in the coming capital cities from various regions, ethnic groups that are more pluralistic. Thus it creates a pressure on the community, as well as the growth of entertainment that adorns the urban community.

To overcome this, the community carries out a diversion and separates the problem. But it remains in the estuary of existing problems. As an attitude distracted behavior that gave

birth to many things that are not synchronous in life. The art work accommodates the lack of synchronization in the reality of art as a harmonious unity. As an exhibition that gives the socio-cultural reality of the people of Jakarta in a sublime work of art.

Jakarta Distract Artwork

This Jakarta culture is called Urban Distract. People who divert poverty, Jakarta become a city of hope and the future of their society. Anxiety and fear are the division and separation between entertainment and imaging in pseudo visual forms. Both are abnormal. The abnormal beauty using the Perversion model comes from Louise Kaplan, explaining the phenomenon of deviations from normal sexuality norms and practices. Aesthetics, not a form of beauty which is a representation of truth but deception

Visual concepts provide the possibility to create freer works with a more central approach to ideas, rather than formalist forms (painting, graphics and sculpture). Formalism of pure art becomes inherent from the practice of working art in works by itself will see traces of the formalist form of pure art. As a view that has an understanding of two-dimensional, three-dimensional and media mix. Collaboration as a form of dialogue between the practice of art and meetings in an existing exhibition space with all its provisions, but providing flexibility and a process that finds many possibilities. The possibility also did not shift far from what he had designed, it was very possible for the practice of research to work to find its dialogue. For the readiness of the work starting from the idea as an initial research in achieving the research practice of creating art, this is the prefix information that is considered.

Thus providing the possibility by means of a research and development approach in previous artworks. The development of works of art is in line with the development of the socio-cultural reality of the people. It is also seen in seeing an art work or a form of beauty in the socio-cultural reality of the people themselves who will experience change. As what is seen in the aesthetic view of the reception, that the development of society in seeing beauty is always related or related to value as a socio-cultural fact.

The norm of beauty so that it becomes a regulator of the function of beauty itself, makes the rules will move continuously and always experience renewal. In line with the aesthetic view of the reception, that changes the paradigm of the beauty of objects to the elemental pragmatics intrinsic to society. Artwork is a sign, works of art are not separate from social backgrounds. And Mukarovsky lay the reception theory of aesthetics, beauty distinguishes between artifacts and aesthetic objects. Because artifacts are material devices, letters are printed on pages of paper or paint on canvas, while aesthetic objects are representations of artifacts that occur in the thoughts of readers or observers in collective consciousness.

Jakarta Distract, as a picture of the socio-cultural reality of people who experience changes in unusual ways, jump, spin, short, siqsaq, and collide but do not give rise to anarchic attitude, because art has facilitated language expression in daily life without having to follow rules art and formalist values. But it has a relationship in establishing itself against its socio-cultural

reality, where it is located. Those facilitated by the development of technology and information to get closer and solve problems in their lives.

What is described by Fachriza Jayadimansya with the work “Do’a Menjelang Tidur” which tells that urbanization or massive population movement from villages (small cities, regions) in the city of Jakarta (central government) is a social phenomenon that is inevitable in the present. Economic motives are the strongest driving urbanization. Very little city life provides an opportunity for “success” to make people from various backgrounds interested in urbanizing in order to get the chance to achieve the dreamed success. Diverse backgrounds from tertiary to basic education, menial jobs to jobs with certain skills, all place the city as a reference for success.

The level of life always correlates closely with the level of the economy or income of each person or family. Urbanites in Jakarta and surrounding areas, most of whom work as income workers, are not far from the provincial minimum wage (UMP) that has been set by the DKI Provincial Government. amounting to 3.35 million rupiah for 2017 The amount is not large especially for those who are married and have children. This situation is exacerbated by considerable inflation which makes the prices of various daily necessities continue to increase. The community is required to work hard in a big city (Jakarta) in order to achieve a dream, and hope becomes a reality. Dreams and hopes become an encouragement in achieving goals. A dream, and hope turns into a prayer.

Simultaneously, the problem arises as to the problem of community identity as a distraction behavior. As seen in the work of Jimmy Ivan Suhendro with the work of Supporters, it is a collection of individuals who form a very large number of masses. When we are in a crowd, usually our personal identity is lost and changes with extraordinary spirit. The crowd of spectators present at the stadium has a variety of different types. The period of supporters is classified into several groups, namely groups that have a positive influence and the audience has a negative influence on the development of the sport.

Then there is the view of the beauty of art as a relational aesthetic, as their point of departure as a mental space that changes and is opened by the internet. According to Bourriaud, relational art includes “a series of artistic practices that take a theoretical and practical point of departure for all human relations and their social context, not independent and private spaces.” This is explained in the work of Asep Topan as a note, that the picture is not completely separated from my life as someone who had been educated as an artist. In this stage, drawing or drawing activities, I again tried to give a transfer to the writing routine. Can be said as a distraction. Even though at first, I saw one of the potentials of drawing was to practice focusing on one thing, but on the other hand this activity actually shifted one focus to another.

Relational aesthetic artwork creates a social environment where people come together to participate in joint activities. “The role of works of art is no longer to form imaginary and utopian

realities, but to really be a way of life and a model of action in real life that exists, any scale chosen by artists.” In relational art, the audience is considered a community. art as a meeting between viewers and objects, relational art produces intersubjective meetings. Through this meeting, the collective meaning is described, not in the space of individual consumption. Is like his work Hilman Syafriadi with ngamen Ondels, explaining the figure of Ondel-ondel comes from culture Betawi adopted by the ruler as an icon of the Jakarta metropolis, the reality is that now ondel-ondel is excluded from the elite cultural scene, singing in the dusty streets, excluded, lost in the arena of the city’s cultural battles. built by the ruler with the fate of the original cultural bearers who are looking for a mouthful of fate with busking on the road. The same is true of Deny Rusanto’s work that tells the life of urban Jakarta. Because the view of Deny City of Jakarta as a magnet for people in various parts of the country who are competing to try their luck and try their luck. Urban problems that are reflected in their lives give birth to a frenzy of activity that requires them to chase after their dreams. Problems that are reflected in the urban community of Jakarta try to be taken up in the work by utilizing the ant colony as a metaphor.

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The practice of research art and the development of an image in a visual phenomenon from a work of art that can signify artwork is indeed an expression of a artist. On the other hand, the scope of artists as part of academia which is characterized by a research culture in a university itself becomes a step and work behavior becomes a practice of art as research and development. Where the work process is always attached to him as the responsibility of academics. Strengthened by peers as supporters of the practice of research and development works play a role as stakeholders and not to mention the interaction with the strong arena of art, with the process of the stages of the practice of art as research and development itself formed. As explained above, where each artist writes work ideas by making artworks. The idea arose in the artwork or there was also a spark of ideas for making artworks and then becoming an idea reinforced in the practice of research art.

Procidng

For that purpose art according to Nelson Goodman, as an understanding for the sake of understanding itself. In a sense, it is not an affirmation of the sought belief, but an understanding that continues to develop, which will not end, because it does not have an approachable goal: understanding structure mainly occurs by finding and devoting that structure. Understanding and creation go hand in hand. This means that a work of art is measured by the nuances of difference and reasonableness of the signal, namely from its contribution in capturing, and researching.

Conclusion

The practice of research and development in fine art work has actually been carried out by lecturers of the Fine Arts Program, Faculty of Fine Arts, Jakarta Institute of Arts. But the practice of research and development has never been rationalized in a research principle. The research was considered to be something related to the study and analysis, not related to practice. The practice of fine art works is still seen as a skill in creating art that only relies on

skills, so it is not included in the category of research. The development of research by Borg and Gall makes a product also through research and development, so that it is known as Research and Development.

The Jakarta Distract exhibition is an initial research in collecting data from observing the process of creating art. This initial research became interesting as the background of further research, as a case study in the research development of literature studies in data collection. This initial research was also based on discussions, descriptions of ideas, sketches and works of art on display, to be able to be followed up on in subsequent research. The following research is developing a research model for the Practice of Research and Development of Fine Arts. The Model of Research Practice and Art Developers who depart from work refer to the method of working and developing. The Model of Research and Development Practice is a research model in the work of art through the world.

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Analysis of Re-Branding Logo and Packaging in Fanta Beverage Products Using Semiotic Approach and Visual Attraction

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Abstract:

Re-branding is an effort made by a company or institution to totally change or renew a company's brand to be better by not leaving the original goal of the company itself. Fanta has just re-branding the logo and packaging to further refine the product and launch the product the European continent in mid-2016. The re-branding then spread and officially released to all countries in the world including Indonesia in April 2017. Carrying the tagline "Fresh and Fun" re-branding is expected to better reflect the brand new Fanta brand identity. This research will use filling system techniques and use semiotic analysis methods. Data is interpreted, combined with concepts or theories that support the understanding of the phenomenon under study. Data is processed through observation, recording, according to the categories used based on the analysis method using the basic theory of Peirce's meaning triangle. Peirce's theory is a tool for analyzing new logos and packaging from Fanta's beverage products.

Keywords:

Branding, Logo, Packaging, Visual Attraction



Introduction

The growth of technology and information, have been promising a new business opportunity and challenge for companies in Indonesia, this situation has led to increasingly fierce competition between domestic companies and foreign companies. One of the assets to achieve this condition is the brand. Brand is an identity of a company because it can describe the behavior of the business or organization itself. Brands are believed and proven to be very influential on the success of a business. Brands are believed and proven to be very influential on the success of a business. Logo is a symbol that represents the image of a company, something that shows the existence of a company. The logo is likened to the face of a company, through the logo, there will be trust in the company and the products produced by a company. In addition to logos, packaging design is very important in the development of marketing a product. Many manufacturers of various products are competing to create innovations that can make their products the best and attractive viewers to buy them. Re-branding itself is an effort made by companies or institutions to totally change or renew the company's brand to be better with does not leave the original purpose of the company itself (Prayudidan Juanita in Safitri, 2017). According to information from the Brand New forum reviewed by Armin Vit, co-founder of the UnderConsideration site, Fanta has just re-branding logos and packaging to further refine its products and launch these products in the continental Europe region in mid-2016. The re-branding then spread and officially released to all countries in the world including Indonesia in April 2017. Carrying the tagline "Fresh and Exciting" re-branding is expected to better reflect the new Fanta brand identity.



Picture 1. 1 Re-branding Fanta Logo Source: Internet data, 2018

Based on this, the author wants to analyze the factors of logo change and new packaging design of Fanta products based on semiotic theory and visual appeal, so that they can be accepted and welcomed positively on the market. In Deni, M & Zingale, S (2017) said that semiotics is used in design projects to understand and build objects, communication, and services that can meet the needs and practices of users. So that it is expected that the analysis of the logo will be found that how a company identity can visualize the goals and principles of a company appropriately. This has also been found in research conducted by Cowin (2011) in analyzing a company logo. In addition, this research is expected to inspire domestic designers to understand the importance of designing a brand image, especially on logos and packaging design in increasing the selling value of a product, especially domestic products..

Literature Review

Brand

According to the American Marketing Association, branding is a name, term, sign, symbol or design, or a combination of them, which aims to identify an item or service produced by the producer and serves as a differentiator from its competitors (Kotler and Keller, 2016: 258)

Logo

Ryan Hembre (2006: 160) logo is a symbol or symbol that describes the characteristics of a product or service. This symbol as the first step for consumers to connect their subconscious and emotional minds to a product, so the consumers can define and differentiate a product or company with others. The introduction of logos must be carried out continuously in order to increase consumer awareness and trust in a brand. In a book by Surianto Rustan entitled "Designing a Logo", it was explained that logotype interpreted as writing the name of an entity specifically designed using lettering techniques or using certain types of letters. While the logogram is a writing symbol that represents a word/ meaning (2009: 12-13).

Packaging

Packaging can be defined as all activities of designing and producing containers or packages or packaging of a product. Packaging includes three things, namely the brand, the packaging itself, and the label. Kenneth R. Berger (2005).

Packaging attraction

The packaging attraction can be classified into: (a) Visual Attraction (Aesthetics): Visual appeal refers to the appearance of packaging that includes graphic elements (colors, shapes, brands/ logos, illustrations, letters/ typography, layout). All these graphic elements are combined to create an impression to provide optimal visual appeal. The visual attraction itself is related to emotional and psychological factors. (b). Practical Attractiveness (functional): Practical attractiveness is the effectiveness and efficiency of a package aimed at consumers and distributors, for example for ease of storage or display of products.

Pierce's Theory of Semiotics

Peirce's theory says that something can be called a sign if it represents it. In the view of Charles S. Peirce, semiotics departs from three main elements, called Peirce as a triangle meaning theory (Kriyantono, 2006: 263). The triangle theory of Peirce meaning consists of sign (sign), object (object), and interpretant (interpretan).

Methodology

This study was using filling system techniques and semiotic analysis methods. The filling system technique introduced by Wimmer and Dominick (Kriyantono, 2009), which explained about making certain categories to classify the data obtained. After that the data is interpreted by the researcher, combined with concepts or theories that support understanding of the phenomenon under study. From data collection, data is processed through observation, recording, in accordance with the categories used based on analytical methods using the basic theory of triangle meaning Peirce.

4. Data Analysis And Finding

The results of the study will be presented through the table below:

| Product Visual of Fanta | | |
|-------------------------|---|--|
| | Before Re-Branding | After Re-Branding |
| Logo |  <p>Typography/Typeface</p> <p>The logotype of Fanta before experiencing re-branding has the impression of being curvy, bold, and plumpy. The blue color used is complementary from orange so that it can be the emphasis of the entire Fanta logo.</p> <p>Color</p> <p>The orange color of the Fanta before re-branding indicates the target product in the market, namely teenagers and young people, using design trends when that period is graded and has shadows on the logo, so the logo is more pop. The blue color on the logotype makes the word Fanta and looks prominent so that it is easily identified.</p> <p>Illustration</p> <p>Illustrations tend to be more realistic with the use of the drop shadow effect as a game of dimensions from leaf shapes.</p> <p>Layout</p> <p>The layout of the logotype Fanta tends to be symmetrical in the middle of the visual orange, while the visual orange remains clearly visible with the help of white outlines and leaf placement that strengthens the visual.</p> |  <p>Typography/Typeface</p> <p>The latest Fanta product's logotype is more robust and playful where the shape is more asymmetrical with white uppercase letters surrounded by blue lines making it more pop from the orange background behind it. Then there is a pretty attractive smile hidden on the last "A" letter.</p> <p>Color</p> <p>The combination of logotype colors is still aimed at the target of young people, the difference is the new colors tend to be more vibrant and the logo applies a flat design/ simplified technique. The blue color in the logotype outline represents strong, cool, and reliable, while the orange color in the background represents the color of the product type and implies enthusiasm, and energy cheerfulness.</p> <p>Illustration</p> <p>The illustration looks more abstract and symbolic, shaped unusual with distinctive features such as paper cutting, and more looks more harmoniously adjusted to the style of the logo.</p> <p>Layout</p> <p>The visuals of oranges are not too prominent because they are positioned as a background, then the visuals of green leaves are arranged in such a way as a representation of orange leaves, namely the original taste of Fanta products.</p> |

| | | |
|----------------|--|--|
| <p>Package</p> |  <p>Typography</p> <p>Typography on packaging does not follow the design style as a whole, but prioritizes the level of readability, as seen from the amount of text given outlines making it easier to read.</p> <p>Color</p> <p>The colors on the old packaging use design trends when they are graded and so the logo is more pop. The blue color on the logotype makes the word Fanta and looks prominent so that it is easily identified.</p> <p>Illustrations</p> <p>Illustrations on packaging tend to be more realistic and detailed.</p> <p>Layout</p> <p>The position of the packaging label on the old Fanta product is at the bottom of the bottle to seal the Fanta bottle shape that is easily grasped, then the layout of the text on the packaging label is designed close to the logo so that it seems a little full.</p> |  <p>•Typography</p> <p>Typography on packaging begins to adjust to the characteristics or characteristics similar to the logo, namely playful, sturdy, and more natural without the use of additional outlines.</p> <p>•Color</p> <p>The color of the new packaging is more simplified with the use of one solid color.</p> <p>•Illustrations</p> <p>The illustrations are simpler and flat but more asymmetrical and play to show the playful side of new branding.</p> <p>•Layout</p> <p>The position of the packaging label on the new Fanta product is at the top of the bottle so that it captures the uniqueness of the new Fanta bottle shape, which is more “twisty” but does not eliminate the ease of grip on the bottle itself. In terms of PDP (Primary Display Panel) packaging has fulfilled all elements and complete and good information in accordance with packaging theory in general as well. Then the layout of the design on the label is more structured so that on one side only the logo looks, and then on the other side there is product information.</p> |
|----------------|--|--|

Then, data was analysed based on the Triangle Theory of Peirce's Meanings (Semiotic Theory):

Signs

In this study, what was identified, as a sign on the Fanta product was the Fanta brand itself. The analysis based on the sign divided into several classifications;

Qualisign

Qualisign found on old logos and packaging: In the old logo and packaging there are bubble illustrations that indicate that the product from the Fanta brand reflects the refreshing nature of soda. Qualisign found on new logos and packaging; the new packaging form with the concept of "twist and turn" reflects the image of a product that is more playful and natural.

Sinsign

Sinsign, which is on the old logo and packaging; In Fanta's old logos and packaging, more realistic and complex illustrations are intended to explain the description of the type of product itself (oranges and leaves are sense identities, bubbles are the identity of soft drinks). Sinsign, which is on the new logo and packaging; On Fanta's new logo and packaging, a more simplified design style, adjusts to the trends of the times.

Legisign

Legisign contained in old logos and packaging; In older packages, the concept of a curvy bottle shape at the top gives consumers a suggestion to hold the bottle in that section. Legisign contained in new logos and packaging; in the new package Fanta, the concept of "Twist and Turn" implies a suggestion regarding the rule of removing tic bottles to be twisted before being thrown away

Objects

In this study, the object that was identified on the Fanta product is the category of the product "Fanta" as soft drinks. In the analysis based on the object is divided into several classifications, namely;

Icons

Icons found on old logos and packaging; in the old logo and packaging of Fanta, the visual of circle shape and green leaf represents fruit of orange. Orange itself represent the original taste of the beverage it self. Icons found on new logos and packaging; in the new Fanta logo and packaging, it also has the circle shape and has a same functions as an orange icon. The other icon is in the letter of "A" which has a small smile in it and it represents joy and happiness, and is very iconic so it is easy to remember as a new identity for Fanta products.

Index

The index contained in the old logo and packaging: In the old logo and packaging Fanta, the curvy part of the bottle has a protruding point pattern that is not easy to fall (anti-slip). On the packaging itself there is text and nutrient table as the index that describe the ingredients of the product. Index found on new logos and packaging; in the new Fanta logo and packaging, the shape of the bottle itself as a index that reflect

the concepts of twist and turn which is as the part of the go green campaign. The new packaging also contain of text and nutrient table as the index that describe the ingredients of the product.

Symbols

Symbols found on old and new logos and packaging; in the both Fanta logo and packaging, there is circle with orange color that has a meaning of fruit of orange. And the leaf like shaped with green color as a leaf. The difference only in the style of illustration of the packaging, the new one bolder to follow the design trends nowadays and adjust to the font that being used as the new logotype. Both of packaging also uses barcode as a symbol.

Interpretation

In this study, what was identified, as an interpretant on the Fanta product was the logo and packaging. In the analysis based on the interpretant is divided into several classifications, namely;

Rheme

Rheme found on old logos and packaging; On the old packaging, the shape of the bottle and the color of the packaging at a glance resemble a woman's beverage product (curvy) so that it allows the misinterpretation of the product is not a soft drink product. Rheme found on new logos and packaging; In the new Fanta logo, visual leaves that are separate from the orange circle behind it can create multiple interpretations, namely as other products such as tea drinks, or other herbal products.

Dicent Sign/ Dicsign

Dicent Sign/Dicsign found on old logos and packaging; In the old logo and packaging Fanta, because the shape of the leaf is separate from the logotype, the orange circle on the back can be seen as a unit of orange. Dicent Sign/ Dicsign contained in new logos and packaging; In Fanta's new logo and packaging, the color of the label is adjusted to the original variant of the product, for example, orange adjusts to the orange flavor, the red color matches the strawberry flavor.

Argument

Argument on old logos and packaging; In the old logo and packaging Fanta, bubble images represent the type of soft drinks and orange images represent the product variants. Arguments on new logos and packaging; in the new Fanta logo and packaging, the colors on the label represent the product's taste. Orange is an orange, red is strawberry, and purple is grape variant.

Conclusion

It can be concluded that the results of the re-branding of Fanta logos and product packaging have a better visual appeal to be used as part of product promotion and interaction with consumers. In terms of visuals, the latest Fanta logo has enough charm because it has dared to give a new look that is quite eye-catching and has a strong design, which is applied on the appearances of the packaging that includes graphic elements (colors, shapes, brands/ logos, illustrations, letters/ typography, layout).

Discussion and Limitation

Although they have pros and cons of the designers and the general public or consumers of the new product's branding. Then in terms of visual packaging, Fanta managed to attract the attention of consumers with the look of the 'twist twist' packaging that is very unique and unusual or can be said to be 'contemporary'. While from the functional side, the overall packaging of Fanta products still puts the quality as good as the previous packaging, both in terms of durability and ergonomics. In the future the author hopes that more brands or product packaging are designed not only unique but also have meaning and appeal both visually and practically in accordance with the rules of visual communication design so as to increase the selling value of a product, especially domestic products.

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Exploration of Clay in the Sub-districts of Pagelaran, Penanggungan and Dinoyo, the City of Malang

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Abstract

The aim of experiment research from the exploration of soil burning in the sub districts of Pagelaran, Penanggungan and Dinoyo to make a mapping of those districts then it can make knowledge contribution for pottery craftsmen by knowing the product that matches to the soil material and the combustion technique used is in accordance with the design made.

The target to be achieved is to find out the type of soil and its contents from those three districts and develop the design according the result of exploration and experiment thus increasing the production and sales process.

The methods used are qualitative descriptive method by conducting literature study, observation, interview, photo documentation, experiment and material exploration.

Key words :

clay, exploration, mapping, experiment.

Background

Earthenware crafts is one of traditional crafts in Indonesia. Some of the oldest crafts are found in Malang. The research has conducted in sub districts of Pagelaran, Penanggungan and Dinoyo which are the center of earthenware crafts. The researcher has seen that availability of clay material and how to process it done differently with different results according to the regional specialty.

The problem we want to observe is what are the contents in the soil of each region, since the soil used to make earthenware crafts are the soil produced from each region, example red earthenware are produced from the soil in Penanggungan.

The researcher also interested in doing experiment with exploration to various of the soils by burning experience using gas furnace because until now the pottery craftsmen in Penanggungan and Pagelaran district still use furnace' and the technique used still manual and traditional by using the spinning table, which spinned by using a rope tied in the middle of the table. Meanwhile in Dinoyo Ceramic Center in Dinoyo area, Malang, the ceramic center is more advantage than the previous ceramic center in Dinoyo. They already have mass production and use burning furnace with high temperature. Mostly they use print technique because it's easier and faster to do it.

From this differences the researcher wanted to explore and do experiment toward soil material in Penanggungan, Pagelaran and Dinoyo district.

Main Idea

The special aim of the research by doing experiment and exploring the soil/clay in 3 districts is able to give knowlesge contribution so that the pottery craftsmen know the products that are in accordance with the soil and the burning technique used.

Ceramic crafts in Pagelaran village, Penanggungan and Dinoyo district

| | | |
|---------------------------------------|---|--|
| <p>Handycraft/ Product</p> |  |  |
|---------------------------------------|---|--|

| | | |
|-----------------------------|---|--|
| <p>Clay material</p> |  |  |
| <p>The Furnace</p> |  |  |

Handycraft, clay and production process in Penanggungan village

| | | |
|--|---|--|
| <p>Handycraft/ Product</p> |  |  |
| <p>Clay material and sand</p> |  |  |
| <p>Furnace</p> |  |  |

Handycraft, clay and production process in Dinoyo

| | | |
|---------------------------------------|---|--|
| <p>Handycraft/ product</p> |  |  |
|---------------------------------------|---|--|

| | | |
|--|---|---|
| <p>Clay material and dye</p> |  |  |
| <p>Furnace Work process</p> |  |  |

Research method

The Method used is qualitative with :

- A. Literature method : the method is uses to get the information from literature in the form of printed material, example : books, journals, magazine, research results, and other writing.
- B. Observation method : the method used to observe the real situation from the objects were studied to get the data and detail description which has not been listed on textual media.
- C. Interview method : this method used to complete textual data by interviewing the informan who could explain in detail about the object.
- D. Experiment method : the method is creative process of the researcher in technique and material exploration. In this part, the researcher doing the desain process stages : sketches, desain, material exploration, modul, prototype, creation finishing.

Summary

After taking sample of clay from Penanggungan, pagelaran and Dinoyo, the conclusions are below :

| Type of clay in Penanggungan | Summary |
|---|--|
|  | <ol style="list-style-type: none"> 1. the eathenware vessel is still raw 2. the colour is grayish gray 3. the texture is not too rough since the soil mixture contain less sand 4. can be form using kickwheel 5. can be used to make scul- pture |
|  | <ol style="list-style-type: none"> 1. this type of soil is able to go through high burning process with 1230 temperature level 2. This ceramic texture is little bit rough and there are small spots on the ceramic body caused by iron ore that is burned 3. The colour result from the burning process is very dark |



1. in Penanggungan society the earthenware that has been formed, burning by traditional furnace.
2. This society used clay to make ashtray, plate, etc.
3. They used natural ingredients to color the clay, example they used mashed red bricks or after finished burning they coloured it using wall paints or oil paints



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| Type of clay in Dinoyo | Conclusion |
|---|---|
|  | <ol style="list-style-type: none"> 1. Clay from dinoyo ceramic center 2. Type of soil : stoneware 3. the colour : cream 4. the soil texture : soft and plastis 5. Dinoyo ceramic center they formed the soil by using printing technique |
|  | <ol style="list-style-type: none"> 1. This stoneware type is able to go through high burning process with 1230 temperature level. 2. The colour is brown and little bit burnt color 3. The ceramic texture is soft |



the result was using printing method in Dinoyo Ceramic Center

Type of clay in Pagelaran

Conclusion



1. The type of soil in Pagelaran
2. The colour of soil is dark gray
3. The texture is very rough and has lot of sand
4. the type of soil/clay in pagelaran and penanggungan are very different. The soil/clay from penanggungan could go through high burning process with 1230 temperature level, but the clay from pagelaran couldn't go through high burning process with 1230 temperature level, it caused the clay melt and not in the form of soil, since very large mix of iron containing sand and make the ceramic body follow the melting points of the iron sand



In Pagelaran, they processed the clay into vase, plate, furnace, etc and made by order/request.

Input

The expectation from the mapping research in 3 districts is the craftsmen gain more knowledge about the soil contents used is in accordance with desain or need to be develop again. Through this research , the next follow up could be by giving workshop in earthern center in Malang, especially knowledge about material, ceramic desain development and branding.

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