

Visual Characteristics Of Monuments Statue And Monuments In Medan City As Enrichment Of Teaching Materials Sculpture In Fine Arts Department At State University Of Medan

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Abstract. This research was conducted to comprehend more deeply about monuments statue and monuments in Medan city. This research is very significant for teaching material of sculpture in students of Fine Arts Department, especially the Sculpture course, especially as material that has never been done optimally. This research aims to: (1) to produce teaching materials for Sculpture art that are published locally in the Department of Fine Arts at State University Of Medan, (2) know in real terms the techniques, materials for making, visualization of ideas, characteristics of shapes, layout arrangements in terms of the observer's perspective on the art of monument and monument sculpture in medan city (3) know the meaning of visual symbols (symbolic meanings) which contained in the sculpture artwork of the monument in Medan city. This research was carried out in Medan city with the population and samples of all monuments of sculptures contained in Medan city (20 pieces of sculptures of monuments and monuments). Data collection was carried out using observation methods, tasi documents and questionnaires/interviews. Data analysis used descriptively qualitative with the type of taxonomic analysis, the results of the analysis concluded that the symbolic meaning of the sculptural artwork in Medan city reveals value on the ideology of the country, history and culture. This meaning is contained in the form, color, size of materials and location of the work based on the philosophy of Pancasila, the history of struggle and the culture of the Indonesian nation.

Keywords: Sculptures, Monuments, Enrichment of Teaching Materials

1 Introduction

1.1 Background of the study

Sculpture is a work of visual art that has a three-dimensional form. In addition to working as a medium of expression, sculpture can work as a means to convey certain historical, social messages or as a warning sign of an event. In this function, the sculptural artwork includes monument sculptures and monuments.

To understand the ideas and intentions contained in the sculpture works of monuments and monuments cannot be achieved through visual observation alone. Therefore, a more thorough investigation is needed based on sources related to the monument statue itself, especially matters concerning its symbolic meaning. Likewise with the artworks of monuments and monuments found in Medan city. These works are not widely known by the wider community, especially students, so the messages contained in them will not be conveyed. What are the problems associated with the visualization of ideas, techniques, materials, sizes, layouts, and perspectives of the observer.

The existence of monument and monument sculpture in Medan city in the teaching and learning process at the Department of Fine Arts, Faculty of Language and Arts at State University of Medan (Unimed), especially the Sculpture course, is a very relevant asset as teaching material, especially as teaching material for local content. However, to use these works as teaching materials, there are several obstacles faced, such as not all work locations can be visited by the general public, the unavailability of visual data accompanied by collective descriptions, time problems, costs, and so on. To achieve the expectations, one of the efforts can be made through this research with the main target of sculpture textbooks resulting from the research.

1.2 Formulation Problem

The formulation of this research problem is:

- 1.2.1. How is visual characteristics of ethnic forms and characters in the art of sculpture of monuments and monuments in Medan City ?
- 1.2.2. How are clear techniques, materials for making, and visualization of ideas, and layout arrangements according to the observer's perspective on the art of monument and monument sculpture in Medan City?
- 1.2.3. How are the use of the meaning of visual symbols (symbolic meanings) contained in the artwork of medan city monument sculpture ?

1.3 Research Objectives

In particular the objectives of this study are:

- 1.3.1. Produce the Sculpture Teaching Materials published in the Department of Fine Arts at State University of Medan.

- 1.3.2. Find out the techniques in real, materials of manufacture, visualization of ideas, characteristics of forms, setting views in terms of the perspective of the observer on the art of monument and monument sculpture in Medan city.
- 1.3.3. Find out the meaning of visual symbols (symbolic meanings) contained in monument sculpture artworks in Medan city.

1.4 Research Outputs

- 1.4.1. Reputable International publications on proceedings at scientific seminars indexed by Scopus or Web of Science (Submit / Accepted / Published).
- 1.4.2. Teaching materials or textbooks for sculpture courses at State University Of Medan (Draft / ISBN).
- 1.4.3. Copyright (Certificate).

1.5 Research Significance

- 1.5.1. For lecturers, especially lecturers of the Sculpture course as teaching material with local nuances.
- 1.5.2. For students as a reference in studying the concept of creating sculpture works of art.
- 1.5.3. For the Department of Fine Arts, Unimed has additional teaching materials with local cultural characteristics, especially about the art of monuments and monuments statue in Medan city.

2 Literature Review

1.1 Sculpture Monument

Sculpture is part of pure art, that the turmoil of life is embodied in a three-dimensional form. The work includes a broad development of the artwork consisting of various shades of its free, high, medium and low relief objects of various types of sizes, and relief forms smaller than embossed images. sculpture is a statement of artistic experience through three-dimensional forms although some are art but in the excavation of sculpture art is pure art [10]. [9] defines sculpture as a three-dimensional form that can be lived from all directions and is different from painting which can only be lived from the front because it is a two-dimensional work. Sculpture can be interpreted as a form art that is directly related to real space, has a size of length, width, and height and can be touched and must also be internalized from all directions (eight cardinal directions).

1.2 Definition of Monument

A monument is a structure that has the main purpose of reminding something (Type equation here.[7]). A monument is a structure that has the main purpose of reminding something. Monuments are an enduring proof to remind someone or something. A monument is a sign to visit or several people involved in an event.

1.3 Elements Of Sculpture

Talk about the elements of sculpture because talking about the elements of sculpture is a part or branch of fine art. The elements of fine art are all the parts that support the realization of a work of fine art so that the elements of sculpture are all parts that support the realization of a work of sculpture. The elements are physical and non-physical or psychic.

So, There is no physioplastist is present and can be lived after which there is no physioplasty, of course, also the way the connoisseur uses aesthetics. In the making of works of fine art, especially sculpture, no physioplastic presence is the earliest that is followed and visualized with physicaloplastic elements. With works, without any physioplastic element a work of sculptural art can be realized.

1.3.1 Idea

Ideas are often as ideas. Ideas are a matter of the creator's mental understanding of an object that causes impressions, consciousness, and beliefs that strengthen the imagination, which are further visualized based on thoughts and opinions about the nature of objects (objects) or the impression of impressions experienced that cause imagination so that a work of sculpture is realized.

1.3.2 Theme

Themes are always also called content, that is, the content contained in the artwork and is a continuation of the element of ideas. The theme concerns the main issue or subject matter presented in the artwork created. So, the theme in a work of sculpture can be interpreted as a point of question about an event that exists in the form of a work of sculpture.

1.3.3 Non Physicoplastic

The physicoplastic element in the sculptural artwork is the physical element in the sculptural artwork. In accordance with the physical term, these elements can be lived through the visual senses. There are five elements of art, namely the rhythm of the lines, the mass of the shapes, the dark light spaces and colors, and many things such as the order of priority to the point of inconsequential order absolutely [11]. The physical elements that make up a work of fine art consist of lines, colors, planes, textures and light dark.

1.3.4 Rhythm (*rhythm*)

In a work of sculpture, rhythm can be formed through the series (repetition) and movement (movement) of elements of sculpture of a visual nature. Although experience can only be felt through experience but without aesthetics, because the realization of rhythm is scattered through elements of a visual nature, the rhythm can be formed or made with several possibilities.

1.4 Media in the Creation of Sculptural Artworks

The medium in sculpture art was the material used in creating sculptural artworks. The media used in creating sculpture artworks was actually unlimited, depending on the suitability and ability to create the one used according to the work it is doing. The media can also determine the artistic value of the work created, but it is absolutely absolute.

1.5 Techniques for The Creation of Sculptural Artworks

There are four techniques in the creation of sculpture, namely chisel technique, grain technique, printing technique, and mobile technique.,sculpture technique, grain technique.

1.6 Style

Styles in works of fine art often also find various shades or genres. Style is solely the artist's primary goal in creating sculptural artworks. The creation of a style depends on a particular view or one of the artists themselves. Artists create works of art, especially sculpture solely wanting to embody the style.

1.7 Types of Monument Statues

The type of monument that will be described below is a statue that is viewed from its physical form, not in terms of its theme. Monuments according to their physical form are classified into six types, namely statues, obelisks, columns, colossus, allegory, and equestrian.

1.8 Functions of Artwork

The function of art as a function of decoration, religious and social function of the individual is a function to perform expression. The function of sculptural artworks can be divided into two parts, namely individual functions and social functions. Social functions can be mentioned as decoration functions, religious and individual social functions are functions to perform expressions.

3 Research Methods

3.1 Research Design

With regard to these research methods, the flow of research carried out is as follows:

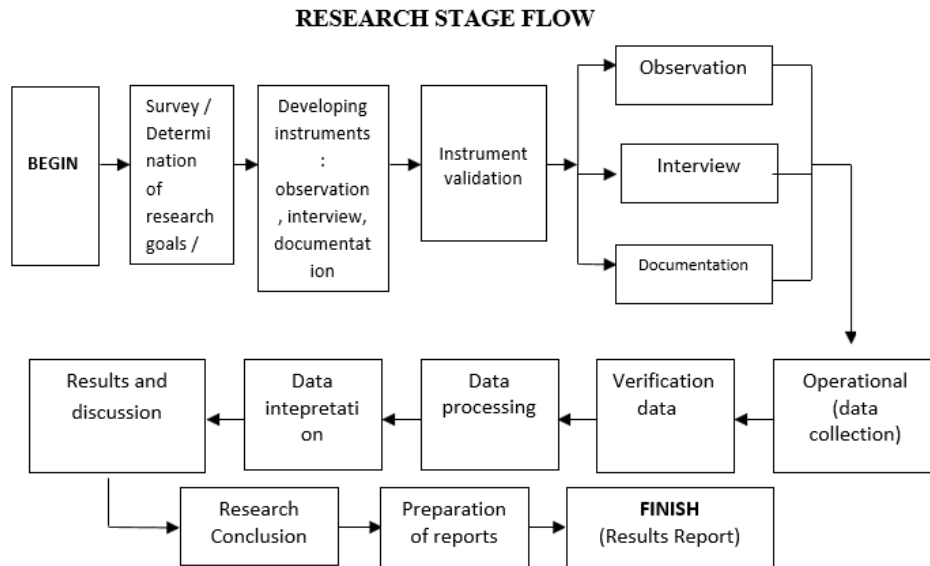


Fig. 1. Flow/Stages of Researcher

3.2 Population and Sample

3.2.1 Population

Based on a field survey of monuments statue and monuments in Medan City, there were 20 monuments statue and monuments. This study used all the statues of the monument

Table 1. Name of Monument and Monument Statue in Medan As an Object of Research

No	Object Name	Location
1	Posthumous General Ahmad Yani Monument	Jl. Jend.Sudirman
2	King Sisingamangaraja XII National Monument	Jl. Sisingamangaraja
3	Monument to the 1945 National Independence Struggle in While	Jl. Balai Kota Medan (Lapangan Merdeka)
4	Monument to the Veterans of the Indonesian Independence Struggle North Sumatra.	Jl. Jend. Gatot Subroto
5	Monument to the Composer of the Lily of Suheiry	Jl. Palang Merah/Jl Listrik
6	Cultural Monuments of North Sumatra	Jl. Imam Bonjol (Bundaran Bandara Polonia)
7	Medan Regional Heroes Monument	Jl. Sutomo
8	'45 fighting monument	Jl. Perintis Kemerdekaan

9	Monument to the Supreme Son of Lieutenant General Drs. Djamin Ginting (The first establishment was 1975)	Jl. Jenderal Gatot Subroto (Halaman Depan KODAM I) and Jl. Djamin Ginting.
10	Monument to the Supreme Son of The Chief Lieutenant General Drs. Djamin Ginting (Second establishment 2022)	Jl. Djamin Ginting
11	Monument to Guru Patimpus	Jl. Petisah
12	Monument to the Struggle for Independence, December 27 1949	Jl. KH Zainul Arifin Medan (museum BB).
13	Monument to the Struggle of the Class of '66	Jl. H.M Yamin, SH
14	Djaga Depari Monument	Jl. Djamin Ginting
15	Heroes' Tomb Monument	Jl. Sisingamangaraja XII
16	Monument 0 Km (no km)	Jl. Balai Kota
17	Adipura Monument	Jl. Adam Malik / Jl. Gugur
18	National Herd Solidarity Day Monument (HKSJ)	Jl. Perintis Kemerdekaan
19	Lungkaran Independent Family Planning Monument Blue.	Jl. Sutomo Ujung/ Jl. Krakatau
20	Mamberamo Aircraft Monument	Jl. Adi Sucipto-Polonia

3.2.2 Sample

The study did not use samples, due to the heterogeneous nature of the research subjects. The research was carried out by means of a census, as many as 20 (twenty) research subjects as many as 20 (twenty) monuments statue and monuments contained in Medan city were all used as research objects.

3.3 Observed Variables

The observed variables were adapted to the state of each object of study, that was, each object has different characteristics. The observed and measured variables include: a. Visualization of the characteristics of the object, b. Disclosure of symbols of meaning, c. Visual form and layout, d. Manufacturing techniques and materials, e. The size and visualization of the idea of creation.

4 Results and Discussion

Research data obtained by non-test techniques in the form of observation, interviews, and documentation, the results and discussion are presented as follows:

4.1 Posthumous Statue monument of General Ahmad Yani



Fig. 2. Posthumous Monument Statue of General Ahmad Yani

This monument statue was erected in 1968 with the aim of remembering his service and devotion to society and the nation, as well as as a hero of the revolution who died in the events of the September 30, 1965 movement. Judging from the shape of this monument, this statue is a full-body statue of General Ahmad Yani with Ceremonial Service Clothes (PDU-1). The monument is 9 meters high, made of reinforced concrete cement material that is worked by modeling techniques (molding techniques). This monument belongs to the form of imitation of nature as well as being included in the realist tradition, thanks to the category of ensonde bose and politically themed sculptures.

4.2 King Sisingamangaraja XII National Monument



Fig. 3. Statue of The National Hero Monument of King Sisingamangaraja XII

The monument statue was erected in 1992, built with the aim of honoring the services of the national hero King Sisingamangaraja XII who died on the battlefield. Apart from his heroic values, his example is still alive and upheld and can motivate the value of the younger generation. This monument consists of a full-body statue of King Sisingamangaraja XII riding a horse on a pedestal and is equipped with other elements.

4.3 Monument of the 1945 National Independence Struggle in Medan



Fig. 4. Monument of the 1945 National Independence Struggle in Medan

This monument was erected in 1986 with the aim of commemorating and capturing the heroic events of the fighters in fighting for independence in North Sumatra, especially in Medan city to become historical evidence for the next generation about very heavy funds of the Indonesian state. North Sumatra in general and Medan city in particular have taken a considerable part in seizing and defending independence.

4.4 Monument Struggle for Independence the Republic of Indonesia, North Sumatra



Fig. 5. Monument Struggle for Independence the Republic of Indonesia, North Sumatra

The Monument Veteran of the Indonesian Independence Struggle in Sumatra features two figures of freedom fighters. The form of the two figures appeared with the characteristics of the fighter at that time as a makeshift figure without using the property usually the army was being operated. Armed as simple as ever, wearing a warrior-style hat in those days without a head covering as was customary for medium soldiers.

The monument is placed on a pentagon-shaped monument supported by a pedestal as a support for the main monument pillar. The monument as a support for the main monument of two figures, on top of which a five-star relief should be displayed adapted from the symbol of the first precept of Pancasila.

4.5 Statue of Composer Lily Suheiry Monument



Fig. 6. Statue of Composer Lily Suheiry Monument

This monument was built with the aim of remembering and appreciating the national composer Lily Suheiry for her services and the culture of the nation especially Deli for her services as a warrior of '45. The monument is a reformed full-body statue, which is a statue of composer Lily Suheiry who is swiping the violin wearing a peci and clothes in the style of Malay Deli and in white.

4.6 Sumatran Cultural Monument



Fig. 7. Sumatran Cultural Monument

This monument was built in 1988 with the aim of showing and information about the cultural wealth of North Sumatra on every visit to North Sumatra through meeting routes, especially with events as well as the pride of the people of North Sumatra for their cultural diversity.

4.7 Medan Area Heroes Monument



Fig. 8. Medan Heroes Monument Area

This monument was erected in 1969 with the aim of commemorating the first bloody scenery that occurred in Medan city after the proclamation of the independence of the Republic of Indonesia, which caused many casualties of freedom fighters. In terms of its shape, this monument is included in the form of natural imitations, namely from the shape of mortar bullets. This monument consists of the body of the monument with two pedestals and a pedestal barrier.

4.8 Tugu Juang '45



Fig. 9. Tugu Juang '45

This monument was built in 1984 with the aim of offerings to the heroes of independence and historical evidence for the generation of independence, so that the love of the homeland, values and independence are maintained. In detail, the statue is a full-body statue of a soldier wearing a shirt with his arms rolled up, patched trousers, torn and rolled up, a belt (coupling) accompanied by a grenade, holding a weapon with a bullet necklace on the shoulder and wearing a guided peci as a head covering.

4.9 Monument Maha Putra Utama, Late Lieutenant General of the Indonesian National Army Drs. Djamin Gintings



Fig. 10. Monument to maha Putra Utama Lt. Gen.TNI Drs. Djamin Gintings (The first Founding Monument)

The monument was erected in 1975 with the aim of a sign for comrades-in-arms and a token of remembrance for his services and devotion to the nation. Judging from the shape of this monument, the statue of a full-body statue of Lieutenant General Drs. Djamin Ginting wearing ceremonial service clothes (PDU-4), and at first glance this monument consists of a three-tiered courtyard on which stands the statue upright in the open. In detail the statue stands on a pedestal with a relaxed attitude, the left hand holding three commandos while flanking it.

4.10 Monument to 11 Statues of Guru Pattimpus



Fig. 11. Monument guru Pattimpus

Guru Patimpus Sembiring Pelawi is known as the founder of Medan city. He was born approximately four centuries ago. He comes from the Karo ethnic group and was born on July 1, 1950 in Ajijahe Tiga Panah, Karo Regency. For his services, Guru Patimpus Sembiring Pelawi who had pioneered his struggle, by the Medan city government was given the title as the founder of Medan city and as the Father of the Indonesian Nation.who was instrumental in opening a small area and building a village along the Deli River, which of course was very far from the places of his homeland. The village he built at that time was named Kuta Madan. For his services, his date of birth, which is July 01, the Medan city government has set it as the anniversary of Medan city.

4.11 Monument to the Victory of the Struggle of December 27, 1949



Fig. 12. Fighter Victory Monument December 27, 1949

This monument serves as a commemoration and commemoration of the hard struggle of the Indonesian people to maintain their independence. Initiated by the military in Medan, There are two elements of the monument, a huge fire beacon made of concrete and yellow bamboo pillars arranged as the background. First, the beacon statue was built from a total of 27 fires and a height of 7 meters. 27 represent the date and 7 represent the Sapta Marga or the Seven Principles of the Army. The bamboo poles on the back consist of 49 bamboo sticks lined up 17 meters high; it's 1949 and August 17th. The last part is the staircase leading to the monument deliberately made with 12 steps, the obligation of the moon

4.12 Monument to the Struggle of the Force of '66



Fig. 13. Monument to the Struggle of the Class of '66

This monument has a rectangular shape and is divided into two parts, the base and the top. The bottom of the monument consists of four silver concrete panels, depicting the tragedy of the communist genocide in Indonesia that occurred from 1965 to 1966. Three panels showed the major events that occurred in Medan and one panel displayed a list of victims' names and the text Supersemar .) or order of eleven march. Some of the scenes that represent major events are violent and vulgar, such as stabbings, beatings, and assaults using violent weapons.

4.13 Djaga Depari Monument



Fig. 14. Djaga Depari Monument

The visualization of djaga depari monument is in the form of a full-body statue of Djaga Depari who is focusing on playing the violin. The statue is made of cement concrete with paint. Just like many statues of figures in Medan, the coloring was carried out by the government in 2016. It is not very large in size, it looks like the size of an ordinary human being, but it is placed high on a large pedestal about 4 meters. At the top of the base, there is a typical Karo carved ornament called 'Pengret-eret' around the four sides, in the form of a lizard with a two-way head. This ornament is usually engraved on the walls of the Karo traditional house, which is intended as a force to resist bala (unlucky), threats from evil spirits, and as a unifier of the family. The full-body statue of Djaga Depari who is focusing on playing the violin illustrates that Djaga Depari is a violin artist. Through his expertise in playing the violin he revealed the struggles of the nation.

4.14 Heroes' Tomb Monument



Fig. 15. Medan Heroes Cemetery

This monument is located in the inner courtyard of the Medan Heroes Cemetery. The characteristic visualization of the object is white, in the form of five white concrete pillars with towering together in the form of four squares and pointed. The towering, pointed stepped form of concrete is a visualization of pointed bamboo. Monument Monument is in the form of a 5-faceted shape and has 9 steps ($5 \times 9 = 45$).

4.15 Tugu 0 Km (zero km)



Fig. 16. Tugu 0 Km (zero km) Medan

This monument is in the form of a *prawosa*, *prawosa* is a kind of object on a small shaped temple that is placed on a larger one in the middle. The model is similar to stacking, from the bottom to the top each part shrinks and there is a tall and slender taper cone, similar to the *prawosa* of Borobudur Temple. In its history, the Zero Kilometer Monument of Medan was originally called Nienhuys-Fountain, called Jacob Nienhuys who during the Dutch East Indies era developed a tobacco plantation business, the area now known as Deli Serdang in North Sumatra, precisely next to Medan city. Initially, the main power of this monument was a fountain, but in 1931 the government finally decided on the operation of the fountain for reasons of excessive air bills.

4.16 Adipura Monument



Fig. 17. Adipura Monument

This monument is a monument about cleanliness or a monument in connection with the environment. The monument is in the shape of three rectangles standing upright upwards (vertically) and on the body of the monument is covered in black ceramics. Furthermore, each side of the monument's body is covered with brass plates forming circles on it accompanied by the inscription of the number 2013 as the year of the Adi Pura award received by the Medan

City government. The nonumen height is 5 meters in addition to the pedestal that accompanies its construction.

4.17 National Solidarity Day Monument (HKSAN)



Fig. 18. National Solidarity Day Monument (HKSAN)

December 20th is celebrated as HKSAN (National Herd Solidarity Day), hksan was pioneered since 1949. When the Ministry of Social Affairs of the Republic of Indonesia realized the need for the restoration of social life after the Dutch Military aggression in 1948. This date is a memento for the people of Indonesia to rise up to remember the sense of solidarity of fellow Indonesian people. HKSAN is a way and an effort to foster a sense of solidarity among Indonesian bangsara tribes.

4.18 Blue Circle Self-Family Planning Monument



Fig. 19. Blue Circle Self-Family Planning Monument

The monument was erected as part of a contraceptive campaign called Blue Circle Birth Control or Blue Rings– Family Planning. The campaign slogan Two children are just the same boy girl or Two children, a boy or a girl are fine is the main reference of a four-member family, where a pair of men and women stand in the hands of their children standing between them, one boy and one girl. The color of the monument is only blue and white, the main color of the KB program. The KB Mandiri Lingkaran Biru (LiBi) Medan Monument is one of similar monuments erected in various cities in Indonesia as one of the efforts of the Family Planning campaign. BKKBN (National Family Planning Coordinating Board) was formed during the New Order period to suppress the rate of population growth.

4.19 Garuda F-28 Mamberamo Aircraft Monumen



Fig. 20. Garuda F-28 Mamberamo Aircraft Monument

This monument is located on Jl. Adi Sucipto Medan. This monument was built as a sign of remembrance of the Fokker Garuda F-28 Mamberamo aircraft that crashed into Mount Sibayak at an altitude of 1,700 meters on July 11, 1979. The incident resulted in the plane being blown to pieces and everyone on board, as many as 4 crew members and 57 passengers. The monument was built by visualizing a prototype of the Fokker 28 aircraft flanked by two concrete supports on its left and fused at its upper right.

5 Conclusion and Suggestions

5.1 Conclusion

Based on the data it can be concluded that has been obtained as many as 20 (twenty) statue and monuments in Medan city. The characteristics of the object are average in natural and decorative form. Naturalist and decorative form. statues and monuments are arranged with a distance that has been taken into account perspective view (according to the concept of ideal visibility perspective). The technique of creating using printing techniques and well techniques, grain techniques. The average materials used were cement, concrete, some were made of metal (Djamin Ginting monument). For the average object size has really taken into account the factors of the purpose of the establishment, the beauty and comfort of the observer (society) in observing, that is to say that the average work has been made taking into account the proportional factor. The visualization of the idea of creation that the average work was made according to the theme behind the struggle of the people in the persistence of obtaining, maintaining and maintaining the independence of the country from colonization, continued with social aspects and filling in the development of the nation.

5.2 Suggestions

A temporary suggestion that can be conveyed is that the existence of statue monuments and monuments in Medan city can be used as teaching materials or textbooks that are very adequate in learning sculpture courses. It is also recommended to study the background and visualization of works created by regional artists directly to the places of monuments and monuments in Medan city.

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